Censors Don't Help Church Official Discusses Why Effort Was Made to Get Views of Public

Censorship is not the solution to the various problems that beset the industry, according to the conclusions reached in the second report of Dean Charles N. Lathrop, of the Social Service Commission of the Federal Council of Churches.

Dean Lathrop states that pendulum of public opinion has swung away from political censorship, as its unmerited favor became apparent. In the second report, he makes the interesting statement that some time to an effort was made to enlist the aid of a number of people who were in touch with public sentiment through various citizen agencies to create an atmosphere of understanding against the producers and offer constructive criticism while the scenes were being shot.

(Continued on Page 2)

Seiter Directing Helen Eddy Special to THE FILM DAILY

Los Angeles—William A. Seiter who directs the series of Doris May features for R-C is directing Helen Eddy in "Love's Coming of Age."

Dinner to Berman

About 60 Universal executives and members of the home office tendered Mr. Berman a dinner last night at the Biltmore. He was presented with a diamond ring and several other gifts. Berman is leaving Universal to take charge of F. B. O. distribution.

In Illinois for Lincoln Scenes Special to THE FILM DAILY

Springfield, Ill.—Representatives of the E. W. Dingman Corp. are preparing to produce part of the life of Abraham Lincoln in Springfield and New Salem. An attempt will be made to survey the ground here about preparatory to "Shooting." It is planned to make the scenes during July and August.

Regal-Warner Deal

The entire output of the Warner Brothers for the coming season has been purchased by Arthur screen of Regal Films Ltd. of Canada, according to Harry M. Warner.

Cohen and Nathanson have bought "Your Best Friend," and the seven short stories announced by the company, including "A Dangerous Adventure," "Rags to Riches," "Brass," "Little Heroes of the Street," "The Beautiful and Damned," "Little Church Around the Corner," and "Main Street."

Myers Rants Again Special to THE FILM DAILY

Senator Scorchingly Denounces Films—Calls Stars "Bar-tenders" and Hollywood a Vice Center

Washington—Senator Myers of Montana who periodically breaks out in an attack on everything connected with motion pictures, has made a new one that is a "scorcher.

The Senator this time makes such unpleasant comparisons as calling stars former "bar-tenders," "butcher boys" and "variety actors and actresses who may have earned $10 or $20 a week.

The Senator also attaches to the name of Hollywood such apppellations as "a colony of these people, where debauchery, drunkenness, ribaldry, dissipation, free love seem to be conspicuous.

At least, Senator Myers recognizes some good in motion pictures since he says "moving pictures, their educational influence for good, their growing importance as a factor in our civilization,... constitute a subject of acknowledged importance to the American people."

The Senator from Montana talks of censorship and Mr. Hays, and compares the moratorium with the saloon only the saloon is given the advantage because Mr. Myers thinks the motion picture of doing vastly more harm than the open bar (Continued on Page 4)

M. P. T. O. Moves

The M. P. T. O. yesterday began moving from its offices on the 12th floor of the Fitzgerald Bldg. to 132 W. 43rd St.

Berg Coming Here Again Special to THE FILM DAILY

Berlin—Rudolph Berg has returned to New York from a lengthy stay in New York. He intends returning there shortly.

McGovern to Cut Film in Canada Special to THE FILM DAILY

Elmer McGovern leaves for Ottawa tomorrow to make "Man from Glengarry" for Ernest Shipman. He has just completed editing "Sant Harlo," the picture made by Henry Kolker in Italy.

Denies Contract With Miller Special to THE FILM DAILY

Los Angeles—Rosemary Thelby in court has testified that she was never employed by A. Lincoln Miller who, with his wife Helen is being held for violation of the Corporate Securities Act. It is alleged the Millers sold stock in a concern on the promise that they had a number of prominent professionals under contract.

While In Chicago

In passing through Chicago, visit Irving Mack, our representative. He will be found at 808 S. Wabash Ave, and will always have on hand a file of THE FILM DAILY for your use. Mr. Mack will be glad to help you in any way he can.

Riccau Coming Here

Head of French Pathe Plans Connection Independent of American Pathe Organization

(By Cable to THE FILM DAILY)

Paris—Denis Riccau, head of the Pathe Consortium Cinema, is expected to go to New York in the near future to establish an American connection, independent of Pathe Exchange, Inc.

The arrangement will probably become effective in the Fall.

DANNY

French Firms Do Good Business Special to THE FILM DAILY

Paris—Pathe Cinema and Pathe Consortium Cinema have settled their business differences and are progressing nicely. In 1921, the former had an estimated profit of over 15,000,000 francs, which comes close to being 7,000,000 more than the profit of the preceding year, and will yield a dividend of about 10% as well as add 30 francs per share to the sinking fund.

Concessions are being held at the Select offices regarding the Fall production schedule. There will be about 16 specials for next season.

Exodus Starts

A number of film men started the Fourth of July holiday yesterday afternoon. Present indications point to a quiet Monday so far as business is concerned.

F. B. O. Postpones Meeting

The Film Booking Offices of America, as the R-C Corp. is known from today on, will not hold its convention in Chicago beginning today as planned, but has postponed the meeting until July 14.

Fox's Lane Comedies Ready

Preparations have been completed for the release of the first series of comedies with Lupino Lane. The tentative titles are "The Reporter," "My Hero," and "The Pirate."

Maberry in Chicago

(Special to THE FILM DAILY)

Chicago—Cecil Maberry, one of three of the sales council of Goldwyn, will make his headquarters in Chicago hereafter and will be in direct charge of the sales of the entire Central Western territory which includes seven exchanges.

Still No Music in St. Louis Special to THE FILM DAILY

St. Louis—Several unsuccessful conferences have been held by members of the Musicians' Mutual Benefit Association and the United Theater Managers in hopes of reaching a settlement of the differences between the musicians and theaters.

Held for Third Week Special to THE FILM DAILY

Atlantic City, N. J.—"After Six Days" ends its second week at the Woods tonight. It will be held over for a third week.

Unit Programs Being Sold by Select Especially in Small Towns—Working on Specials

The Select sales force is busy these days selling a unit program especially in the small towns of the country. No new product is involved, but 52 previously released Select and Select pictures are being used as the basis of the unit. A Select News reel and episode of "The Whirlwind," and "The Branded Four," are being included to round out the program.

Conferences are being held at the Select offices regarding the Fall production schedule. There will be about 16 specials for next season.

Tuesday, July 4th, being Independence Day, and a legal holiday, there will be no issue of THE FILM DAILY.
Censors Don't Help

(Continued from Page 1)

actually being shot. The report says that the scenes were so objectionable that the censors, who had previously seen and approved them, were definitely against being involved in the production. A complaint was made to the studio about the matter.

The censors said that they would try to work with the studio to try to improve the scenes, but that they could not guarantee that they would be acceptable to the public or the studio.

The case is still under review and the studio is working on a new script that is expected to be approved by the censors. The studio is also working on a new set of rules that will be used to guide future productions.
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Washington, Pa.—“Molly O” sang from the gilded bars of her cage in the lobby of the Capitol, illustrating the theme of the picture—that of a working girl confined to miserable surroundings as her birth inheritance when her talent and culture could have gained her admittance to the best society. A warbling canary gave the cue and the signs announcing the bird as the winged prototype of “Molly O” of the picture aroused the human interest response in the hearts of prospective patrons. Above, below, and on all sides of the bird were the cards: “Molly O will steal your heart away” and the singer’s notes exemplified the phrase.

Albany, N. Y.—How to exploit without an appropriation was answered for Manager Hill of the Strand during the run of “Smilin’ Through.” The manager was keen for advertising his show but had no money to spend. The First National exploitation man co-operated in paving the way. The Chamber of Commerce was giving a banquet at which the guests and speakers included Gov. Miller, the Mayor of Albany and Congressman Daniel A. Reed. Through the Knickerbocker Press ten pairs of tickets were offered to “Smilin’ Through” for the best slogans for the campaign to include the phrases: “Albany,” “Chamber of Commerce” and “Smilin’ Through” and the campaign was supplemented by eight excellent window displays and a double truck in the Times Union.

St. Louis, Mo.—Mike Vogel, local Paramount exploiter, is helping exhibitors in this district to keep their business up during the hot weather and has written an essay which has been sent to the theater men. Discussing the sub-conscious effects of differently-colored lights, he emphasizes that blue and green illuminations will suggest coolness while orange and red bulbs automatically cause one to think of heat, and advises the curtailing of the latter as well as use of white paint in the lobby.

A comparatively small sum will be enough to provide lemonade and he urges that this be served in the lobby, without charge. This can be played up in the advertising and will create favorable comment. Fans are a profitable investment according to Vogel, who insists that employees be instructed not to express the opinion that it is warm. “Have them say, ‘Isn’t it cool in here.’” Squeezing the idea that a theater is warm will mean a big difference in the receipts. Merely advertising that it is cool is not enough. Get them to feel it without directly saying it to them.

Open House in Nashville, Ark.
(Special to THE FILM DAILY)
Nashville, Ark.—The Liberty has been opened.

DON’T PUT IT OFF

Subscribe to THE FILM DAILY Now

The Film Daily
71 West 44th St., New York City

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include

THE FILM DAILY—313 Issues—Every Day Including Weekly Reviews—52 Issues
1921 Year Book—Cloth Bound—500 pages

Subscription, $10—Foreign, $15

Name ____________________________
Address __________________________
Theatre __________________________
Myers Rants Again

(Continued from Page 1)

Saloon ever did. In fact, Mr. Myers covers a rather extensive variety of subjects. His remarks in part will be found below:

The rugged real of the owners to improve the incidents of the act, have been their fear of censorship and loss of receipts.

Subject an Important One

"Moving pictures, their educational influence and their good or bad, it would be a mistake to consider them as a factor in our civilization, the number of those controlling the industry boldly to enter politics, and the desire of regulation of the law to make censorship a subject of acknowledged importance to the American public."

"Those who control the industry seem to have been of the opinion that the sensational, the sordid, the present, the phases of fast life, the ways of extravagance, the risk, the passion, the pride, and the public censure and the money, and apparently they have been out to coin, no matter what the effect upon the public, young or old, and when official censorship has been advocated the owners have resisted it."

"The industry has gone so far in defying public sentiment and has been so flagrant in many of its activities that official sentiment for censorship has been aroused while it is not too late. It may be temporaril

Woody Back with Select

(Daily Special to THE FILM DAILY)

Los Angeles—O. F. Woody has been appointed local branch manager for Select. He had been previously affiliated with the Selznicks in 1919 when he was head of the Denver office.

New Officers are Elected

(Daily Special to THE FILM DAILY)

Dwight—New officers have been elected by the F. I. L. M. Club. Ray Branch, of the Merit Film Co., was elected president; Mr. Dugger of Famous Players, vice-president; and Joe Friedman, of Universal, secretary. They will remain in office for one year.

Another Hollywood House

(Daily Special to THE FILM DAILY)

Los Angeles—Work on the new theater which Henry C. Jensen will operate has begun, at Melrose and Heliotrope Ave.

Cut Prices in Winnipeg

(Daily Special to THE FILM DAILY)

Winnipeg, Manitoba—With the exception of the Allen, local houses have cut their admission rates evenings to 25 cents. On Sept. 4th, the usual rates will again prevail.

Stinnett Leases Airdrome

(Daily Special to THE FILM DAILY)

Breckenridge, Tex.—Roy Stinnett has leased the Airdrome, formerly operated by W. H. Harrison. Stinnett operates three other local theaters.

Eureka Becomes Ritz

(Daily Special to THE FILM DAILY)

Philadelphia—Improvements costing $20,000 have been followed by the opening, under a new name, of the former Eureka, which is now the Ritz.

Philadelphia—Without stipulating a time for its termination, the Stanley and Nixon-Nirdlinger interests have entered into an engagement whereby the Cross Keys and the Nixon West Philadelphia, will be operated on a fifty-fifty basis. This will entitle Nirdlinger to 50% of the net income of both houses with Stanley receiving a share like.

New Government Film

(Washington—The Department of Agriculture has released a new film, "When Elk Comes Down" showing the elk in its Western habitat.

Choose Title for Stroheim Story

(Daily Special to THE FILM DAILY)

New York—Merry-Go-Round” is the title given the new story by Eric von Stroheim, who will start work shortly.

J. and V. H. Buy

(Daily Special to THE FILM DAILY)

Seattle—Jensen & Von Herberg, have taken over the Neptune, a new suburban house, from E. L. Blaine. It is in the University district.

Eakins Goes to Maysville

(Cincinnati, O.—H. O. Eakins, office manager for Hodkinson, has been transferred and gone to Maysville, Ky., where he is affiliated with the Maysville Amusement Co., as general manager. The concern operates theaters.

J. S. Flood Plans Another

(New Special to THE FILM DAILY)

Philadelphia, Pa.—S. J. Flood, who owns the only local theater plans to erect another for $75,000 and open it about Sept. 1. He has secured a site.

Mangan Staging Herbert Operetta

Francis A. Mangan has arranged with Bessie Wynn to appear in a condensed version of Victor Herbert’s, “Babes In Toyland,” and Fritzi Scherf in “Mlle. Modiste.” The outfit in two scenes is now ready for booking in picture theaters throughout the country.

To Screen Anatole France Story

(Paris—The Societe Gabriel Trarieux et Andre Legrand which has a capitalization of 1,800,000 francs, will produce "La Chiffonniere," an adaptation of an Anatole France. This is the new Films-Le\n
Gott Gets Site

(Philadelphia—Without stipulating a time for its termination, the Stanley and Nixon-Nirdlinger interests have entered into an engagement whereby the Cross Keys and the Nixon West Philadelphia, will be operated on a fifty-fifty basis. This will entitle Nirdlinger to 50% of the net income of both houses with Stanley receiving a share like.

Get Rights for Several States

(Kansas City, Mo.—Rights to “I, the Law” for several states have been secured by Alphabut Corp., affiliated Di

Would Have Tax Annulled

(Chicago, Ill.—A bill has been introduced in the Illinois legislature for the amount of the municipal amusement in addition to the 10% tax on admissions imposed by the province.

TEATRE FOR SALE

To responsible parties, fine location in large city.

Address B-225

THE FILM DAILY

STUDIO FOR RENT

Most complete in East. Perfect lighting equipment. Modern sets. Extensive props and wardrobe departments.

World Film Corp.

130 W. 46th St. 

Bryant 990

FILMACK PRODUCTION TRAILERS

With and Without Scenes

Can Now Be Had For

C A Foot

TINTING FREE

24 Hour Service

Without fear of contradiction maintain that our Trailers are best of their kind. Make us prove it.

IRVING MACK & C

808 S. Wabash

CHICAGO

Phila. Firms Pool Interests

(Special to THE FILM DAILY)

Philadelphia—Without stipulating a time for its termination, the Stanley and Nixon-Nirdlinger interests have entered into an engagement whereby the Cross Keys and the Nixon West Philadelphia, will be operated on a fifty-fifty basis. This will entitle Nirdlinger to 50% of the net income of both houses with Stanley receiving a share like.

The arrangement becomes effective immediately.

Jewel Amuse. Co. Buys One

The house at 484 Bersigenti Ave., West New York, N. J. has been bought by the Jewel Amusement Co.

Radio Films Formed on Coast

(Special to THE FILM DAILY)

Los Angeles—Radio Films, Inc., a California corporation, has been formed.

Philadelphia—Without stipulating a time for its termination, the Stanley and Nixon-Nirdlinger interests have entered into an engagement whereby the Cross Keys and the Nixon West Philadelphia, will be operated on a fifty-fifty basis. This will entitle Nirdlinger to 50% of the net income of both houses with Stanley receiving a share like.

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Without fear of contradiction maintain that our Trailers are best of their kind. Make us prove it.

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CHICAGO
THE GREATEST SHOW ON THE SCREEN

Coming

"In the Days of Buffalo Bill"

The Supreme Achievement in Chapter Plays - to be presented by CARL LAEMMLE

Starring ART ACORD in an amazing whirlwind of action, romance and super-thrills
Directed by EDWARD LAEMMLE
Produced by UNIVERSAL
The ideal combination

Pictures which can honestly be described as Preferred in the best sense of the word

Distributed through an organization of Territorial Partners, each one selected because of his especial knowledge of the problems and requirements of the exhibitors in his territory and therefore thoroughly equipped to serve their interests

We have told you of our distribution plan

We have published an advance list of some of the Preferred Pictures we have planned for production

We have announced "RICH MEN'S WIVES" the Gasnier special with its noteworthy cast, as our initial production

Watch for it!

PREFERRED-PICTURES INC.
B-P-SHULBERG-Pres. J. BACHMANN-Treas.

AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY
News of the Week in Headlines

Monday

Two forms of standard contracts may result from Hays’ conferences: one for T. O. C. C. and one for M. P. T. O.

Federal Council of Churches in special report shows futility of censorship because of difficulty in establishing set standards.

Federated to distribute two comedy series made by Ben Wilson.

Goldwyn denies any deal with Allens of Canada.

Tuesday

Admission tax figures show better business in May.

Fox specials to play Strand, New York. First two announced.

American company offers George Bernard Shaw $500,000 for his stories.

Mack Sennett to make 24 two reelers for First National and some features, number undetermined.

Wednesday

Two arbitration boards in New York City.

Hoy Reporting Service extending into new exchange centers.

Triangle stock involved in suit of Kessels against company.

Southern California exhibitors back Sydney S. Cohen.

J. L. Frothingham shifts release from First National to American Releasing.

Thursday

Allen creditors grant company time extension. First National reported ready to advance $100,000.

Will H. Hays, W. W. Hodkinson and S. L. Rothafel address General Federation of Women's Clubs at Chantanqua, N. Y. Urge women's support to secure better films.

Western and Northern New York reported in support of Sydney S. Cohen.

Goldwyn stock to be listed on New York Stock Exchange.

Arthur S. Friend and Lewis J. Selznick reported in deal.

Friday

Distributors promise 908 features for next year.

J. A. Quinn launching better films move in Chicago.

Big Feature Rights Corp. to make 12 a year.

U. B. O. books 22 Paramount pictures; 2,000 days involved.

Saturday

Senator Myers launches scorching attack against industry.

Denis Ricaud, head of French Pathé, coming here to establish connection.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Features Reviewed

Jack Holt in ..........WHILE SATAN SLEEPS

Paramount .......... Page 2

Corinne Griffith in ......DIVORCE COUPONS

Vitagraph .......... Page 3

THE WALL FLOWER

Goldwyn .......... Page 5

Florence Vidor in ......THE REAL ADVENTURE

Associated Exhibitors—Pathe .......... Page 6

William Russell in ......A SELF-MADE MAN

Fox .......... Page 7

Doris May in ..........THE UNDERSTUDY

R-C Pictures .......... Page 8

Hoot Gibson in ..........TRIMMED

Universal .......... Page 9

NINE SECONDS FROM HEAVEN

Rialto Prod.—State Rights .......... Page 11

Current Releases .......... Page 12

Short Reels .......... Page 13
Jack Holt Pleasing and Story is Entertaining

Jack Holt in
"WHILE SATAN SLEEPS"

Paramount

DIRECTOR ..................... Joseph Henabery
AUTHOR .......................... Peter B. Kyne
SCENARIO BY .................... Albert S. LeVino
CAMERAMAN ...................... Faxon Dean
AS A WHOLE......A first class entertainment; unusual comedy drama that has sure-fire appeal

STORY......Mixes laughs and sobs in true-to-life fashion; forceful and given splendid treatment

DIRECTION......Very good; tells story smoothly, holds attention and always makes things convincing

PHOTOGRAPHY .................... Good
LIGHTINGS ........................ All right
STAR......Does fine work in role that is very much different from what he usually has

SUPPORT......Suitable and well directed; Fritzi Brunette, leading lady
EXTERIORS ........................ Appropriate
INTERIORS ........................ Good
DETAI LS .......................... Shows care

CHARACTER OF STORY......Thief assumes role of minister and is reformed through his own impersonation

LENGTH OF PRODUCTION...........6,069 feet

Peter B. Kyne’s Saturday Evening Post story “The Parson of Panamint,” serves as the basis of the vehicle in which Jack Holt makes his first single stellar appearance. He has previously been co-starred but in “While Satan Sleeps,” the title given the adaptation of Albert S. LeVino, Holt is the one and only star. He has long deserved a part such as he has in this, one which gives him every opportunity to prove his capability and he certainly succeeds. Holt has an interesting personality and a manner that seems to make whatever he does thoroughly convincing. The role of the minister’s son who becomes a thief and later is reformed by his own impersonation of a clergyman, affords the star particularly desirable opportunities which permit him to win over his audience from the start.

“While Satan Sleeps” offers a worth while entertainment and judging from the manner in which it was received at the Rivoli, it will satisfy. From the way they applauded at the close it would appear that it pleased them all and it is not unlikely that it will prove equally entertaining in all theaters because it contains real audience appeal. The story blends pathos with humor in a particularly effective and true-to-life fashion that readily grasps the spectator’s attention and holds it all the way through. It is interesting from start to finish.

Director Henabery has given the story a very careful and satisfying production. There are times when he might have overstepped the bounds both in the comedy and dramatic sequences but nothing is exaggerated and even where there might be a tendency on the part of the spectator not to take things seriously, careful direction makes it sincere and convincing. This is especially so in connection with the conversion of the thief and the scenes between the impostor-minister and the dying dance hall girl. They’ll laugh at the comedy and choke a little in the dramatic scenes.

The star is surrounded by a thoroughly capable and well suited cast. Wade Boteler is a fine type for his pal, “Red” Barton; Fritzi Brunette is the girl who waits for him to settle his account in jail and Betty Francisco is the daughter of the leading churchman in Panamint. Others are Mabel Van Buren, J. P. Lockney, Bobbie Mack and Herbert Standing.

Story: The people of Panamint eventually learn from his own lips that their minister is an impostor, a thief. His reformation is brought about through the death of a dance hall girl. He is joined by his father, a clergyman; he serves an unfinished jail sentence and is rewarded by the girl who waits for him.

Good Combination of Appeal That Makes It Pleasing to Majority

Box Office Analysis for the Exhibitor

It looks like you can not only please your patrons with “While Satan Sleeps” but also please your box office. It has both audience and box office appeal and you couldn’t ask for a better combination. You can’t judge every individual’s taste but to the majority, Jack Holt, in his first single starring production, promises to be completely satisfying.

If you know your folks favor stories in which humor and pathos is mixed you can feel doubly certain of pleasing them. Be sure to mention the author’s name and the fact that the story appeared in the Saturday Evening Post as “The Parson of Panamint.” The star has a following and you can count on gaining more admirers for him with “While Satan Sleeps.” Catchlines will give you an idea of the story and the usual exploitation methods will get them in.
Well Handled Story and Attractive Star in This Good Entertainment

Corinne Griffith in
“Divorce Coupons”
Vitagraph

DIRECTOR .................. Webster Campbell
AUTHOR ..................... Ethel Watts Mumford
SCENARIO BY ............. William B. Courtney
CAMERAMAN .............. Joseph Sheldrfer

As a Whole...... Real audience appeal and especially fine vehicle for star; offers a first rate entertainment

Story...... Splendidly handled, given excellent production; contains new angle on unhappy marriage theme

Direction...... Very good; uses particularly good judgment in bits that might easily have been overdrawn

Photography .................. Excellent
Lightings ........................ Good

Star...... Appealing and proves capable of putting over emotional role convincingly; beautifully photographed

Support...... Especially well suited and satisfying; Holmes E. Herbert very good in leading part; Mona Lisa uses repression carefully; others who do good work are Cyril Ring, Vincent Coleman and Diana Allen

Exteriors............ Fine Southern atmosphere
Interiors............... In keeping with the story
Detail .................. Good

Character of Story...... Poor girl plans rich marriage anticipating a divorce and substantial alimony but falls in love with husband whom she nearly loses because of her previous plans

Length of Production ........ 5,249 feet

Ethel Watts Mumford’s story is the best and strongest vehicle Corinne Griffith has had in some time. It not only provides a broader role for the star but contains a genuinely fine audience appeal. “Divorce Coupons” offers a new and interesting angle on the unhappy marriage problem that adds to its value as entertainment and lifts it out of the hackneyed rut of pictures of this type. “Divorce Coupons” is capable of claiming distinctiveness and is certainly an appropriate story for Corinne Griffith.

Director Webster Campbell has provided a very worth while production and in the early sequences there is a delightfully realistic Southern atmosphere. Very beautiful locations are found in the picture and excellent photography is another good point. In the exterior shots particularly, well judged camera work makes the views all the more pleasing.

The director handles the story very carefully and with the exception of spending just a little too much footage in the climax, his work is better than the average. The interest is splendidly sustained throughout and the method of development is such that you cannot complain of it being at all obvious. There is no anticipation of the ending in “Divorce Coupons.” The murder mystery episode is skilfully handled and a good suspense established.

Corinne Griffith, first as the daughter of a poor but aristocratic Southern family, and later as the wife of the millionaire, is the outstanding attraction of the film. She makes the most of the varied opportunities presented and in the emotional moments uses a proper restraint. She is always gorgeously gowned. Holmes E. Herbert and Mona Lisa do very well in the roles of next importance. The cast, on the whole, is a good one.

Story: Linda Catherton marries the rich and notorious Roland Bland fully convinced that she will divorce him but she finds herself in love with Bland who is devoted to her. Con, a former Pal of Bland’s, finds that Bland is so much in love with his wife that he cannot rule him any longer. His plan to separate the couple ends in his own death at the hands of a woman who loves Bland but is near death. She kills Con to save Bland’s happiness.

You Can Make Promises and It Should Be Worth While Getting Them In

Box Office Analysis for the Exhibitor

The above synopsis is a very meagre outline of the story of “Divorce Coupons.” It contains many more complications and interesting twists, particularly in connection with the woman, Ishtar Lane, the psychic, a character which adds a touch of mystery and suspense to the story. The production offers a very suitable entertainment and you can make promises for it and tell them it is the best story the star has had lately.

You might use catchlines referring to the girl who married to obtain a divorce and alimony but found herself in love with her husband. They will do for an idea of the story, but it is so much more interesting than you can suggest in lines, that it might be better to keep them guessing. Work to get them in because they should be well satisfied. Give the star good prominence and display plenty of stills. Tell them about her beautiful gown.
## Betty Blythe in "How Women Love"

Betty Blythe fresh from her triumphs in "The Queen of Sheba," "Fair Lady" and "His Wife's Husband." The most beautiful dramatic artist on the American screen.

Story founded on "The Dangerous Inheritance" by Izola Forrester, published as a novel by Houghton-Mifflin, now being syndicated in leading newspapers throughout the country. An elaborate society melodrama of metropolitan life against a background of wealth and operatic Bohemia.

Supporting Miss Blythe are the following players: Gladys Hulette, Robert Frazer, Charles Lane, Julia Swayne Gordon, Harry Sothorn, Henry Sedley, Katherine Stewart, Templar Saxe and Signor Salerno. These names must carry weight with all genuine "fans" and experienced exhibitors.

Kenneth Webb, who has been with the Whitman Bennett Studios almost continually since leaving Famous Players. He directed Miss Blythe in "Fair Lady" and "His Wife's Husband."

By Dorothy Farnum, who wrote the scripts for "Fair Lady" and "His Wife's Husband"—regular writer for the Whitman Bennett studios in conjunction with productions directed by Mr. Webb.

By Elsa Lopez formerly with Griffith and Famous Players—art director for "Fair Lady" and "His Wife's Husband." The sets will be as elaborate as any ever constructed by the Whitman Bennett Studios for First National or United.

The atmosphere combines New York "high society" and "Bohemia." It is correct to the most minute detail. Two hundred extra and type artists are used in the "society opera" episode alone.

### B. B. PRODUCTIONS, Inc.

JAMES A. GAUSMAN, Sales Manager
15 West 44th Street, New York City
Hughes' First as Author-Director is Amusing Though Far-Fetched

"THE WALL FLOWER"

Goldwyn

DIRECTOR ..................... Rupert Hughes
AUTHOR ......................... Rupert Hughes
SCENARIO BY .................. Rupert Hughes
CAMERAMAN ..................... John J. Mescall

AS A WHOLE. Satisfying amusement at first but drifts into illogical dramatic business toward close.

STORY. A slightly new angle on the Cinderella theme; really a comedy-tragedy; pleasing for those who do not mind it being far-fetched.

DIRECTION. Good in early reels with deft comedy touches; latter reels not wholly convincing nor very well directed.

PHOTOGRAPHY .................. All right
LIGHTINGS ...................... Usually good
PLAYERS ......................... Colleen Moore an interesting figure and convincing in the principal part; a suitable cast including Richard Dix, Gertrude Astor, Rush Hughes, Dana Todd and others.

EXTERIORS ...................... Few
INTERIORS ...................... Appropriate
DETAIL ......................... Ample
CHARACTER OF STORY. Awkward and homely girl is transformed into graceful and attractive girl by woman whose sweetheart she falls in love with.

LENGTH OF PRODUCTION. ........... 5,228 feet

This is Rupert Hughes' first production in which he is both author and director. "The Wall Flower" is, on the whole, a satisfactory offering which contains a story at first amusing and gradually drifting into a more serious dramatic trend that really borders on tragedy. It is an unusual combination but the development is logical enough even when incidents themselves are not. It is a more or less Cinderella theme with a slightly new angle.

The first few reels of the picture contains some amusing situations that will register as good entertainment with a big enough majority unless they happen to be the kind that demands strictly consistent incidents and object to anything far-fetched. The happenings in the life of "The Wall Flower" (Colleen Moore) are a trifle strained. It isn't plausible that a girl of her station should seek a place at a college prom and she certainly would never attempt to get by with the get-up which she wears. Natural intuition would tell her she'd be laughed out of the place. However, the idea carries a suitable comic angle which the author has taken advantage of to provide amusement and for those who will accept it as such, it fills the purpose.

The result of Hughes' first directorial effort is a picture of average satisfaction. It might have been more than this but the latter reels are not nearly as good as the first and he apparently was at a loss as to how he should end it. The conclusion looks like an afterthought. The logical ending would follow the girl's sacrifice when she gives up the man she loves because the woman who proved to be her fairy godmother is also in love with him. But an anti-climactic trailer brings about the happy ending in a fairly awkward fashion. The sub-titles throughout are good.

Colleen Moore offers a delightful pantomime as the homely girl. She is convincingly awkward and works hard for the feature's success.

Story: Phin Larrabee plays a joke on his pal, Roy Duncan, and gives him the name of Idalene Noblin as the pretty girl Roy danced with at a prom. Roy invites Idalene to the next dance but finds Idalene is a homely, awkward "Wall Flower." When they laugh and joke about her Idalene goes out and runs in front of an auto. The occupant, rich Pamela Shiel, takes Idalene to her home and cares for her. She transforms her into an attractive young girl and after complications are set aside Idalene marries Breen, formerlly Pamela's lover.

Should Please the Average Audience. Exploit the Title

Box Office Analysis for the Exhibitor

For the average audience, "The Wall Flower" should prove a thoroughly satisfying feature. They won't likely pick it apart for logic, reason, etc. but will accept it for the laughs it contains and a more or less effective heart interest which it creates for its heroine, Colleen Moore, in the role of "The Wall Flower." is capable of getting their sympathy and toward the close she fulfills the motto of "clothes make the woman" without a doubt.

Most any type of Cinderella story fills the bill with the average crowd. Use the author's name and tell them he wrote and directed this one. Appeal to your local high school boys and girls by telling them about the girl who went to the prom and was laughed at. Your own exploitation along these lines should get them interested. You can promise them they'll like Colleen Moore in "The Wall Flower." Play up the title.
Good Acting and Careful Direction Put It Over

Florence Vidor in
"THE REAL ADVENTURE"
Associated Exhibitors—Pathe

DIRECTOR ......................... King Vidor
AUTHOR .......................... Henry Kitchell Webster
SCENARIO BY ..................... Mildred Considine
CAMERAMAN ...................... George Barnes

As a whole, careful and intelligent handling of familiar theme makes interesting and satisfactory entertainment

STORY . . . A new angle on the neglected wife story; proves its point conclusively and maintains good interest

DIRECTION . . . Good; tells story in straightforward fashion and particularly good in that he wastes no footage on unnecessary detail

PHOTOGRAPHY .................. Satisfactory
LIGHTINGS ...................... Generally all right
STAR . . . Appealing, very pretty, and possesses a good deal of charm. Plays the part with sincerity

EXTERIORS ....... Pretty snow shots in beginning
INTERIORS ....................... Suitable

DETAIL ......................... Correct

CHARACTER OF STORY .... Wife whose husband refuses to take her into business confidences leaves him until she makes good at a career, wins his respect and his love

LENGTH OF PRODUCTION . . . . About 5,000 feet

King Vidor has taken a fairly familiar theme for Miss Vidor’s latest starring vehicle, but by skillful handling and deft touches he makes "The Real Adventure" a satisfying entertainment that will go over well in most houses. He uses the material at hand intelligently and always to the best advantage, proving the point of the story conclusively and to the spectator’s satisfaction.

One of the best features of Vidor’s direction is his entire omission of unessential detail. At no time does he waste footage on incidents that have but a vague connection with the story. This is obvious throughout the picture and there are times when he might readily have gone into detail, such as in the beginning, when his hero and heroine meet. There are no protracted situations, no long scenes showing the courtship, the wedding, etc., just brief shots including the meeting, love at first sight, and the honeymoon. He gets right into his story without a waste of time. The story deals with the familiar neglected wife.

However, Henry Kitchell Webster has conceived a new angle to the situation that is brought out effectively in Vidor’s production. In this case it is not neglect brought about through the husband’s lack of affection for his wife, but the want of a better understanding between them. He holds his wife in the light of a toy and treats her as such while she begs to be taken into his confidences, to share his brain. This is an unusual twist.

Production values are up to the standard. Settings are in keeping with the story and the snow shots in the opening reel are especially attractive. The subtitles might have been a little better.

Florence Vidor, both as the wife and later as the costume designer, is appealing and possesses a charm that will reach her audience. She plays with a sincerity that makes the part real. Clyde Fillmore is not the most attractive of leading men but his work is satisfactory. Others are Nellie P. Saunders, Liliyan McCarthy and Philip Ryder.

Story: Rodney Aldrich, a brilliant lawyer, prefers to “baby” his wife rather than have her share his business worries and triumphs. Rose is unhappy and determines to prove to him that she, too, has brains. She leaves him and joins a theatrical company as chorus girl, from which she graduates into costume designer. She becomes famous for her work as a designer and is just about to sign a contract with Ziegfeld when Rodney comes for her, admits his mistake and takes her home.

Promise a Pleasing Star and a New Angle on Familiar Theme

Box Office Analysis for the Exhibitor

The general run of picture patrons should find “The Real Adventure” an agreeable entertainment. Regardless of whether the story holds a particular appeal for them or not, they will hardly kick because their attention is held and they will like Florence Vidor. Her performance is sincere and she will be favorably received by practically everyone. She is beautiful and has a very pleasing personality.

You can promise a new angle on the marital problem and a good production. Use the director’s name and recall any of his previous productions you may have shown such as “Woman Wake Up,” with Florence Vidor, a recent release, and last year, “The Sky Pilot.” A good selection of stills in the lobby will attract your patrons and catchlines with the title should serve to bring them in.
Russell Has Good Role in Latest Release

William Russell in
“A SELF MADE MAN”
Fox

DIRECTOR ................ Rowland V. Lee
AUTHOR ................. Geo. Horace Lorimer
SCENARIO BY ............ Monte M. Katterjohn
CAMERAMAN .............. David Able

AS A WHOLE... Starts off as weak comedy; works up to live, actionful feature that will appeal to lovers of hero tales

STORY........ Not startlingly original but serves as good vehicle for star and will satisfy his admirers

DIRECTION..... Fair at first though very good in working up to exciting climax

PHOTOGRAPHY ............. Average
LIGHTINGS ........................ All right

STAR...... Has plenty of good opportunities in this and makes good use of them

SUPPORT..... Adequate; includes Renee Adoree, James Gordon, Richard Tucker and Harry Gibbon

EXTERIORS ........................ Few
INTERIORS ........................ Fair
CHARACTER OF STORY...... Wall St. man disowns son not inclined to work, goes away and returns to find his son has saved his business from ruin

LENGTH OF PRODUCTION ....... 4,920 feet

William Russell has about the strongest hero role that he has had in some time in “A Self-Made Man,” his latest Fox release. The story is based on one by George Horace Lorimer which appeared in the Saturday Evening Post. It offers Russell a thoroughly appropriate role with a good variety of opportunities which he makes good use of. The prize fight sequence will offer a first rate thrill for the men and there is sufficient action in the film to make it a satisfying number for any average crowd.

At the outset the picture doesn’t promise very much because the comedy business is made up of silly situations in which the star is a pleasure loving son of a rich Wall St. man. A trained bear in the hero’s apartment is the only instrument of amusement, and the animal’s owner hiding under a bear rug is supposed to be another mirth provoker. But once this sequence is closed, the picture becomes interesting and more a comedy-drama than a straight comedy.

The director has gotten in enough action to keep it moving and builds successfully toward the climax. He does not keep the denouement entirely concealed, but this is due partly to the fact that a title gives it away. You are presented with the facts: two brokers, each with a son; the first man’s son is in partnership with his father and working for the business, while the second man’s son prefers pleasure before business. Since the second man’s son is the star of the picture and recognized hero of the story, you know he’s bound to turn out all right, especially after the first man says “this is the kind of a son I have.” The spectator knows he’s bragging too early in the picture.

However, the fight between the two sons for control of a certain stock, in the absence of their respective parents, provides good excitement and a picture that will satisfy Russell’s admirers particularly. Renee Adoree is hero’s sweetheart who lends him the money to put over the deal.

Story: Because of a misunderstanding Anita Gray breaks her engagement to Jack Spurlock and following that Jack’s father disowns him. Jack is working as a society reporter and attends a dance given by Anita. He overhears a conversation in which Hugo Bonsall, son of one of his father’s competitors, is planning to ruin the elder Spurlock. Jack decides to fight and with Anita’s financial help, he saves the business and wins back the girl’s love.

Average Crowd and Star’s Following Will Be Suited

Box Office Analysis for the Exhibitor

If you cater to an average audience and one that is not hard to please you can satisfy them with “A Self-Made Man.” Where Russell has a following, it will go very well and you can appeal particularly to his admirers. It should be easy to get the men in by telling them about the fight sequence and using stills in the lobby that will let them know the picture contains something that will appeal to them particularly.

Say that in “A Self-Made Man” Russell plays the part of the son of a Wall St. man who was disowned because he preferred pleasure to his father’s business but later saved his father’s company from ruin. You can make promises for the stock market fight and give the title good prominence. It is a good one and can be effectively exploited.
Doris May’s Latest is Farce Comedy of Fairly Amusing Quality

Doris May in
"THE UNDERSTUDY"
R-C Pictures

DIRECTOR .................. William A. Seiter
AUTHOR ...................... Ethel M. Hadden
SCENARIO BY ............. Beatrice Van
CAMERAMAN ................. Joseph Dubray
AS A WHOLE...... Fairly amusing farce comedy
that is a bit silly at first but settles down to
better things after first reel or so.

STORY........... Contains some originality and offers
satisfying entertainment though pretty far-fetched

DIRECTION ...... Of average quality; provides fair
production and holds the interest satisfactorily

PHOTOGRAPHY ................. All right

LIGHTINGS .......................... Good

STAR....... Well suited and does good work; over-
acts a little in opening reel

SUPPORT....... Wallace MacDonald good in hero
role; Arthur Hoyt a poor comedian; others
Christine Mayo and Otis Harlan

EXTERIORS ........................... Suitable

INTERIORS .......................... Adequate sets

DETAIL .............................. Ample

CHARACTER OF STORY....... Understudy impersonates actress in a matter concerning a rich
young man and an objecting parent; she wins
both

LENGTH OF PRODUCTION......... 4,557 feet

Doris May’s latest picture is an improvement over
her recent releases but her story material is still a
bit weak. “The Understudy” is better than either
“Boy Crazy” or “Gay and Devilish.” Her last two
features, but it is not strong enough to make more
than an average entertainment. The business in the
early reels is inclined to be of a silly nature and resorts
to such worn-out slap-stick as the heroine sitting on a
hat pin and dancing awkwardly, finally whirling in
dizzy fashion and landing in a heap on the floor. This
might get laughs in a two-reel slap-stick comedy in
which you expect it, but it hardly amuses in a farce
comedy.

After the first reel or so Director Seiter gets away
from the frivolous stuff and settles down to a better
and more substantial kind of comedy that offers some
fairly original situations and amusing complications.
The idea of the rich father taking a chorus girl into
his home to reform her so that his son can marry her,
is pretty far-fetched but it provides suitable enough
screen material, gets over some laughs and at the same
time includes an interesting romance. Its ending is
more or less obvious but it isn’t so much the fault of
the direction. The spectator just naturally anticipates
such a conclusion.

It would seem that a little more fun might have been
gotten out of the honeymoon sequence and it promises
to be much more amusing than it is. However, it
concludes by finding a suitor for the rejected star who
has been impersonated by her understudy.

Doris May is suited to the role of the understudy
and does good work for the most part. She overacts
occasionally in being too vivacious. Wallace Mac-
Donald makes a satisfactory hero while Otis Harlan is
the unusual father. Christine Mayo is the actress who
loses out in the race for hero’s affections. Arthur
Hoyt seldom succeeds as a comedian.

Story: Grace Lorimer promises to have nothing
further to do with Tom Manning and sends her under-
study, Mary Neil, to collect a check from Tom’s father
for agreeing to see his son no more. Instead of hand-
ning over the check, Manning takes a fancy to Mary
who presents herself as Grace Lorimer, makes her
remain in his home with promises of a new life. Some-
time later Manning wires his son to return. Compli-
cations follow but eventually Mary and Tom are happy
while Grace satisfies herself with Cathbert Vane, a
former suitor of Mary’s.

Will Satisfy Star’s Admirers and Others Not Too Critical

Box Office Analysis for the Exhibitor

If they are not too critical and not too hard to amuse
you may satisfy them with “The Understudy” but if
they demand strong and original situations to please
them in the way of farce comedies, very likely the pic-
ture won’t make a very favorable impression. Regard-
less of the fairly weak material, the interest is
satisfactorily sustained and they can’t kick about not
having their attention held.

Where the star has a following you will stand a
better chance of putting it over because it is better
than her last two productions and the title is one that
can be used effectively with catchlines and can stand
exploiting. Posters and stills will decorate the lobby
and attract attention. Wallace MacDonald is a well-
known leading man and his name might also be used.
Fearlessly it throws the light of truth on the age-old problems of the woman who loves not wisely but too well.
JOHN H. KUNSKY

Joseph L. Plunkett is showing it to the discriminating patrons of the Strand, New York City.

John H. Kunsky booked it instantly for the beautiful Madison Theatre, Detroit, Mich.
Another Good Western With Enough Action and Pleasing Star

Hoot Gibson in
“TRIMMED”
Universal

DIRECTOR ................. Harry Pollard
AUTHOR ................. Hapsburg Liebe
SCENARIO BY .. A. F. Statter and Wallace Clifton
CAMERAMAN .............. Sol Polito
AS A WHOLE....... Will appeal to western fans and
those who like action that affords plenty of
excitement

STORY....... Offers star a good role and will please
his admirers; of rather a familiar formula

DIRECTION....... Adequate; does pretty well to
hold interest and get in action because story is
fairly slight

PHOTOGRAPHY ................. Good
LIGHTINGS .................. Natural
STAR...... Is kept on the jump in role of war-hero
sheriff

SUPPORT....... Usual types of western bad men,
Fred Kohler, Otto Hoffman and Dick Lareno a
good trio; Patsy Ruth Miller hasn’t very much
to do as leading lady

EXTERIORS ................. Good
INTERIORS ................. Few
DETAIL ................. Requisite
CHARACTER OF STORY...... Political gang elect
war hero as sheriff thinking they can rule him
but they are greatly disappointed

LENGTH OF PRODUCTION ........4,583 feet

The plot follows the usual western formula pretty
closely including the hero, heroine and customary bad
men plotting the hero’s downfall. Despite the familiar-
ity and slight situations, the director has succeeded in
keeping the action coming and holds the interest satisfac-
torially. A grain of comedy now and then affords
some mild amusement between times. A few comic
touches miss fire but on the whole they register all
right. The welcome home reception staged for the
war hero’s return will amuse them, particularly when
hero gets off a station before his own and misses the
welcome prepared for him. The leader of the band
overacts in his effort to get laughs but a colored
mammy and her kiddies are the real thing in this
sequence. More laughs come from a trick mule.

A first rate thrill comes when hero crosses a high
suspension bridge which the villain has tampered
with, and is hurled into the canyon below. It would
have been more satisfactory to the spectator if the
director showed how hero made his miraculous es-
cape from death in this bit. Gibson is kept busy from
start to finish in “Trimmed” and his pleasing person-
ality should be gaining more admirers for him.

Story: Dale Garland, Centerville’s war hero, gets
a big reception upon his return from France. Nebo
Slayter, political boss of the country, and his hench-
men, run him for sheriff against John Millard, the in-
cumbent, whom they can’t “handle.” Millard’s daugh-
ter, Garland’s childhood sweetheart, returns from
boarding school soon after her father’s defeat. Gar-
land learns from her of Slayter’s dishonest schemes.
Slayter’s ring quarrels with a moonshiner to whom
they had been furnishing “protection,” and Young,
Slayter’s tool, kills him. The girl sees the murder,
tells Dale who starts after the slayer and brings him in
after a terrific fight. Meanwhile the deputies have
arrested two of the slain man’s accomplices. They
confess, implicating the whole ring and Garland jails
them all. He wins the love of the girl.

A First Rate Number For Any Admirer of Western Pictures

Box Office Analysis for the Exhibitor

Exhibitors catering to a western loving crowd can
safely book “Trimmed” and satisfy their patrons. It
doesn’t matter that it isn’t strikingly original as long
as it contains plenty of action, some thrills and the
sort of material that goes over with admirers of this
particular style of entertainment. “Trimmed” will
fill the bill.

If you showed Gibson’s last feature, “Step On It,”
and they liked it, make promises for this one and tell
them they’ll like it as well. Try and get them inter-
ested in the star. He has the right kind of personality
for the stories he is given and he works hard to please
his audience. Catchlines will tell the story and a
trailer would be all you would need to bring them in
for the feature.
In the city of the shams it attacks and exposes this powerfully-directed, all-star picture received amazingly fine reviews in the dailies and drew more business in the beautiful 600 seat Cameo Theatre than other more widely advertised shows drew into two nearby big competitive first run houses.

EVENING TELEGRAM: "False Fronts' will be found very entertaining. It permits one to leave the theatre in a very pleasant frame of mind—which is, after all, what we go to the theatre for."

MORNING TELEGRAPH: "False Fronts' is an entertaining, well acted and well directed film play. Edward Earle, who was recently crowned 'King of the Movies' plays the role of Keith Drummond with the charm and all the upstanding attributes of a football hero and only son of one of the F. F. V's."

NEW YORK TIMES: "When people have ideas which they independently seek to express in film form, they are likely to contribute something imaginative, or at least sincere, to the screen. 'False Fronts' was more simply and honestly done than most pictures of its kind."

NEW YORK HERALD: "There is a potent quality in this story of social hypocrisy. The course of the young Southerner is refreshingly different from the customary triumphs of bluff prosperity."

THE SUN: "'False Fronts' is a wholesale condemnation of making a big show of success, forcefully enacted by Edward Earle, Barbara Castleton and Frank Losee."
Foreign Mystery Novelty Combines Horrors With Comedy

"NINE SECONDS FROM HEAVEN"

Rialto Productions—State Rights

DIRECTOR ......................... Franklin Seitz
AUTHOR ............................. Franklin Seitz
SCENARIO BY ..................... Harry Chandlee Jessie
CAMERAMAN ......................... Not credited

AS A WHOLE...Production built along foreign standards filled with mystery interest and morbid horrors. Lacks the novelty of Caligari but is nevertheless entertaining

STORY......Slow in starting. Requires many titles to explain the action. Turned into a joke at the end

DIRECTION......Average. Could have done much better with the material

PHOTOGRAPHY ....................... Good

LIGHTINGS ......Too dark in many places

PLAYERS......Foreign cast. Do good acting but very obvious. Types will not appeal to average American

EXTERIORS ......................... Good

INTERIORS ......................... Good

DETAIL ......................... Ample

CHARACTER OF STORY...........Rich young man bored with life rescues girl and in the end discovers that it is all the joke of his friends

LENGTH OF PRODUCTION ........ 5,600 feet

"Nine Seconds from Heaven" is different from anything that has come across the water. It is built purely upon foreign standards and will appear much too morbid to many an audience. It contains reminiscences of "The Cabinet of Dr. Caligari" but is built upon a mystery that is clearly an invention and is so mixed with comedy that it is difficult to take the melodramatic situations very seriously. The great points in its favor is that it holds the attention in a remarkable way, is entertaining and different. The points against the picture would be its extreme morbidness, the very unattractive girls and young men in the leading roles and the fact that the hero fails to gain your confidence or sympathy.

Foreign Mystery Production and Something Different

Box Office Analysis for the Exhibitor

You can safely promise them something different in "Nine Seconds from Heaven." It is very different from the average American picture and will satisfy many who will welcome a change. Advertise it as a European mystery production.

You might tell them something of the story, enough to get them curious; but do not give the solution away or tell anything of the ending. Use a trailer of the rescue scenes showing how the girl is saved from the power of the hypnotist. It might also be a good idea to show some of the comedy shots so they know that it is not all horrors. If your audience likes only the conventional type of picture and there is any doubt in your mind, then better see this one first, for you know your people best.
### CURRENT RELEASES

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### ASSOCIATED EXHIBITORS, INC. (Distributed through Pathe)

- **Marry the Poor Girl** | 2,700 | 5-14-22 |
- **Lady Godiva** | 5,800 | 4-12-22 |
- **Don’t Doubt Your Wife (Leah Baird)** | 3,800 | 6-4-22 |

**Famous Players-Lasky Corp.**

| May | June | | **FOX FILM CORP.** | | |
| --- | --- | | **W. W. HODKINSON CORP.** | | |
| 7 Beyond the Rocks (Swanson-Valentino)... | 6,740 | | **Holtre Prod.** | | |
| 7 The Wife Trap | 8,200 | | No Trespassing (Irene Castle)... | 6,930 | 6-22-22 |
| 16 The Beauty Shop (Cosmopolitan)... | 6,336 | | Slum Shoulders (Irene Castle)... | 6,150 | 6-25-22 |
| 13 North of the Rio Grande (Holt-Daniels)... | 4,770 | | **Hugo Ballin Prod.** | | |
| 21 Come From Home (Film Finance Special)... | 8,893 | | Other Women’s Clothes... | 5,400 | 3-19-22 |
| 21 The Ordeal (Agnes Ayres)... | 4,592 | | **Myron Sterren Prod.** | | |
| 28 The Bachelor Daddy (Agnes Ayres)... | 6,226 | | Free Air... | 5,000 | 4-2-22 |
| 5 Across the Continent (Wallace Reid)... | 5,502 | | **Myron M. Sterren Prod.** | | |
| 4 Over the Border (Fenlyn Stanlaws-Comp-Moore)... | 6,837 | | Free Air... | 6,000 | 4-2-22 |
| 11 The Woman Who Walked Alone (Mellord-Dalton)... | 2,947 | | **Benj. B. Hampton** | | |
| 18 Our Leading Citizen (Thomas Meighan)... | 6,634 | | **The Gray Dawn** | | |
| 25 The Eyes of the Mummy (Dola Negro)... | 5,947 | | **Reno Prod.** | | |
| 7 The Man Unconquerable (Jack Holt)... | 5,947 | | The Veiled Woman... | 6,120 | 6-11-22 |
| 9 For the Defense (Elida Vyatt)... | 4,985 | | **METRO PICTURES CORP.** | | |
| 6 The Greatest Truth (Miss May)... | 5,257 | | Apr. | 4-30-22 |
| 13 A Man of Sorrow (Mary Miles Minter)... | 4,369 | | The Face Between (Her Lytell)... | 4,300 | 5-28-22 |
| 36 Borderland (Agnes Ayres)... | 5,148 | | Seeing’s Believing (Viola Dana)... | 5,000 | 5-28-22 |
| **Fox Film Corp.** | | | **Hate (Alice Lake)**... | 6,500 | 5-7-22 |
| **William Farren** | | | Missing Husbands... | 6,000 | 5-21-22 |
| **Dustin Farson** | | | They Like ‘Em Rough (Viola Dana)... | 5,000 | 5-28-22 |
| **Shirley Mason Series** | | | Sherlock Brown (Bert Lytolf)... | 6,000 | 4-2-22 |
| **Maurice Flynn** | | | The Five Dollar Baby (Viola Dana)... | 5,000 | 6-4-22 |
| **William Russell** | | | Rex Ingram Productions... | 10,467 | 4-30-22 |
| **John Gilbert** | | | **S-L Productions** | | |
| **Charles Jones** | | | Don’t Write Letters (Gareth Hughes)... | 5,500 | 4-30-22 |
| **Eileen Percy** | | | **Tiffany Productions** | | |
| **Special** | | | Fascination (Mae Murray)... | 7,850 | 4-23-22 |
| **Monte Cristo** | | | **Swedish Biograph Co.** | | |
| **Pearl White** | | | The Stroke of Midnight... | 6,000 | 4-22-22 |
| **John Gilbert** | | | **Pathe Exchange, Inc.** | | |
| **Pearl White** | | | **R. C. Pictures** | | |
| **William Russell** | | | Boy Crazy (Doris May)... | 5,000 | 3-5-22 |
| **John Gilbert** | | | Vermillion Pencil (Senso Hayakawa)... | 4,900 | 3-19-22 |
| **汽油** | | | The Bigman (Ivy Duke)... | 1,300 | 4-22-22 |
| **The First Woman** | | | Queen o’ the Turf (Doris May)... | 5,000 | 5-14-22 |
| **gay and Devilish (Doris May)... | | | The Glory of Clementina (Pauline Frederick)... | 5,760 | 6-4-22 |
| **The Son of the Well... | 6,190 | 4-18-22 |
Some Short Reels

“Cops” — Buster Keaton — First National

Type of production .................. 2 reel comedy

Once more Buster Keaton rings the bell. His latest comedy “Cops” is just as funny as “The Boat” and will bring down
the house with laughter. The comedy gags roll out one after
another and lead to a side splitting climax in which Buster is
classed all over the lot by about 300 cops. Never have so many
cops been assembled before in a short subject and in no com-
edy have the devices used to evade capture been so ingenious.
And through all this Buster sails quickly and quietly; not once
does his serious expression break and not once does he fore-
stall a gag. As the reels unravel the laughs get closer to-
gether until at the finish it becomes all one long ripple. Such
was the effect, when this comedy was shown to a Broadway
audience on a hot, humid night.

Buster loves his girl but she refuses his advances and tells him
to become a business man and earn a lot of money before she
will marry him. He manages to find a purse with some money
and also manages to prevent the owner from recovering his
loss. With this money he sets out to conquer the world. In
another part of town a family are about to move. Buster buys
the furniture from a pretendor and gets a horse and wagon to
move it. The people think he is the expressman and help him
load up the wagon which he drives off. With the aid of an
extension coat rack and a boxing glove Buster makes a signal-
ling arm that not only stops traffic but knocks down the traffic
cop. At one place Buster discovers that his old horse is not
very responsive. He gets down and clasps a pair of ear-
phones on the horse’s head; then returning to his seat, rings
him up on the telephone and tells him to move on. The horse
understands and moves on. And when the time the family are
at their new house waiting for their furniture!

As luck would have it Buster sails his wagon of furniture
into the main avenue where a police parade is taking place.
In the grand stand is Buster’s girl and her father who is
mayor of the town. The wagon stops before the grand stand
and Buster searches his pockets for a match to light his cigar-
ette. Just then a tug throws a bomb from the roof of a
building and it lands on Buster’s wagon. Buster uses the fuse
to light his cigarette, then he throws the bomb to the cops.
This starts the grand claque in which about 300 cops run Buster
tall through the town and then back again to where he started.
The furniture is wrecked by atoms by the outrash of the cops.
Many times he is surrounded or cornered but manages to slip
out. And all this time the family wait on the steps of their
new home for the furniture! In the end Buster runs into jail
for safety. The cops pile in after him and when they are all
in he slips out from under and locks them in. But his girl
rejects him and he throws open the doors. The next flash
shows a little tomb stone on which rests Buster’s hat—but
even this, after he himself is dead, bangs at a saucy angle.
Buster Keaton is irresistible and you can make no mistake if
you show him to your audience. His popularity has grown
and is on the ascent. He is the chief attraction of many a
program and threatens to remain so.

Pathe Review No. 163

Type of production .................. 1 reel magazine

The opening shots of this number of Pathe Review take you
on a personally conducted tour to Maritzburg, South Africa.
The streets are lined with white men, negroes, dwarfs and
children. The rickshaw men adorn themselves with gay masks
and horns to prove they are equal to the beasts of burden.
A special scientific study in evolution appears in this number
of the review under the title of “Where Did You Get Your Face.”
Special drawings show the angle that the face makes with the
bale of the brain. Skulls of primitive men and ancient animals
show step by step, how man developed his forehead. This
is followed by a little novelty showing a table and chairs in action.
The cards deal by themselves and the chips move automatically
and a whole game of poker is played without the aid of humans.
In the arts and crafts section you see how the Navajo Indians
make their rugs and a little nature chapter shows a mother
bird feeding her young. The subject matter of this number of
the review is quite varied and filled with interest. It is well
up to the new high standard set for this series.

“The Gyro-Designer and Smoke-Rings” — Kineto Review

Type of production .................. 1 reel popular science

Here is another of Prof. P. F. Smith’s popular scientific reels.
This time a gyro-designer is constructed before the camera
from the simplest of materials. A tin funnel is attached to a
gyroscope top and filled with white sand. The other end of
the top is suspended to a wooden rod which is free to swing.
The sand pours in a thin line through an opening in the funnel
and when the top is spun elaborate designs are traced with
the sand. The second series of experiments in this instructive
reel deal with smoke rings. Rings of smoke are first made
in the natural way by smoking tobacco and then they are
made experimentally. A round hole is cut into a tin can and
a sheet of rubber stretched across the opposite end. When
the can is filled with smoke and the rubber bottom is struck,
rings puff out of the opening. Various kinds of smoke is
manufactured and an animated drawing shows the detailed
anatomy of a smoke ring. The reel is instructive and will hold
the attention of the average audience. It does not contain the
appeal of the soap-bubble reel in the same series, but it is
well up to the Prof. Smith’s standard.

Official Urban Movie Chats No. 22—Hodkinson

Type of production .................. 1 reel magazine

This number of the Official Chats leaves out the usual pre-
lude, quoting some prominent man on prosperity and success,
or telling your audience a two-by-four moral of “early to bed
and early to rise.” It leaves out all this and begins with pic-
tures. Nina Wilcox Putnam, the popular novelist, is shown
in her country home. She takes a few moments to advise her
fatt friends how to reduce by the use of a liberal diet. She
tells you what to avoid and what to eat. Manila hemp is
the subject of the industrial section. The machines that twist
the hemp into ropes are illustrated. This section, however, would
have been more complete if one or two shots were obtained
showing the hemp as it grows. Some interesting shots of the
cooper rooster on top of the beautiful skyscraper in New York
are next shown. The bird is thirteen feet high and ten feet
wide and is said to be the largest weather vase in the world.
Views from the top of the building fill a good portion of this
review which ends with a series of shots of animals in the zoo.
There are but five subjects to this number of the review. The
scientific and sport sections that were featured in the earlier
numbers of this series are entirely missing from the last two
or three. The omission of the sermon at the start of the reel
will be welcomed by many.
"Crime in a Big City"—Aesop's Fables—Pathe
Type of production........................1 reel animated cartoon
"Those who lay traps for others often get caught by their own bait," is the moral of this number of Aesop's Fables. The story is told of how the old farmer goes to the city and his little dog follows him and saves him from the schemes of crooks and gamblers. In one scene the farmer meets a flapper who cleans out his pockets but the little dog saves his master's property by taking them back from the girl's flapping galoshes. In the gambling den the farmer plays poker with two oxes, who pass cards to each other under the table. The little dog however manages to get the cards and give them to his boss. When the gamblers hold five aces, then it is time to quit, and the farmer scoops up the coin and runs. They make a neat escape and return to the country. The animation is amusing and contains some very comical situations. It is well up to the average of the series and will please any audience.

"Such is Life Where Paris Shops"—R-C Pictures
Type production........................1 reel travel cartoon
The latest Hy Mayer Travelugh is one of the most amusing of the entire series so far. First of all there are some interesting shots of the Paris shops and shoppers showing the hurrying crowds and there is also a view of Paris's stock exchange. The artist, as usual, selects the more interesting types for his sketches which fade into the reality in a manner that always provides a laugh. Scenes of the markets and side-walk vendors furnish interesting material for sketches that are preceded by cleverly written sub-titles. One in particular was that which said the merchants gradually began to look like the things they sold. There follows a sketch which fades into a woman fish peddler and the comparison wasn't over-drawn either. The reel is entertaining and should make up a good part on any program.

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Selenick Pictures (Distributed by Select Exchanges)
Elaine Hammett Stein Star Series
Reckless Youth ........................................ 5,700 4-16-22
Evidence ............................................. 5,000 6-16-22

Eugene O'Brien Star Series
The Prophet's Paradise .................................... 5,000
Changing of the Northwest .......................... 5,000

Conway Tearle Star Series
Reported Missing (Owen Moore) ..................... 6,900 4-16-22
A Woman of No Importance ........................ 5,000 6-11-22

UNITED ARTISTS

Feb. 19 The Ruling Passion (Geo. Arliss) ............ 7,000 1-29-22
26 Fair Lady (Alex Reach) .......................... 6,900 3-26-22

Jewel Features
Wild Honey (Friscilla Dean) ......................... 6,622 3-5-22
The Trap (Lon Chaney) ............................. 5,381 5-7-22
The Storm ........................................... 7,718

Universal Features
The Bear Cat (Hoot Gibson) ......................... 4,500 4-2-22
The Man Under Cover (Herbert Rawlinson) ...... 4,566 4-9-22
A Wonderful Wife (Miss Du Pont) ................ 4,668 4-22-22
The Man Who Married His Own Wife (Frank Mayo) ....... 4,313 4-10-22
Second Hand Rose (Gladys Walton) ................ 4,411 5-7-22
Step On It (Hoot Gibson) .......................... 4,223 5-14-22
Kissed (Marie Prevost) .............................. 6,212 6-22-22
The Black Bug (Herbert Rawlinson) ............... 5,000 6-4-22
Out of the Siesta North (Frank Mayo) ............. 3,911 6-11-22
Her Night of Nights (Marie Prevost) ............... 4,405 6-25-22
Aim At Fug (Frank Mayo) ........................... 4,405

VITAGRAPH

Super-Features
The Sleip's Wife ..................................... 5,841 3-12-22
Too Much Business .................................. 6,000 6-6-22
My Wild Irish Rose ................................. 7,000

Earle Williams
The Man From Downing Street ....................... 4,950 4-16-22

Corinne Griffith
Island Wives ........................................ 5,000 3-26-22
A Virgin's Sacrifice ................................ 5,400

Antonio Moreno
A Guilty Conscience ................................ 5,000

Wm. Duncan-Edith Johnson
The Silent Vow ................................ ...... 4,600 4-9-22

Alice Calhoun
The Angel of Crooked Street .......................... 5,000 5-28-22

Alice Joyce
The Inner Chamber ................................... 5,951

ASSOCIATED EXHIBITORS, INC.

Harold Loyd Comedies

ASSOCIATED PRODUCERS, INC.

Mark Sennett Comedies (2 reels)

EDUCATIONAL FILM CORP. OF AMERICA

Selig-Park Photoplays (2 reels)
Mermaid Comedies (2 reels)
Chester Comedies (2 reels)
Torchy Comedies (2 reels)
Christie Comedies (2 reels)
Vanity Comedies (1 reel)
Gayety Comedies (1 reel)
Educational Specials:
The Race of the Age (Man O' War), 2 reels
Art of Living (Kellerman), 1 reel
Babe Ruth—How he Knocks His Home Run, 1 reel
Valley of Ten Thousand Smokes, 1 reel
Modern Centaurs, 1 reel
Bruce Scenes Beautiful (1 reel)
Chester Quotations (1 reel)
Chester Screenlets (1 reel)
Miscellaneous (1 reel):
Could Columbus Discover America, The Crater of Mt. Katmai, Dixie
Sketchographs (1 reel)
Punch Comedies (2 reels)
Campbell Comedies (2 reels)
Ciné Films (slow speed)

FAMOUS PLAYERS-LASKY

Paramount-Ar buckle Comedies (2 reels)
Paramount-Burton Holmes Travel Pictures (1 reel)
Paramount-Burkett Adventure Scenics (1 reel)
Paramount-Davies Comedies (2 reels)
Paramount-Mack Sennett Comedies (2 reels)
Paramount Magazine (1 reel):
Fictionary and Cartoons (weekly)
Paramount-Post Nature Pictures (1 reel)
Paramount-Vandenbergh Series (2 reels)

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels)
Toonerville Trolley (2 reels)
Henry Lehrman Comedies (2 reels)
Butler Reuston Comedies (2 reels)

FOX FILM CORPORATION

Sunshine Comedies (2 reels)
Clyde Cook Comedies (2 reels)
Mutt and Jeff Animated Cartoons (1 reel)
Fox News (Twice a Week)
Serials: Bride 13 (15 episodes), Fantomas (20 episodes)

GOLDwyn Pictures

Capitol Comedies (2 reels)
Edgar Comedies (3 reels)
Goldwyn-Bray Comedies (1 reel)
Goldwyn-Bray Pictographs (1 reel)
Sport Review (1 reel)

W. W. HODKINSON CORP.

The Beggar Maid (Mary Astor) (2 reels)
The Bashful Suitor (3 reels)
The Young Painter (Mary Astor)
Hope (Mary Astor)

CHARLES URBAN'S Movie Chats

Wonders of the World (2 serials); First Series from No. 1 to No. 26 (each reel); Second Series from No. 27 to No. 52 (each reel)
The Four Seasons (4 reels)

PATHE EXCHANGE, INC.

Go Get 'Em Hutch (Serial)
Roach 1 reel comedies
Aesop Fables, 2 reel cartoons
Harold Lloyd reissues
Pathé Player, 3 reel re-issues
Pathé Review, 1 reel educational
Topics of the Day, 1 1/3 reel
Pathé News, twice a week
Topics of the Day—1 a week

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces
Primia Color Pictures
William J. Flynn Series (Detective, 2 series)
Chaplin Classics
Selznick News
Serials: The Whirlwind (15 episodes), The Brandied Four (15 episodes)

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels)
Jewel Comedies—Ted Rider Series (Leonard Clapman) (2 reels)
Serials: The Flaming Uulk, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Net, 15 episodes; King of the Circus (Eddie Foy), 16 episodes; The Diamond Queen (Eileen Sedgwick), 15 episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Foy), 16 episodes; Terror Trail, 16 episodes; Star Comedies (1 reel)
Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Eileen Sedgwick)
Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher)

VITAGRAPH

Big V Special Comedies (2 reels)
Larry Semon Comedies (2 reels)
Jim Aubrey Comedies (2 reels)
Serials: Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Agressor (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elmo Field), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes

KINETO CO. OF AMERICA

(Released through National Exchange)
Kineto Review (The Living Book of Knowledge)
Second Series (1 reel): Was Darwin Right? Bonnie Scotland, Birds of Craggs and Marshes, Village Life in Switzerland, Peculiar Pets, Combating the Elements, Dexterity and Mimicry of Insects, Primitive Life in Tennessee, Bear Hunting in California, Pura the Beautiful, A Naturalist's Paradise, Morocco the Mysteries, Let's See the Animals

LEVEY, HARRY, ENTERPRISES

Electricity—It's Development

NATIONAL EXCHANGES, INC.

Serials: The Great Reward (Francis Ford and Ella Hall)
Comedies: King Cole Comedies (Lobby Burns)
Kineto Review (Chas. Urban) (1 reel), issued weekly
INDEPENDENT FEATURES

Release Date | Footage | Reviewed
-------------|--------|--------
**AFFILIATED DISTRIBUTORS**
I Am the Law ........................................ 6,500
- ARROW FILM CORP.
  The Innocent Chief .................................. 1,000
  Chain Lightning ..................................... 5,000
  Merchants of the Desert (J. A. Grierson) .... 10,000
- ASSOCIATED PHOTOLAYS
  The Wireless (Helen Glen) ......................... 5,000
  Crossing Trails (Pete Morrison) ................ 5,000
  Ghost City (Helen Holmes) ....................... 5,000
  They're Off ........................................ 4,800
- GEORGE BEGAN
  The Sign of the Rose (Geo. H. Hastings) ...... 7,000
- S. STUART BLACKTON
  The Glorious Adventure (Lady Diana Manners) 7,000
  M. J. BURNSIDE
  Yankee Doodle ..................................... 5,000
- C. B. C. FILM SALES CORP.
  Life's Greatest Question (Ray Stewert) ....... 5,800
  Cap's Kid (Eddie Polo) serial. 
- COMMERCIAL PICTURES CORP.
  The Hidden Light ................................... 5,000
- PHIL GOLDSTONE
  Watch Him Step (Richard Talmadge) .............. 4,800
- JULIAN SPEIGHT
  Caesar ............................................. 7,400
- DI LORENZO, INC.
  Blaze Away (Big Boy Williams) ................... 4,548
  The Trail of Hat (Big Boy Williams) .......... 5,000
- EQUITY PICTURES CORP.
  Where Is My Wandering Boy Tonight .......... 2,500
- EXCEPTIONAL PICTURES
  His Nibs (Chic Sales) ............................. 4,951
- HOUDINI PICTURES CORP.
  The Man From Beyond ................................ 6,200
  Give Me My Son ................................... 5,000
  In Self Defense ................................... 5,800
  Should a Wife Work (Edith Stockton) .......... 6,800
- LEE & BRADFORD
  Determination ....................................... 8,807
  The Unconquered Woman (Vera Sisson) .......... 5,000
  Frash and Spirit (Belle Bennett) .............. 5,000
  Sally Brandied .................................... 5,000
  The Way of a Man (Josephine Earle) .......... 5,000
  Choulmount (All Star) ............................. 5,000
  Trouble (Jackie Coogan) ........................... 5,000
- PACIFIC FILM CO.
  Girl from Rocky Point ................................ 5,000
  False Brands ....................................... 4,314
  The Forest King .................................... 5,000
  PRODUCERS SECURITY CORP.
  Squire Phin (Manly Arbuckle) ................... 5,000
  The Soul of Man ................................... 6,000
  The Right Way ..................................... 6,000
  Welcome to Our City (Manly Arbuckle) ....... 5,000
  Mr. Bingle ......................................... 5,000
  Mr. Potter of Texas ................................ 6,000
  Trail of the Law ................................... 5,000
  The Man Who Paid ................................... 5,000
- RIALTO PROD.
  Retribution ......................................... 5,000
- RUSSELL CLARK SYNDICATE, INC.
  The Man Who's White (Romaine Fielding) ...... 5,164
  The Love Slave (Lucy Duffin) .................... 5,496
  The Offenders (Margery Wilson) ................ 5,000
  Instincts (Margery Wilson) ...................... 5,000
- SECOND NATIONAL PICT. CORP.
  David and Jonathan ................................ 4,800
  Her Story........................................... 5,000
  The Night Riders .................................. 5,000
  Brenda's Heritage .................................. 5,000
- W. M. SMITH
  So This is Arizona .................................. 5,800
- TRI-STAR PICTURES CO.
  Fruits of Passion (Alice Mann & Donald Hall) 5,000
  Water Lily (Alice Mann & Donald Hall) ....... 5,000
  Dazzling Miss Davidson (Marjorie Rambeau) .. 5,000
  How a Man Loves (Marjorie Rambeau) ........... 5,000
  She Paid (Marjorie Rambeau) ..................... 5,000
  Mrs. Belsame (Nance O'Neill) .................... 5,000

**WESTERN PICT. EXPLOITATION CORP.**
- Man From Hell's River ................................ 3,000
- Ridin' the Reed .................................... 5,000
- Warner Bros.
  Your Best Friend (Vera Gordon) ............... 6,500

**SHORT REELS—STATE RIGHTS**

**ADVENTURES OF T. S. S. CORP.**
- Adventures of Tarzan (Elmo Lincoln), 15 episodes.
- ALLIED DISTRIBUTING CORP.
- AYJ FILM CORP.

**ARROW FILM CORP.**
- Tex Detective Series.
- Arrow-Hank Mann Comedies: One every other week (2 reels).
- Biazed Trail Productions: One every other week (2 reels).

**AYCIE PICTURES CORP.**
- Success Series: 15 Westerns (each 2 reels).
- AYWON FILM CORP.
- Harry Carey: 15 Westerns (each 2 reels).
- Joy Comedies: 6 (each 2 reels).
- Franklin Farnum: 12 Westerns (each 2 reels).
- Helen Holmes: 22 Railroad Dramas (2 episodes).
- Mary Pickford Revivals.
- C. B. C. FILM SALES
  Star Ranch Westerns (2 reels).
  Screen Snapshots (Bi-monthly) (1 reel).
  Hall Room Boy Comedies.
  Sunbeam Comedies (Bilby West) (2 reels).

**CELEBRATED PLAYERS**
- Gump (1 reel each).
- Celebrated Comedies (each 1 reel).
- CLARION PHOTOLAYS, INC.
- The Expose of Swaging (Lady in Half (2 reels).
- DOMINANT PICTURES, INC.
- Western Star Dramas (2 reels).
- EXPORT AND IMPORT PICT. CO.
- FILM MARKET, INC.
- Jimmy Callahan, 12 2 reels.
- GAUMONT COMPANY
- SOL LESSER (every Tuesday).
- MACK SWAIN COMEDIES (2 reels): Moonlight Knight, Full of Spirit, See America First.
- HORIZON PICTURES, INC.
- JOAN FILM SALES CO.
- Invisible Ray Series: Ruth Clifford and Jack Sheil (15 episodes) 31,000 feet.
- JIMMIE RUTHERFORD
- Squire Comedies.
- Canadian Travelogues.

**Pinnacle Comedies**

**PLYMOUTH PICTURES**
- Series of 5 two-reel Mrs. Roosevelt Arbuckle Comedies
- Series of 12 comedies Denver Dixon Comedy Series.

**PACIFIC FILM COMPANY**
- White Cap Comedies: Featuring George Oivy (Once-a-week) 1 reel.
- Newspaper Stories: Featuring Woman Friend (Two-weeks) 2 reels.
- Vernon Dent Comedies: One-a-week (1 reel).

**PIONEER FILM CORP.**
- The Facts and Follies Series (1 reel).
- Luke McLure's Film-Osophy, each ¼ reel.
- The Sonny Series, each 2 reels.
- The Mystery of the Hope Diamond (15 episodes).

**PRODUCERS SECURITY CORPORATION**
- Irving Cummings Series ................................ 2,000
- Casy Fitzgerald .................................. 2,000

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Arthur F. Beck

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We have told you of our distribution plan

We have published an advance list of some of the Preferred Pictures we have planned for production

We have announced "RICH MEN'S WIVES" the Gasnier special with its noteworthy cast, as our initial production

Watch for it!

PREFERRED-PICTURES INC.
B.P. SHULBERG, Pres. J.G. BACHMANN, Treas.
Features Reviewed

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News of the Week in Headlines

Monday

Two forms of standard contracts may result from Hays’ conferences: one for T. O. C. C. and one for M. P. T. O.

Federal Council of Churches in special report shows futility of censorship because of difficulty in establishing set standards.

Federated to distribute two comedy series made by Ben Wilson.

Goldwyn denies any deal with Allens of Canada.

Tuesday

Ad mission tax figures show better business in May.

Fox specials to play Strand, New York. First two announced.

American company offers George Bernard Shaw $500,000 for his stories.

Mack Sennett to make 24 two reelers for First National and some features, number undetermined.

Wednesday

Two arbitration boards in New York City.

Hoy Reporting Service extending into new exchange centers.

Triangle stock involved in suit of Kessels against company.

Southern California exhibitors back Sydney S. Cohen.

J. L. Frothingham shifts release from First National to American Releasing.

Thursday

Allen creditors grant company time extension. First National reported ready to advance $100,000.

Will H. Hays, W. W. Hodkinson and S. L. Rothafel address General Federation of Women’s Clubs at Chautauqua, N. Y. Urge women’s support to secure better films.

Western and Northern New York reported in support of Sydney S. Cohen.

Goldwyn stock to be listed on New York Stock Exchange.

Arthur S. Friend and Lewis J. Selznick reported in deal.

Friday

Distributors promise 908 features for next year.

J. A. Quinn launching better films move in Chicago.

Big Feature Rights Corp. to make 12 a year.

U. B. O. books 22 Paramount pictures; 2,000 days involved.

Saturday

Senator Myers launches scorching attack against industry.

Denis Ricaud, head of French Pathé, coming here to establish connection.

“Pardoning the bad is injuring the good”—Benjamin Franklin.
Jack Holt Pleasing and Story is Entertaining

Jack Holt in
"WHILE SATAN SLEEPS"
Paramount

DIRECTOR ..................... Joseph Henabery
AUTHOR ........................ Peter B. Kyne
SCENARIO BY ................... Albert S. Le Vino
CAMERAMAN .................... Faxon Dean
AS A WHOLE..... A first class entertainment; unusual comedy drama that has sure-fire appeal
STORY...... Mixes laughs and sobs in true-to-life fashion; forceful and given splendid treatment
DIRECTION..... Very good; tells story smoothly, holds attention and always makes things convincing
PHOTOGRAPHY ...................... Good
LIGHTINGS ........................ All right
STAR..... Does fine work in role that is very much different from what he usually has
SUPPORT..... Suitable and well directed; Fritzì Brunette, leading lady
EXTERIORS .......................... Appropriate
INTERIORS .......................... Good
DETAIL ................................. Shows care
CHARACTER OF STORY..... Thief assumes role of minister and is reformed through his own impersonation
LENGTH OF PRODUCTION..... 6,069 feet

Peter B. Kyne's Saturday Evening Post story "The Parson of Panamint," serves as the basis of the vehicle in which Jack Holt makes his first single stellar appearance. He has previously been co-starred but in "While Satan Sleeps," the title given the adaptation of Albert S. Le Vino, Holt is the one and only star. He has long deserved a part such as he has in this, one which gives him every opportunity to prove his capability and he certainly succeeds. Holt has an interesting personality and a manner that seems to make whatever he does thoroughly convincing. The role of the minister's son who becomes a thief and later is reformed by his own impersonation of a clergyman, affords the star particularly desirable opportunities which permit him to win over his audience from the start.

"While Satan Sleeps" offers a worth while entertainment and judging from the manner in which it was received at the Rivoli, it will satisfy. From the way they applauded at the close it would appear that it pleased them all and it is not unlikely that it will prove equally entertaining in all theaters because it contains real audience appeal. The story blends pathos with humor in a particularly effective and true-to-life fashion that readily grasps the spectator’s attention and holds it all the way through. It is interesting from start to finish.

Director Henabery has given the story a very careful and satisfying production. There are times when he might have overstepped the bounds both in the comedy and dramatic sequences but nothing is exaggerated and even where there might be a tendency on the part of the spectator not to take things seriously, careful direction makes it sincere and convincing. This is especially so in connection with the conversion of the thief and the scenes between the impostor-minister and the dying dance hall girl. They'll laugh at the comedy and choke a little in the dramatic scenes.

The star is surrounded by a thoroughly capable and well suited cast. Wade Boteler is a fine type for his pal, "Red" Barton; Fritzì Brunette is the girl who waits for him to settle his account in jail and Betty Francisco is the daughter of the leading churchman in Panamint. Others are Mabel Van Buren, J. P. Lockney, Bobbie Mack and Herbert Standing.

Story: The people of Panamint eventually learn from his own lips that their minister is an impostor, a thief. His reformation is brought about through the death of a dance hall girl. He is joined by his father, a clergyman; he serves an unfinished jail sentence and is rewarded by the girl who waits for him.

Good Combination of Appeal That Makes It Pleasing to Majority

Box Office Analysis for the Exhibitor

It looks like you can not only please your patrons with "While Satan Sleeps" but also please your box office. It has both audience and box office appeal and you couldn’t ask for a better combination. You can’t judge every individual’s taste but to the majority, Jack Holt, in his first single starring production, promises to be completely satisfying.

If you know your folks favor stories in which humor and pathos is mixed you can feel doubly certain of pleasing them. Be sure to mention the author’s name and the fact that the story appeared in the Saturday Evening Post as “The Parson of Panamint.” The star has a following and you can count on gaining more admirers for him with "While Satan Sleeps." Catchlines will give you an idea of the story and the usual exploitation methods will get them in.
Well Handled Story and Attractive Star in This Good Entertainment

Corinne Griffith in
"DIVORCE COUPONS"
Vitagraph

DIRECTOR ...................... Webster Campbell
AUTHOR ....................... Ethel Watts Mumford
SCENARIO BY ............... William B. Courtney
CAMERAMAN .................... Joseph Shelderfer
AS A WHOLE..... Real audience appeal and especially fine vehicle for star; offers a first rate entertainment
STORY....... Splendidly handled, given excellent production; contains new angle on unhappy marriage theme
DIRECTION...... Very good; uses particularly good judgment in bits that might easily have been overdrawn
PHOTOGRAPHY ................ Excellent
LIGHTINGS ...................... Good
STAR....... Appealing and proves capable of putting over emotional role convincingly; beautifully photographed
SUPPORT...... Especially well suited and satisfying; Holmes E. Herbert very good in leading part; Mona Lisa uses repression carefully; others who do good work are Cyril Ring, Vincent Coleman and Diana Allen
EXTERIORS .......... Fine Southern atmosphere
INTERIORS ........... In keeping with the story
DETAIL ................. Good
CHARACTER OF STORY ...... Poor girl plans rich marriage anticipating a divorce and substantial alimony but falls in love with husband whom she nearly loses because of her previous plans
LENGTH OF PRODUCTION .. 5,249 feet

Ethel Watts Mumford's story is the best and strongest vehicle Corinne Griffith has had in some time. It not only provides a broader role for the star but contains a genuinely fine audience appeal. "Divorce Coupons" offers a new and interesting angle on the unhappy marriage problem that adds to its value as entertainment and lifts it out of the hackneyed rut of pictures of this type. "Divorce Coupons" is capable of claiming distinctiveness and is certainly an appropriate story for Corinne Griffith.

Director Webster Campbell has provided a very worth while production and in the early sequences there is a delightfully realistic Southern atmosphere. Very beautiful locations are found in the picture and excellent photography is another good point. In the exterior shots particularly, well judged camera work makes the views all the more pleasing.

The director handles the story very carefully and with the exception of spending just a little too much footage in the climax, his work is better than the average. The interest is splendidly sustained throughout and the method of development is such that you cannot complain of it being at all obvious. There is no anticipation of the ending in "Divorce Coupons." The murder mystery episode is skillfully handled and a good suspense established.

Corinne Griffith, first as the daughter of a poor but aristocratic Southern family, and later as the wife of the millionaire, is the outstanding attraction of the film. She makes the most of the varied opportunities presented and in the emotional moments uses a proper restraint. She is always gorgeously gowned. Holmes E. Herbert and Mona Lisa do very well in the roles of next importance. The cast, on the whole, is a good one.

Story: Linda Catherton marries the rich and notorious Roland Bland fully convinced that she will divorce him but she finds herself in love with Bland who is devoted to her. Con, a former Pal of Bland's, finds that Bland is so much in love with his wife that he cannot rule him any longer. His plan to separate the couple ends in his own death at the hands of a woman who loves Bland but is near death. She kills Con to save Bland's happiness.

You Can Make Promises and It Should Be Worth While Getting Them In

Box Office Analysis for the Exhibitor

The above synopsis is a very meagre outline of the story of "Divorce Coupons." It contains many more complications and interesting twists, particularly in connection with the woman, Ishtar Lane, the psychic, a character which adds a touch of mystery and suspense to the story. The production offers a very suitable entertainment and you can make promises for it and tell them it is the best story the star has had lately.

You might use catchlines referring to the girl who married to obtain a divorce and alimony but found herself in love with her husband. They will do for an idea of the story, but it is so much more interesting than you can suggest in lines, that it might be better to keep them guessing. Work to get them in because they should be well satisfied. Give the star good prominence and display plenty of stills. Tell them about her beautiful gowns.
Some Pointers About

BETTY BLYTHE

in

"How Women Love"

Betty Blythe fresh from her triumphs in "The Queen of Sheba," "Fair Lady" and "His Wife's Husband." The most beautiful dramatic artist on the American screen.

Story founded on "The Dangerous Inheritance" by Izola Forrester, published as a novel by Houghton-Mifflin, now being syndicated in leading newspapers throughout the country. An elaborate society melodrama of metropolitan life against a background of wealth and operatic Bohemia.

Supporting Miss Blythe are the following players: Gladys Hulette, Robert Frazer, Charles Lane, Julia Swayne Gordon, Harry Sothem, Henry Sedley, Katherine Stewart, Templar Saxe and Signor Salerno. These names must carry weight with all genuine "fans" and experienced exhibitors.

Kenneth Webb, who has been with the Whitman Bennett Studios almost continually since leaving Famous Players. He directed Miss Blythe in "Fair Lady" and "His Wife's Husband."

By Dorothy Farnum, who wrote the scripts for "Fair Lady" and "His Wife's Husband"—regular writer for the Whitman Bennett studios in conjunction with productions directed by Mr. Webb.

By Elsa Lopez formerly with Griffith and Famous Players—art director for "Fair Lady" and "His Wife's Husband." The sets will be as elaborate as any ever constructed by the Whitman Bennett Studios for First National or United.

The atmosphere combines New York "high society" and "Bohemia." It is correct to the most minute detail. Two hundred extra and type artists are used in the "society opera" episode alone.

B. B. PRODUCTIONS, Inc.
JAMES A. GAUSMAN, Sales Manager
15 West 44th Street, New York City
Hughes' First as Author-Director is Amusing Though Far-Fetched

"THE WALL FLOWER"
Goldwyn

DIRECTOR .................. Rupert Hughes
AUTHOR .................... Rupert Hughes
SCENARIO BY .............. Rupert Hughes
CAMERAMAN ................ John J. Mescall

AS A WHOLE..... Satisfying amusement at first but drifts into illogical dramatic business toward close

STORY........ A slightly new angle on the Cinderella theme; really a comedy-tragedy; pleasing for those who do not mind it being far-fetched

DIRECTION..... Good in early reels with deft comedy touches; latter reels not wholly convincing nor very well directed

PHOTOGRAPHY ................ All right
LIGHTINGS .............. Usually good
PLAYERS..... Colleen Moore an interesting figure and convincing in the principal part; a suitable cast including Richard Dix, Gertrude Astor, Rush Hughes, Dana Todd and others

EXTERIORS ................. Few
INTERIORS ................. Appropriate
DETAIL ................. Ample
CHARACTER OF STORY...... Awkward and homely girl is transformed into graceful and attractive girl by woman whose sweetheart she falls in love with

LENGTH OF PRODUCTION...... 5,228 feet

This is Rupert Hughes' first production in which he is both author and director. "The Wall Flower" is, on the whole, a satisfactory offering which contains a story at first amusing and gradually drifting into a more serious dramatic trend that really borders on tragedy. It is an unusual combination but the development is logical enough even when incidents themselves are not. It is a more or less Cinderella theme with a slightly new angle.

The first few reels of the picture contains some amusing situations that will register as good entertainment with a big enough majority unless they happen to be the kind that demands strictly consistent incidents and object to anything far-fetched. The happenings in the life of "The Wall Flower" (Colleen Moore) are a trifle strained. It isn't plausible that a girl of her station should seek a place at a college prom and she certainly would never attempt to get by with the get-up which she wears. Natural intuition would tell her she'd be laughed out of the place. However, the idea carries a suitable comic angle which the author has taken advantage of to provide amusement and for those who will accept it as such, it fills the purpose.

The result of Hughes' first directorial effort is a picture of average satisfaction. It might have been more than this but the latter reels are not nearly as good as the first and he apparently was at a loss as to how he should end it. The conclusion looks like an afterthought. The logical ending would follow the girl's sacrifice when she gives up the man she loves because the woman who proved to be her fairy godmother is also in love with him. But an anti-climactic trailer brings about the happy ending in a fairly awkward fashion. The sub-titles throughout are good.

Colleen Moore offers a delightful pantomime as the homely girl. She is convincingly awkward and works hard for the feature's success.

Story: Phin Larrabee plays a joke on his pal, Roy Duncan, and gives him the name of Idalene Nobbin as the pretty girl Roy danced with at a prom. Roy invites Idalene to the next dance but finds Idalene is a homely, awkward "Wall Flower." When they laugh and joke about her Idalene goes out and runs in front of an auto. The occupant, rich Pamela Shiel, takes Idalene to her home and cares for her. She transforms her into an attractive young girl and after complications are set aside Idalene marries Breen, formerly Pamela's lover.

Should Please the Average Audience. Exploit the Title
Box Office Analysis for the Exhibitor

For the average audience, "The Wall Flower" should prove a thoroughly satisfying feature. They won't likely pick it apart for logic, reason, etc. but will accept it for the laughs it contains and a more or less effective heart interest which it creates for its heroine. Colleen Moore, in the role of "The Wall Flower," is capable of getting their sympathy and toward the close she fulfills the motto of "clothes make the woman" without a doubt.

Most any type of Cinderella story fills the bill with the average crowd. Use the author's name and tell them he wrote and directed this one. Appeal to your local high school boys and girls by telling them about the girl who went to the prom and was laughed at. Your own exploitation is that lines should get them interested. You can promise them they'll like Colleen Moore in "The Wall Flower." Play up the title.
Good Acting and Careful Direction Put It Over

Florence Vidor in

"THE REAL ADVENTURE"

Associated Exhibitors—Pathe

DIRECTOR ......................... King Vidor
AUTHOR ......................... Henry Kitchell Webster
SCENARIO BY .................... Mildred Considine
CAMERAMAN ...................... George Barnes

A WHOLE .......... Careful and intelligent handling
of familiar theme makes interesting and satisfying entertainment

STORY......... A new angle on the neglected wife story: proves its point conclusively and maintains good interest

DIRECTION........ Good; tells story in straightforward fashion and particularly good in that he wastes no footage on unnecessary detail

PHOTOGRAPHY ............... Satisfactory
LIGHTINGS ...................... Generally all right
STAR............ Appealing, very pretty, and possesses a good deal of charm. Plays the part with sincerity

EXTERIORS...... Pretty snow shots in beginning
INTERIORS ...................... Suitable
DETAIL ......................... Correct

CHARACTER OF STORY........ Wife whose husband refuses to take her into business confidences leaves him until she makes good at a career, wins his respect and his love

LENGTH OF PRODUCTION...... About 5,000 feet

King Vidor has taken a fairly familiar theme for Miss Vidor’s latest starring vehicle, but by skillful handling and deft touches he makes “The Real Adventure” a satisfying entertainment that will go over well in most houses. He uses the material at hand intelligently and always to the best advantage, proving the point of the story conclusively and to the spectator’s satisfaction.

One of the best features of Vidor’s direction is his entire omission of unessential detail. At no time does he waste footage on incidents that have but a vague connection with the story. This is obvious throughout the picture and there are times when he might readily have gone into detail, such as in the beginning, when his hero and heroine meet. There are no prolonged situations, no long scenes showing the courtship, the wedding, etc., just brief shots including the meeting, love at first sight, and the honeymoon. He gets right into his story without a waste of time. The story deals with the familiar neglected wife.

However, Henry Kitchell Webster has conceived a new angle to the situation that is brought out effectively in Vidor’s production. In this case it is not neglect brought about through the husband’s lack of affection for his wife, but the want of a better understanding between them. He holds his wife in the light of a toy and treats her as such while she begs to be taken into his confidences, to share his brain. This is an unusual twist.

Production values are up to the standard. Settings are in keeping with the story and the snow shots in the opening reel are especially attractive. The subtitles might have been a little better.

Florence Vidor, both as the wife and later as the costume designer, is appealing and possesses a charm that will reach her audience. She plays with a sincerity that makes the part real. Clyde Fillmore is not the most attractive of leading men but his work is satisfactory. Others are Nellie P. Saunders, Lilyan McCarthy and Philip Ryder.

STORY: Rodney Aldrich, a brilliant lawyer, prefers to “baby” his wife rather than have her share his business worries and triumphs. Rose is unhappy and determines to prove to him that she, too, has brains. She leaves him and joins a theatrical company as chorus girl, from which she graduates into costume designer. She becomes famous for her work as a designer and is just about to sign a contract with Ziegfeld when Rodney comes for her, admits his mistake and takes her home.

Promise a Pleasing Star and a New Angle on Familiar Theme

Box Office Analysis for the Exhibitor

The general run of picture patrons should find “The Real Adventure” an agreeable entertainment. Regardless of whether the story holds a particular appeal for them or not, they will hardly kick because their attention is held and they will like Florence Vidor. Her performance is sincere and she will be favorably received by practically everyone. She is beautiful and has a very pleasing personality.

You can promise a new angle on the marital problem and a good production. Use the director’s name and recall any of his previous productions you may have shown such as “Woman Wake Up,” with Florence Vidor, a recent release, and last year, “The Sky Pilot.” A good selection of stills in the lobby will attract your patrons and catchlines with the title should serve to bring them in.
Russell Has Good Role in Latest Release

William Russell in
"A SELF MADE MAN"
Fox

DIRECTOR ......................... Rowland V. Lee
AUTHOR .......................... Geo. Horace Lorimer
SCENARIO BY ..................... Monte M. Katterjohn
CAMERAMAN ........................ David Able

AS A WHOLE..... Starts off as weak comedy; works up to live, actionful feature that will appeal to lovers of hero tales

STORY........ Not startlingly original but serves as good vehicle for star and will satisfy his admirers

DIRECTION...... Fair at first though very good in working up to exciting climax

PHOTOGRAPHY ..................... Average
LIGHTINGS .......................... All right

STAR...... Has plenty of good opportunities in this and makes good use of them

SUPPORT .... Adequate; includes Renee Adoree, James Gordon, Richard Tucker and Harry Gribbon

EXTERIORS ........................ Few
INTERIORS ........................ Fair

CHARACTER OF STORY...... Wall St. man disowns son not inclined to work, goes away and returns to find his son has saved his business from ruin

LENGTH OF PRODUCTION ........ 4,920 feet

William Russell has about the strongest hero role that he has had in some time in "A Self-Made Man," his latest Fox release. The story is based on one by George Horace Lorimer which appeared in the Saturday Evening Post. It offers Russell a thoroughly appropriate role with a good variety of opportunities which he makes good use of. The prize fight sequence will offer a first rate thrill for the men and there is sufficient action in the film to make it a satisfying number for any average crowd.

At the outset the picture doesn't promise very much because the comedy business is made up of silly situations in which the star is a pleasure loving son of a rich Wall St. man. A trained bear in the hero's apartment is the only instrument of amusement, and the animal's owner hiding under a bear rug is supposed to be another mirth provoker. But once this sequence is closed, the picture becomes interesting and more a comedy-drama than a straight comedy.

The director has gotten in enough action to keep it moving and builds successfully toward the climax. He does not keep the denouement entirely concealed, but this is due partly to the fact that a title gives it away. You are presented with the facts: two brokers, each with a son; the first man's son is in partnership with his father and working for the business, while the second man's son prefers pleasure before business. Since the second man's son is the star of the picture and recognized hero of the story, you know he's bound to turn out all right, especially after the first man says "this is the kind of a son I have." The spectator knows he's bragging too early in the picture.

However, the fight between the two sons for control of a certain stock, in the absence of their respective parents, provides good excitement and a picture that will satisfy Russell's admirers particularly. Renee Adoree is hero's sweetheart who lends him the money to put over the deal.

Story: Because of a misunderstanding Anita Gray breaks her engagement to Jack Spurlock and following that Jack's father disowns him. Jack is working as a society reporter and attends a dance given by Anita. He overhears a conversation in which Hugo Bonsall, son of one of his father's competitors, is planning to ruin the elder Spurlock. Jack decides to fight and with Anita's financial help, he saves the business and wins back the girl's love.

Average Crowd and Star's Following Will Be Suited

Box Office Analysis for the Exhibitor

If you cater to an average audience and one that is not hard to please you can satisfy them with "A Self-Made Man." Where Russell has a following, it will go very well and you can appeal particularly to his admirers. It should be easy to get the men in by telling them about the fight sequence and using stills in the lobby that will let them know the picture contains something that will appeal to them particularly.

Say that in "A Self-Made Man" Russell plays the part of the son of a Wall St. man who was disowned because he preferred pleasure to his father's business but later saved his father's company from ruin. You can make promises for the stock market fight and give the title good prominence. It is a good one and can be effectively exploited.
Doris May’s Latest is Farce Comedy of Fairly Amusing Quality

Doris May in "THE UNDERSTUDY"
R-C Pictures

DIRECTOR .................. William A. Seiter
AUTHOR .................. Ethel M. Hadden
SCENARIO BY .............. Beatrice Van
CAMERAMAN ................. Joseph Dubray
AS A WHOLE.........Fairly amusing farce comedy that is a bit silly at first but settles down to better things after first reel or so.

STORY ........Contains some originality and offers satisfying entertainment though pretty far-fetched

DIRECTION ......Of average quality; provides fair production and holds the interest satisfactorily

PHOTOGRAPHY .............. All right
LIGHTINGS .................. Good

STAR ............ Well suited and does good work; overacts a little in opening reel

SUPPORT ..........Wallace MacDonald good in hero role; Arthur Hoyt a poor comedian; others Christine Mayo and Otis Harlan

EXTERIORS .................. Suitable
INTERIORS .................. Adequate sets
DETAIL ................ Ample

CHARACTER OF STORY ..Understudy impersonates actress in a matter concerning a rich young man and an objecting parent; she wins both

LENGTH OF PRODUCTION ....... 4,557 feet

Doris May’s latest picture is an improvement over her recent releases but her story material is still a bit weak. "The Understudy" is better than either "Boy Crazy" or "Gay and Devilish," her last two features, but it is not strong enough to make more than an average entertainment. The business in the early reels is inclined to be of a silly nature and resorts to such worn-out slap-stick as the heroine sitting on a hat pin and dancing awkwardly, finally whirling in dizzy fashion and landing in a heap on the floor. This might get laughs in a two-reel slap-stick comedy in which you expect it, but it hardly amuses in a farce comedy.

After the first reel or so Director Seiter gets away from the frivolous stuff and settles down to a better and more substantial kind of comedy that offers some fairly original situations and amusing complications. The idea of the rich father taking a chorus girl into his home to reform her so that his son can marry her, is pretty far-fetched but it provides suitable enough screen material, gets over some laughs and at the same time includes an interesting romance. Its ending is more or less obvious but it isn’t so much the fault of the direction. The spectator just naturally anticipates such a conclusion.

It would seem that a little more fun might have been gotten out of the honeymoon sequence and it promises to be much more amusing than it is. However, it concludes by finding a suitor for the rejected star who has been impersonated by her understudy.

Doris May is suited to the role of the understudy and does good work for the most part. She overacts occasionally in being too vivacious. Wallace MacDonald makes a satisfactory hero while Otis Harlan is the unusual father. Christine Mayo is the actress who loses out in the race for hero’s affections. Arthur Hoyt seldom succeeds as a comedian.

Story: Grace Lorimer promises to have nothing further to do with Tom Manning and sends her under-study, Mary Neil, to collect a check from Tom’s father for agreeing to see his son no more. Instead of handing over the check, Manning takes a fancy to Mary who presents herself as Grace Lorimer, makes her remain in his home with promises of a new life. Sometimes later Manning wires his son to return. Complications follow but eventually Mary and Tom are happy while Grace satisfies herself with Cathbert Vane, a former suitor of Mary’s.

Will Satisfy Star’s Admirers and Others Not Too Critical

Box Office Analysis for the Exhibitor

If they are not too critical and not to hard to amuse you may satisfy them with "The Understudy" but if they demand strong and original situations to please them in the way of farce comedies, very likely the picture won’t make a very favorable impression. Regardless of the fairly weak material, the interest is satisfactorily sustained and they can’t kick about not having their attention held.

Where the star has a following you will stand a better chance of putting it over because it is better than her last two productions and the title is one that can be used effectively with catchlines and can stand exploiting. Posters and stills will decorate the lobby and attract attention. Wallace MacDonald is a well-known leading man and his name might also be used.
Fearlessly it throws the light of truth on the age-old problems of the woman who loves not wisely but too well.
Joseph L. Plunkett is showing it to the discriminating patrons of the Strand, New York City.

John H. Kunsky booked it instantly for the beautiful Madison Theatre, Detroit, Mich.
Another Good Western With Enough Action and Pleasing Star

Hoot Gibson in
"TRIMMED"
Universal

DIRECTOR.......................... Harry Pollard
AUTHOR............................. Hapsburg Liebe
SCENARIO BY.......................... A. F. Statter and Wallace Clifton
CAMERAMAN.......................... Sol Polito
AS A WHOLE......................... Will appeal to western fans and those who like action that affords plenty of excitement

STORY....................Offers star a good role and will please his admirers; of rather a familiar formula
DIRECTION......................Adequate; does pretty well to hold interest and get in action because story is fairly slight
PHOTOGRAPHY...................... Good
LIGHTINGS............................ Natural
STAR..............Is kept on the jump in role of war-hero sheriff
SUPPORT.............Usual types of western bad men,
Fred Kohler, Otto Hoffman and Dick Larenod a good trio; Patsy Ruth Miller hasn’t very much to do as leading lady
EXTERIORS......................... Good
INTERIORS......................... Few
DETAIL..................Requisite
CHARACTER OF STORY............. Political gang elect war hero as sheriff thinking they can rule him but they are greatly disappointed
LENGTH OF PRODUCTION........ 4,583 feet

The last couple of Hoot Gibson releases show a big improvement over his earlier features and following the last one, "Step On It," which was very good, comes "Trimmed," another that will fulfill all the demands of the admier of westerns and gain some more friends for the star. There is good action and it affords the kind of excitement that suits the average crowd—plenty of riding, a thrill or two and a suitable romantic touch.

A First Rate Number For Any Admirer of Western Pictures

Box Office Analysis for the Exhibitor

Exhibitors catering to a western loving crowd can safely book "Trimmed" and satisfy their patrons. It doesn’t matter that it isn’t strikingly original as long as it contains plenty of action, some thrills and the sort of material that goes over with admirers of this particular style of entertainment. "Trimmed" will fill the bill.

If you showed Gibson’s last feature, "Step On It," and they liked it, make promises for this one and tell them they’ll like it as well. Try and get them interested in the star. He has the right kind of personality for the stories he is given and he works hard to please his audience. Catchlines will tell the story and a trailer would be all you would need to bring them in for the feature.
The Strong, Definite Voice of the Critics

In the city of the shams it attacks and exposes this powerfully-directed, all-star picture received amazingly fine reviews in the dailies and drew more business in the beautiful 600 seat Cameo Theatre than other more widely advertised shows drew into two nearby big competitive first run houses.

The HEROLDS present
FALSE FRONTS
From the story by S. BARRET MCCORMICK
Directed by Samuel R. Bradley
All-star cast including BARBARA CASTLETON FRANK LOSEE EDWARD EARLE

EVENING TELEGRAM: "'False Fronts' will be found very entertaining. It permits one to leave the theatre in a very pleasant frame of mind—which is, after all, what we go to the theatre for."

MORNING TELEGRAPH: "'False Fronts' is an entertaining, well acted and well directed film play. Edward Earle, who was recently crowned 'King of the Movies' plays the role of Keith Drummond with the charm and all the upstanding attributes of a football hero and only son of one of the F. F. V's."

NEW YORK TIMES: "When people have ideas which they independently seek to express in film form, they are likely to contribute something imaginative, or at least sincere, to the screen. 'False Fronts' was more simply and honestly done than most pictures of its kind."

NEW YORK HERALD: "There is a potent quality in this story of social hypocrisy. The course of the young Southerner is refreshingly different from the customary triumphs of bluff prosperity."

THE SUN: "'False Fronts' is a wholesale condemnation of making a big show of success, forcefully enacted by Edward Earle, Barbara Castleton and Frank Losee."
Foreign Mystery Novelty Combines Horrors With Comedy

“NINE SECONDS FROM HEAVEN”

Rialto Productions—State Rights

DIRECTOR .................... Franklin Seitz
AUTHOR ..................... Franklin Seitz
SCENARIO BY .............. Harry Chandlee Jessie
CAMERAMAN .................. Not credited
AS A WHOLE.......Production built along foreign standards filled with mystery interest and morbid horrors. Lacks the novelty of Caligari but is nevertheless entertaining

STORY......Slow in starting. Requires many titles to explain the action. Turned into a joke at the end

DIRECTION......Average. Could have done much better with the material

PHOTOGRAPHY .................... Good
LIGHTINGS .................Too dark in many places
PLAYERS.......Foreign cast. Do good acting but very obvious. Types will not appeal to average American

EXTERIORS ......................... Good
INTERIORS ..................... Good
DETAIL ......................... Ample
CHARACTER OF STORY.......Rich young man bored with life rescues girl and in the end discovers that it is all the joke of his friends

LENGTH OF PRODUCTION ......5,600 feet

“Nine Seconds from Heaven” is different from anything that has come across the water. It is built purely upon foreign standards and will appear much too morbid to many an audience. It contains reminiscences of “The Cabinet of Dr. Caligari” but is built upon a mystery that is clearly an invention and is so mixed with comedy that it is difficult to take the melodramatic situations very seriously. The great points in its favor is that it holds the attention in a remarkable way, is entertaining and different. The points against the picture would be its extreme morbidity, the very unattractive girls and young men in the leading roles and the fact that the hero fails to gain your confidence or sympathy.

Foreign Mystery Production and Something Different

Box Office Analysis for the Exhibitor

You can safely promise them something different in “Nine Seconds from Heaven.” It is very different from the average American picture and will satisfy many who will welcome a change. Advertise it as a European mystery production.

You might tell them something of the story, enough to get them curious; but do not give the solution away or tell anything of the ending. Use a trailer of the rescue scenes showing how the girl is saved from the power of the hypnotist. It might also be a good idea to show some of the comedy shots so they know that it is not all horrors. If your audience likes only the conventional type of picture and there is any doubt in your mind, then better see this one first, for you know your people best.
CURRENT RELEASES

AMERICAN RELEASING CORP.

Belle of Alaska (Chester Bennett) .................... 5,000
Daring Danger (Cliff Smith) .................... 5,000
Jan of the Big Snows (J. Oliver Curwood) .................... 5,000
The Cradle Bearer (Turtle Walker) .................... 6,000
Bluebeard Jr. (Jas. Livingston) .................... 5,000
The Lying Truth (Marion Fairfax) .................... 5,000
Sisters (International Film) .................... 1,000
The Hidden Woman (Nunnert Am. Corp.) .................... 5,000
My Old Kentucky Home (Pyramid Pictures) .................... 7,000
Man's Law and God's (Fims Fox) .................... 6,000
The Three Buckaroos (Fred Balshofer) .................... 5,000
The Pillagers (Louis W. Chaplet) .................... 7,000
Destiny's Isle (Wm. S. Keeler) .................... 6,000
His Wife's Husband (Pyramid) .................... 5,140
False Front .................... 6,180
The Great Alone (Momece Salubrit) .................... 5,912

FOX FILM CORP.

Tom Mix Series
The Fighting Streak .................... 4,888
For Big Stakes .................... 4,373
William Parnum
Shackles of Gold .................... 5,057
Dustin Parnum
Iron to Gold .................... 4,513
Strange Idols .................... 4,380
Shirley Mason Series
The Greatest Princess .................... 5,009
Very Truly Yours .................... 4,689
Maurice Flynn
The Last Trail .................... 4,699
William Russell
Money to Burn .................... 4,400
The Men of Zanzibar .................... 4,999
Pearl White
Without Fear .................... 4,040
John Gilbert
Arabian Love .................... 4,440
The Yellow Stain .................... 5,006
Charles Jones
Western Speed .................... 5,062
Rough Shoot .................... 4,408
Eileen Fay
Elope If You Must .................... 4,550
Special
Monte Cristo .................... 10,000
Silver Wings .................... 8,271
Nero .................... 10,000

ASSOCIATED EXHIBITORS, INC.

(Made through Pathé)

Marry the Poor Girl .................... 5,700
Lady Godiva .................... 8,500
Don't Doubt Your Wife (Leah Baird) .................... 4,850
Playsco Pictures, Inc.
The Ruse of the Ratter .................... 6,000
Across the Divide .................... 5,000
Father Tom .................... 6,000
Hills of Home .................... 6,000
Tracks (Noble Johnson) .................... 6,000

FAMOUS PLAYERS-LASKY CORP.

May 7 Beyond the Rocks (Swansen-Valentino) .................... 6,740
May 7 The Wise Trap .................... 6,207
May 14 The Beauty Shop (Cosmopolitan) .................... 6,530
May 14 North of the Rio Grande (Holt-Daniels) .................... 5,770
May 21 The Man From Chicago, (Warner Special) .................... 6,093
May 21 The Oreal (Agnes Ayres) .................... 4,592
June 4 The Bachelor Dishy (Thomas Meighan) .................... 6,229
June 4 Across the Continent (Wallace Reid) .................... 5,502
June 11 Over the Border (Pennyh Stansplan-Camp-

WID Gunning, INC.

White Hands (Hobert Bosworth) .................... 5,644
The Fire Bride .................... 5,500
The Bootleggers .................... 6,220

W. H. HODKINSON CORP.

Holtre Prod.
No Trespassing (Irene Castle) .................... 6,900
Shim Shouders (Irene Castle) .................... 6,150
Hugo Ballin Prod.
Other Women's Clothes .................... 5,400
Myron Stens Prod.
Free Air .................... 6,000
Free Air .................... 6,000
Ben, J. Hampton
The Gray Dawn .................... 5,600
Renco Prod.
The Veiled Woman .................... 5,300

METRO PICTURES CORP.

Apr. 1 Kisses (Alice Lake) .................... 4,300
17 The Face Between (Bert Lytell) .................... 5,280
Seeing's Believing (Viola Dana) .................... 5,000
Hate (Alice Lake) .................... 6,500
Missing Husbands .................... 6,000
They Like Em Rough (Viola Dana) .................... 5,000
Sherlock Brown (Bert Lytell) .................... 6,000
The Five Dollar Baby (Viola Dana) .................... 6,000
Rex Ingram Productions
The Prisoner of Zenda .................... 10,467
S-L Productions
Don't Write Letters (Gareth Hughes) .................... 5,500
Tiffany Productions
Fascination (Mae Murray) .................... 7,850
Swedish Biograph Co.
The Stroke of Midnight .................... 6,000

PATHE EXCHANGE, INC.

Mar. 26 The Isle of Zorda .................... 9,000
June 11 Nanook of the North .................... 6,000

R-C PICTURES

Boy Crazy (Doris May) .................... 5,000
Vermilion Pencil (Sexse Hayakawa) .................... 7,000
The Bigamist (Ivy Duke) .................... 5,400
The First Woman (Burt Lamont) .................... 5,310
Queen of the Turf .................... 5,000
Gay and Devilish (Doris May) .................... 5,200
The Glory of Clementina (Pauline Frederick) .................... 5,700
The Son of the Wolf .................... 6,190
Some Short Reels

"Cops"—Buster Keaton—First National
Type of production........................................2 reel comedy

Once more Buster Keaton rings the bell. His latest comedy "Cops" is just as funny as "The Boat" and will bring down the house with laughter. The comedy gags roll out one after another and lead to a side splitting climax in which Buster is chased all over the lot by about 300 cops. Never have so many cops been assembled before in a short subject and in no comedy have the devices used to evade capture been so ingenious. And through all this Buster sails quickly and quietly; not once does his serious expression break and not once does he foretell a gag. As the reels unravel the laughs get closer together until at the finish it becomes all one long ripple. Such was the effect, when this comedy was shown to a Broadway audience on a hot, humid night.

Buster loves his girl but she refuses his advances and tells him to become a business man and earn a lot of money before she will marry him. He manages to find a purse with some money and also manages to prevent the owner from recovering his loss. With this money he sets out to conquer the world. In another part of town a fairly story is about to move. Buster buys the furniture from a pretender and gets a horse and wagon to move it. The people think he is the expressman and help him load up the wagon which he drives off. With the aid of an extension coat rack and a boxing glove Buster makes a signalling arm that not only stops traffic but knocks down the traffic cop. At one place Buster discovers that his old horse is not very responsive. He gets down and claps a pair of earphones on the horse's head; then returning to his seat, rings him up on the telephone and tells him to move on. The horse understands and moves on. And all this time the family are at their new house waiting for their furniture!

As the wagon moves, Buster sails his wagon of furniture into the main avenue where a police parade is taking place. In the grand stand is Buster's girl and her father who is mayor of the town. The wagon stops before the grand stand and Buster searches his pockets for a match to light his cigarette. Just then a thug throws a bomb from the roof of a building and it lands on Buster's wagon. Buster uses the fuse to light his cigarette, then he throws the bomb to the cops. This starts the grand chase in which about 300 cops run Buster all through the town and then back again to where he started. The furniture is wrecked to atoms by the crush of the cops. Many times he is surrounded or cornered but manages to slip out. And all this time the family wait on the steps of their new house for the furniture! In the end Buster runs into jail for safety. The cops pile in after him and when they are all in he slips out under and locks them in. But his girl rejects him and he throws open the doors. The next flash shows a little clock stone on which rests Buster's hat—but even this, after he himself is dead, hangs at a sauce angle.

Buster Keaton is irresistible and you can make no mistake if you show him to your audience. His popularity has grown and is on the ascent. He is the chief attraction of many a program and threatens to remain so.

Official Urban Movie Chats No. 22—Hodkinson
Type of production........................................1 reel magazine

This number of the Official Chats leaves out the usual Prelude, quoting some prominent man on prosperity and success, or telling your audience a two-by-four moral of "early to bed and early to rise." It leaves out all this and begins with pictures. Nina Wilcox Putnam, the popular novelist, is shown in her country home. She takes a few moments to advise her fat friends how to reduce by the use of a liberal diet. She tells you what to avoid and what to eat. Manila hemp is the subject of the industrial section. The machines that twist the hemp into ropes are illustrated. This section, however, would have been more complete if one or two shots were obtained showing the hemp as it grows. Some interesting shots of the copper rooster on top of the beautiful skyscraper in New York are next shown. The bird is thirteen feet high and ten feet wide and is said to be the largest weather vane in the world. Views from the top of the building fill a good portion of this review which ends with a series of shots of animals in the zoo. There are but five subjects to this number of the Review. The scientific and sport sections that were featured in the earlier numbers of this series are entirely missing from the last two or three. The omission of the sermon at the start of the reel will be welcomed by many.

Pathe Review No. 163
Type of production........................................1 reel magazine

The opening shots of this number of Pathe Review take you on a personally conducted tour to Maritzburg, South Africa. The streets are lined with white men, negroes, dwarfs and children. The rickshaw men adorn themselves with gay masks and horns to prove they are equal to the beasts of burden. A special scientific study in evolution appears in this number of the review under the title of "Where Did You Get Your Face." Special drawings show the angle that the face makes with the base of the brain. Skulls of primitive men and ancient animals show, step by step, how man developed his forehead. This is followed by a little novelty showing a table and chairs in action. The cards deal by themselves and the chips move automatically and a whole game of poker is played without the aid of humans. In the arts and crafts section you see how the Navajo Indians make their rugs and a little nature chapter shows a mother bird feeding her young. The subject matter of this number of the review is quite varied and filled with interest. It is well up to the new high standard set for this series.

"The Gyro-Designer and Smoke-Rings"—Kineto Review
Type of production........................................1 reel popular science

Here is another of Prof. P. F. Smith's popular scientific reels. This time a gyro-designer is constructed before the camera from the simplest of materials. A tin funnel is attached to a gyroscope top and filled with white sand. The other end of the top is suspended to a wooden rod which is free to swing. The sand pours in a thin line through an opening in the funnel and when the top is spun elaborate designs are traced with the sand. The second series of experiments in this instructive reel deal with smoke rings. Rings of smoke are first made in the natural way by smoking tobacco and then they are made experimentally. A round hole is cut into a tin can and a sheet of rubber stretched across the opposite end. When the can is filled with smoke and the rubber bottom is struck, rings puff out of the opening. Various kinds of smoke is manufactured and an animated drawing shows the detailed anatomy of a smoke ring. The reel is instructive and will hold the attention of the average audience. It does not contain the appeal of the soap-bubble reel in the same series, but it is well up to the Prof. Smith's standard.
“Crime in a Big City”—Aesop’s Fables—Pathe
Type of production..................1 reel animated cartoon

Those who lay traps for others often get caught by their own bait,” is the moral of this number of Aesop’s Fables. The story is told of how the old farmer goes to the city and his little dog follows him and saves him from the schemes of crooks and gamblers. In one scene the farmer meets a flapper who cleans out his pockets but the little dog saves his master’s property by taking them back from the girl’s flapping galoshes. In the gambling den the farmer plays poker with two foxes, who pass cards to each other under the table. The little dog however manages to get the cards and give them to his boss. When the gamblers hold five aces then it is time to quit, and the farmer scoops up the coin and runs. They make a neat escape and return to the country. The animation is amusing and contains some very comical situations. It is well up to the average of the series and will please any audience.

“Such is Life Where Paris Shops”—R-C Pictures
Type production....................1 reel travel cartoon

The latest Mayer Travel Laugh is one of the most amusing of the entire series so far. First of all there are some interesting shots of the Paris shops and shoppers showing the hurrying crowds and there is also a view of Paris’s stock exchange. The artist, as usual, selects the more interesting types for his sketches which fade into the reality in a manner that always provides a laugh. Scenes of the markets and side-walk vendors furnish interesting material for sketches that are preceded by cleverly written sub-titles. One in particular was that which said the merchants gradually began to look like the things they sold. There follows a sketch which fades into a woman fish peddler and the comparison wasn’t over-drawn either. The reel is entertaining and should make up a good part on any program.

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LEWIS J. SELZNICK ENT.

Selznick Pictures (Distributed by Select Exchanges)
Elaine Hammerstein Star Series
Reckless Youth ........................................................................... 5,700 4-16-22
Evidence .......................................................................................... 5,000 6-18-22
August O'Brien Star Series
The Prophet's Paradise .................................................................. 3,000

Conway Teal Star Series
Love's Masquerade ...................................................................... 5,000

Special Productions
Reported Missing (Owen Moore) .............................................. 6,900 4-16-22
A Woman of No Importance ..................................................... 7,000 5-22-22

UNITED ARTISTS
Feb. 19 The Ruling Passion (Geo. Arlin) .................................. 7,000 1-29-22
26 Fair Lady (Rex Beach's) ..................................................... 6,000 3-26-22

UNIVERSAL FILM MFG. CO.
Jewel Features
Wild Honey (Priscilla Dean) .................................................. 6,422 3-5-22
The Trap (Lou Chaney) ............................................................ 5,728
The Storm  ......................................................................................... 3,000

Universal Features
The Bear Cat (Hoot Gibson) ................................................... 4,580 4-2-22
The Man Under Cover (Herbert Rawlinson) ..................... 4,566 4-9-22
A Wonderful Wife (Miss Du Pont) ........................................ 6,668
The Man Who Married His Own Wife (Frank Mayo) .............. 4,311
Second Hand Rose (Glady's Walton) ..................................... 4,433
Step On It (Hoot Gibson) ............................................................ 5,142
Kissed (Mary Frew) ................................................................. 4,231
The Black Bag (Herbert Rawlinson) .................................... 4,109
Out of the Silent North (Frank Mayo) .................................... 4,211
Her Night Of Nights (Mary Frew) ......................................... 4,450
Afraid To Fight (Frank Mayo) ............................................... 4,100
Trimm'd (Hoot Gibson) ............................................................. 4,100

VITAGRAPH
Super-Features
The Sheik's Wife ...................................................................... 5,840 3-12-22
Too Much Business ................................................................. 6,000 6-18-22
My Wild Irish Rose ................................................................. 7,000 3-26-22
Earle Williams
The Man From Downing Street ............................................ 4,950

Corinne Griffith
Lalady Wives .............................................................................. 5,000
A Virgin's Sacrifice ................................................................. 5,000

Antonio Moreno
A Guilty Conscience ............................................................... 4,600 4-9-22

Wm. Duncan-Edith Johnson
The Angel of Crooked Street ................................................... 5,000

Alice Joyce
The Inner Chamber .................................................................. 5,931

SHORT REEL RELEASES
ASSOCIATED EXHIBITORS, INC.
Harold Lloyd Comedies
Associated Producers (2 reels)

EDUCATIONAL FILM CORP. OF AMERICA
Selig-Poek. Photoplays (2 reels)
Mermaid Comedies (2 reels)
Chester Comedies (2 reels)
Tothy Comedies (2 reels)
Christie Comedies (2 reels)
Vanity Comedies (1 reel)
Gayety Comedies (1 reel)
Educationals: The Race of the Age (Man O' War), 2 reels; Art of Living (Keelingman), 1 reel; His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centuries, 1 reel.
Bruce Scenics Beautiful (1 reel)
Chester Guitars (1 reel)
Chester Screencaps (1 reel)
Miscellaneous (1 reel): Columbus Discover America, The Utter of Mt. St. Drezie, Sketchorgas (1 reel), Punch Comics (2 reels), Campbell Comedies (2 reels), Final Films (slow speed)

FAMOUS PLAYERS-LASKY
Paramount-Arabelle Comedies (2 reels)
Paramount-Burton Holmes Travel Pictures (1 reel): Paramount-Burlington Adventure Scenes (1 reel)
Paramount-De Haven Comedies (2 reels)
Paramount-Mack Sennett Comedies (2 reels)
Paramount-Magazine (1 reel): Pictionary and Cartoons (weekly)
Paramount-Four Nature Pictures (1 reel)
Paramount-Vandenberg Series (2 reels)

FIRST NATIONAL EXHIBITORS
Charles Chaplin (2 and 3 reels)
Oswego Trolley (2 reels)
Henry Lehrman Comedies (2 reels)
Hustler Keaton Comedies (2 reels)

FOX FILM CORPORATION
Sunshine Comedies (2 reels)
Clyde Cook Comedies (2 reels)
Mutt and Jeff Animated Cartoons (1 reel)
Fox News (Twice a Week)
Serials: Bride 13 (15 episodes), Fantomas (30 episodes)

GOLDWYN PICTURES
Capitol Comedies (2 reels)
Edgar Comedies (2 reels)
Goldwyn-Brey Comedies (1 reel)
Goldwyn-Brey Pictographs (1 reel)
Sport Review (1 reel)

W. H. KODKINSON CORP.
The Beggars Maid (Mary Astor) (2 reels)
The Nastful Suitors (2 reels)
The Young Painter (Mary Astor)
Hope (Mary Astor)
Charles Urban's Movie Chair
Wonders of the World (2 serials); First Series from No. 1 to No. 25 (each 1 reel); Second Series from No. 25 to No. 52 (each 1 reel)
The Four Seasons (4 reels)

PATHE EXCHANGE, INC.
Go Get 'Em Hutch (Serial)
Roach 1 reel comedies
Aram Gable, 2/3 reel cartoons
Harold Lloyd reissues
Pathé Playlets, 3 reel re-issues
Pathé Review, 1 reel educational
Topics of the Day, 1/3 reel
Pathé News twice a week
Topics of the Day—1 a week.

LEWIS J. SELZNICK ENTERPRISES
Herbert Kaufman Masterpieces
Prima Color Pictures
William J. Flynn Series (Detective Series, 2 reels)
Chaplin Classics
Selznick News
Serials: The Whirlwind (15 episodes), The Braided Four (15 episodes)

UNIVERSAL FILM MFG. CO.
Century Comedies (2 reels)
Jewel Comedies—Ted Rider Series (Leonard Claghorn) (2 reels)
Serials: The Phantom Duck, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Nest, 15 episodes; King of the Circus (Eddie Polo), — episodes; The Diamond Queen (Eileen Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.
Star Comedies (1 reel)
Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Eileen Sedgwick)
Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher)

VITAGRAPH
Big V Special Comedies (2 reels)
Larry Semmon Comedies (2 reels)
Jim Aubrey Comedies (2 reels)
Serials: Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Agressor (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elmo Fields), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes.

KINETO CO. OF AMERICA
(Released through National Exchange)
Kineto Review (The Living Book of Knowledge)

LEVEY, HARRY, ENTERPRISES
Electricity—It's Development.

NATIONAL EXCHANGES, INC.
Serial: The Great Reward (Francis Ford and Ella Hall)
Comedies: King Cole Comedies (Bobby Burns)
Kineto Review (Chas. Urban) (1 reel), issued weekly.
# INDEPENDENT FEATURES

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<td><strong>ARROW FILM CORP.</strong></td>
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<td>The Innocent Cheat</td>
<td>5,000</td>
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<td>Chain Lightning</td>
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<td><strong>ARTCLASS PICTURES CORP.</strong></td>
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<td>After Six Days</td>
<td>10,000</td>
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<td><strong>ASSOCIATED PHOTOPLAYS</strong></td>
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<td>The Wandering Virgin (Helen Gibson)</td>
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<td>Crossing Trails (Pete Morrison)</td>
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<td>Ghost City (Helen Holmes)</td>
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<td><strong>AYWON FILM CORP.</strong></td>
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<tr>
<td>They're Off</td>
<td>4,800</td>
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<td><strong>GEORGE BEBAN</strong></td>
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<td>The Sign of the Rose (Gino Blackton)</td>
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<td><strong>J. STUART BLACKTON</strong></td>
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<td>The Glorious Adventure (Lady Diana Manners)</td>
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<td>Yankee Doodle Jr.</td>
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<td><strong>C. B. C. FILM SALES CORP.</strong></td>
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<td>Life's Greatest Question (Roy Stewart)</td>
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<td><strong>COMMONWEALTH PICTURES CORP.</strong></td>
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<td>The Hidden Light</td>
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<td><strong>PHIL GOLDSTONE</strong></td>
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<tr>
<td>Watch Him Go (Richard Talmadge)</td>
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<td><strong>GEORGE KLEINE</strong></td>
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<td>Julius Caesar</td>
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<td><strong>DI LORENZO, INC.</strong></td>
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<td>Blast Away (Big Bill Williams)</td>
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<td>The Trail of Life (Big Bill Williams)</td>
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<td><strong>EQUITY PICTURES CORP.</strong></td>
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<td>Where Is My Wandering Boy Tonight</td>
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<td><strong>EXCEPTIONAL PICTURES</strong></td>
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<td>His Niha (Chic Sales)</td>
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<td><strong>FIDELITY PICTURES CORP.</strong></td>
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<td>The Masquerand (Vera Sisson)</td>
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<td>Frivolous Wife (Kathleen Kirkman)</td>
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<td>Lonesome Place (Thomas J. Carroll)</td>
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<td>The Fighting Kentsuckians</td>
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<td><strong>HOUDNIN PICTURE CORP.</strong></td>
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<td>The Man From Beyond</td>
<td>6,200</td>
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<td>Give Me My Son</td>
<td>5,000</td>
<td>4-30-22</td>
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<td>In Self Defense</td>
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<td><strong>JOE L. LESS</strong></td>
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<tr>
<td>Should a Wife Work (Edith Stockton)</td>
<td>6,800</td>
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<td><strong>LEE &amp; BRADFORD</strong></td>
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<td>Determination</td>
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<td>The Unconquered Woman (Rahée de Remer)</td>
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<td>Flesh and Spirit (Belle Bennett)</td>
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<td>Sally</td>
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<td>Branded (Josephine Earle)</td>
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<td>Serving Two Masters (Josephine Earle)</td>
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<td>The Way of a Man (Josephine Earle)</td>
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<td>Cloudburst (All Stars)</td>
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<td><strong>SOLID FILMS</strong></td>
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<td>Trouble (Jackie Coogan)</td>
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<td>Girl from Rocky Point</td>
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<td>3-12-22</td>
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<tr>
<td>False Brands</td>
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<tr>
<td>The Forest King</td>
<td>5,000</td>
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<td><strong>PRODUCERS SECURITY CORP.</strong></td>
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<td>Squire Phin (Molly Arbuckle)</td>
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<td>The Soul of Man</td>
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<td>The Right Way</td>
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<td>Welcome to Our City (Molly Arbuckle)</td>
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<td>Mr. Bingle</td>
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<td>Mr. Potter of Texas</td>
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<td>Trail of the Law</td>
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<td>The Man Who Paid</td>
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<td><strong>RIALTO PROD.</strong></td>
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<td><strong>RUSSELL CLARK SYNDICATE, INC.</strong></td>
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<td>The Man Worth While (Romaine Fielding)</td>
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<td>3-12-22</td>
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<td>The Love Slave (Lucy Doraine)</td>
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<td>The Defenders (Margery Wilson)</td>
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<td>Immortality (Margery Wilson)</td>
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<td><strong>SECOND NATIONAL PICT. CORP.</strong></td>
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<td>David and Jonathan</td>
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<td>Her Story</td>
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<td>The Night Riders</td>
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<td>Brenda's Heritage</td>
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<td><strong>W. M. SMITH</strong></td>
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<td>So This Is Arizona</td>
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<td><strong>TRI-STAR PICTURES CO.</strong></td>
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<td>Fruits of Passion (Alice Mann &amp; Donald Hall)</td>
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<td>Water Lily (Alice Mann &amp; Donald Hall)</td>
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<td>Dazzling Miss Davidson (Marjorie Rambeau)</td>
<td>5,000</td>
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<td>How a Woman Loves (Marjorie Rambeau)</td>
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<td>She Paid (Marjorie Rambeau)</td>
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<td>Mrs. Bellamy (Nance O'Neil)</td>
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<td><strong>WESTERN PICT. EXPLOITATION CORP.</strong></td>
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<td>Man From Hell's River</td>
<td>5,000</td>
<td>4-22-22</td>
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<td>Ridin' wild</td>
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<td><strong>WARNER BROS.</strong></td>
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<tr>
<td>Your Best Friend (Vera Gordon)</td>
<td>6,500</td>
<td>3-26-22</td>
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## SHORT REELS—STATE RIGHTS

### ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Ezra Lincoln), 15 episodes.

### ALLIED DISTRIBUTING CORP.

Art & Howell Comedy Series (2 reels), Pure and Simple (2 reels), Liquorast Lips (2 reels).

### ARROW FILM CORP.

Tex Detective Series.

### AYWON FILM CORP.

Hawk: 15 Westerns (each 2 reels).

### C. B. C. FILM SALES CORP.

Star Ranch Westerns (2 reels).

### CLARION PHOTOPLAYS, INC.

The Expose of a Man in Jail (reel 2)."
GLORIFYING THE AMERICAN FILM
(Apology to Flo Ziegfeld)

Special Edition
EUROPE'S BIGGEST TRADE JOURNAL
OF THE FILM INDUSTRY

For advertising space apply to
New York Office
220 West 42nd St., Phone Bryant 2856
ARTHUR ROBITSCHER, Manager

The only way to sell films in EUROPE is to advertise in the "FILMSCHAU"
John H. Kunsky's Marvellous Madison Theatre of Detroit Ran It to Big Business Last Week—

When the Devil Drives

By and With LEAH BAIRD

"When loves\woman stoops to folly, And finds\at last that men betray——"

The drama of life is played when the break comes; when woman is desperate and "the devil drives."

There are two women. Different homes and friends, different modes of living and yet, in the stress of circumstance, they are alike.

"Don't Doubt Your Wife" established Leah Baird's popularity. "When The Devil Drives" makes it doubly assured.

It is written with a woman's insight of what women like, and what men crave to see. Superbly produced by Arthur F. Beck and forcefully directed by Paul Scardou.
Control by Licenses

Boost for Quinn

Southern California Says He Has Done Great Work—Headquarters on the Coast

Los Angeles—J. S. Lustig, of the M. P. T. O. of Southern California, in a public statement says that J. A. Quinn has done "great work here" in carrying out his "better pictures" plan. Lustig urges exhibitors to support Quinn. His statement says: "The Better Pictures Association of the World has accomplished great work here. The Protestant, Catholic and Jewish churches, Advertising club, Rotary club, Club City Club publishers and leaders of every walk of life are solidly back of his program and assisting in B. P. A. membership drive.

"The local executive committee, whose integrity and fairness is unquestionable, is strong enough to influence the entire population."

"John A. Quinn, president of the parent organization of B. P. A., is visiting the leading cities attending formal launching of B. P. A. local divisions.

"All exhibitors are strongly urged to lend their hearty co-operation to Mr. Quinn and in the carrying forward the Better Pictures Association of the World program, which will be of tremendous benefit to exhibitors in many ways, including the sale of a new conception of the screen from hurtful regulations and restrictions.

Evidently Quinn has a definite organization on the ground."

Following the establishment of a unit in Chicago, he expects to organize other cities and establish offices in New York. Main headquarters will be in Los Angeles. Part of the plan, at least locally, is to review every picture before actual theater showings are given.

Ruggles Directing Ethel Clayton

Los Angeles—Ethel Ruggles will direct Ethel Clayton in "The Three-Cornered Kingdom" for R-C.

Illinois Consolidation Fails

Chicago—The meeting held at the Blackstone Theatre for the purpose of consolidating the Illinois M. P. T. O. and the Chicago unit failed to materialize. A resolution was passed to materialize the Hoy Reporting Service and exhibitors instructed to bring all of their complaints to the arbitration board. No exhibitor is to deal individually with Hoy.

L. M. Rubens, just returned from Europe, presided at the meeting.

Control by Licenses

The chief arguments for and against censorship as given in the report are here given in brief:

"For censorship:

"To protect the child from the shock of seeing scenes containing some of the experiences of human nature.

"To protect the innocent and undeveloped mind from suggestions of evil and violence.

"To do away with constant repetition of criminal themes.

"To prevent use by producers of situations which contain attractive dramatic situations but which allow the public a low moral influence.

"To prevent use by producers of groups and officials such as police, etc., from decorative purposes.

"To eliminate suggestions from films which might give false impressions to foreigners.

"To do away with the possibility of display of low films in poorer sections.

"To prevent vulgar comedies.

"To lessen emphasis on sex themes.

"To lessen the use of the domestic triangle.

"To present problems of the government by displaying obscene or immoral entertainments, etc., not adequate because not properly enforced, and in some cases not interpreted to cover motion pictures.

"Against censorship:

"It is undemocratic.

"It is un-American.

"It is impossible for state or Federal censorship boards to meet local conditions.

"It would delay releases.

"It would cost the public would be increased.

(Continued on Page 2)

Universal Remaking Story

Los Angeles—Jack Conway is directing "The Longest Day," a picture for Universal. In it will be Henry W. Walthall, Marjorie Daw, and Ralph Graves.

R-C Building Transferred

Transfer has been made by the Robertson & Cole Realty Corp. of R-C Bldg., at 7th Ave. and 48th St., to the Zara Realty Corp. It is understood that the interests of both concerns are practically the same.

Start New Dept.

Fox Developing Educational Force—One Appointment Already

Herbert E. Hancock, in charge of the educational department at Fox, has plans for the development of that department to cover the entire country.

"Whether each exchange center will have a man covering schools and churches is problematical, but there will certainly be some appointees to take care of that class of business. At present, the educational product is not in shape for release and for that reason, a number of features such as "The Queen of Sheba," "A Connecticut Yankee" and "Over the Hill" have been re-edited to fit the needs of non-theatrical distributors.

McKean in St. Louis

The local Fox office will install an educational department on July 1st, with Claude McKean in charge. This department will handle 30 features, and a number of short subjects and comedies. Primarily, the department will cater to schools, churches and similar institutions, but in every case will endeavor to work co-operatively with the local exhibitor. The ideal plan would be to arrange for Saturday morning performances at the local moving picture house. In the event the exhibitor did not join the project the performance would be held in the schools or churches, etc.

Evan's Buys Witwer Stories

John W. Evans, Jr., has purchased the rights to "The Shooting Stars" series by H. C. Witwer, which recently ran in Collier's. This series is a sequel to "The Leather Pushers." Evans is planning immediate production.

Linder Plans Three Yearly

Max Linder who sails for Paris on July 5th plans to make three pictures a year for the Allied Producers and Distributors Corp. The first year's work will probably be done in Paris and then Linder will return here. "The Three Must Get There" a burlesque on "The Three Musketeers" will be the first release. It is completed.

Tomorrow, July 4th, being Independence Day and a legal holiday, there will be no issue of THE FILM DAILY.
Control by Licenses  

(Continued from Page 1)  

"Political perversion of censor privilege would be possible.  

"In addition, laws by law do not allow interpretation according to in- 

"it is a matter of opportunity for granting.  

"Secondary local and state boards cause duplication and increased expense to the producer.  

"Probable tendency on part of producers to create a standard results in ridiculous and unjust eliminations and restrictions.  

"A local exodus is tolerating or in that there may be some- 

"Censorship (where there is) the responsibility for giving pictures to the producer and exhibitor to the censorship board.  

"If it is possible to make all films suitable for children, as adult entertain- 

"Movie pictures should be regulated as books and theaters are regulated.  

"Exhibitors and distributors for carrying on business through inter- 

"Organization of local clubs, church organizations, etc., to make a regula- 

"Some of the means other than censorship that are being considered and that might be put into operation to good advantage are given in brief form below.  

"Business producers and distributors for carrying on business through inter- 

"Organization through women's clubs particularly to give publicity to type of films played in order to encourage auditors in the display of good pictures.  

"Organization through women's clubs to give publicity to type of films played in order to encourage auditors in the display of good pictures.  

"Organization by local clubs, church organizations, etc., to make a regula- 

"Some of the means other than censorship that are being considered and that might be put into operation to good advantage are given in brief form below.  

Joshua S. West, N.Y.  

Incorporations  

Salt Lake City, Utah—L. J. Eldred Co., Capital $1,000 in shares worth $1 each.  

Boston, Mass.—The Dorchester Theater Co., has been chartered with a capitalization of $100,000, by Elson, O. George A. and A. Judson Ransdell.  

Boston—The Metropolitan Film Sales Corp. has been chartered with capital amounting to $50,000. Incorporators, Samuel Bischoff, Hannah S. Steinfeld and Jennie Edelstein.  


Premiere Changes Ownership  

(Special to THE FILM DAILY)  

Buffalo—The premiere has been bought by Harry Green.  

Opening Date is Set  

(Special to THE FILM DAILY)  

Port Huron, Mich.—H. H. Weil has set a date of July 12 for the opening of the new Desmond.  

Coast Brevities  

Hollywood—Frank Keenan is likely to sign with Louis B. Mayer.  

Myrtle Stedman will be in "The Dangerous Age," a Mayer production.  

It is expected that Frank Beal, asisted by his son, Scott M. Beal, will make a picture at the R-C plant.  

Julia Crawford Ivers is back at the Lasky studio to renew scenario work. She has been on a trip to Honolulu.  

A "Real Man's Love" has been selected as the title for Frank Mayo's production, hitherto called, "Alraid to Fight."  

Art Acker is starring in "The Gypsy Trail" which Hugh Hoffman is directing for Universal. It is a Northwest Mounted Police story.  

Pathes Get Chinese War Film  

In the Saturday issue of Pathes News appear some scene of the Chinese pictures. Pathe has been, as these pictures are exclusive.  

Exhibitor is Robbed  

(Special to THE FILM DAILY)  

Charleston, W. Va.—T. L. Kearse was held up and robbed of $1,000 when a bandit held him up.  

Hoffberg Returning Soon  

J. H. Hoffberg, of the Goldwyn foreign department, writes from Colombia that he will return shortly. Says motion pictures in Central and Northern South American countries are 10 years behind America.  

Fire Destroys Theater  

(Special to THE FILM DAILY)  

Boston—A theater for colored people, which was burned last year, has again been burned by a blaze. It is not expected that another effort to establish a negro house will be attempted.  

Harry Ascher Managing House  

(Special to THE FILM DAILY)  

Chicago—Personal management of the West Englewood, the largest house in the Ascher chain, has been assumed by Harry Ascher.  

Free Shows for Kids  

Hugo Riesenberg has completed arrangements with various organizations conducting play schools during the summer months, whereby children of the poor can enjoy the entertainments at the Rivoli and Rialto free of charge. For several years this has been granted by the theater for children during the Summer, and this year is extending this work.  

Studio for Rent  

Most complete in East. Perfect lighting equipment. Modern sets. Extensive props and wardrobe departments.  

World Film Corp.  

130 W. 46th St., Bryant 9900.  

OFFICE FOR RENT  

With Vault and Safe  

Suitable for Film Exchange or State Right Distributor  

Room 901—130 W. 46th St.  

Phone Bryant 6435  

On Broadway
This Week
Apollo—Silver Wings.
Broadway—Nanook of the North,
Brooklyn Strand—Nanook of the North and Mae Murray in "The Delicious Little Devil."
Cameo—John Barrymore in "Sherlock Holmes."
Capitol—The Dust Flower.
Central—The Storm.
Criterion—Viola Dana in "The Five Dollar Baby."
Loew's New York—Today Betty Compton in "Over the Bowl."
Tuesday—Monroe Salisbury in "The Great Alone."
Wednesday—Mary Miles Minter in "South of Suva."
Thursday—Charles Ray in "Gas, Oil, Water."
Friday—"Spanish Jade" and "Son of the Wolf."
Saturday—"False Fronts."
Lyric—"Nero."
Rialto—Jack Holt in "While Satan Sleeps."
Rivoli—Wallace Reid in "The Dictator."
Strand—"God's Country and the Law."

Next Week
Apollo—"Silver Wings."
Broadway—Not yet determined.
Brooklyn Strand—"God's Country and the Law."
Cameo—Not yet determined.
Capitol—Betty Compton in "Always the Woman."
Central—"The Storm."
Criterion—Viola Dana in "The Five Dollar Baby."

Lyric—"Nero."
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—Charles Jones in "The Fast Mail."

Boyd Sells Ohio House
(Special to THE FILM DAILY)
West Milton, Ohio—Charles Furnace has bought a house from A. R. Boyd.

Walker Will Rebuild
(Special to THE FILM DAILY)
Santa Anna, Cal.—C. E. Walker will rebuild the Princess at a cost of about $75,000.

Ries and Miller Buy
(Special to THE FILM DAILY)
Lake View, O.—A. N. Ries and Layo Miller have bought the Lake View from H. P. Grill.

Opens in Thibodaux
(Special to THE FILM DAILY)
Thibodaux, La.—The Grand, costing $30,000, has been opened. It seats 750 and is under the management of Charles Delas.

Name Changed to Vernard
(Special to THE FILM DAILY)
Jamestown, O.—The Opera House which C. R. Binnegar has sold to P. J. Vernard has been renamed The Vernard by its new owner.

Detroit Garden Goes to Koppin
(Special to THE FILM DAILY)
Detroit—For the duration of the John H. Kunsly lease, George H. Koppin will operate the Garden. Other Koppin houses are the Comique, LaSalle, Rosebud and Koppin.

For truthful reproductive quality use
EASTMAN
POSITIVE FILM
You can't play real music on an instrument with two strings—neither can you reproduce the full quality of your negative with only highlights and shadows. You need the full range of Eastman Positive Film halftones that carry quality through to the screen.

Eastman Film, both regular and tinted base is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in black letters in the transparent film margin.

EASTMAN KODAK CO.
Rochester, N. Y.

41 Great Paramount Pictures
JESSE L. LASKY PRESENTS
No. 24
Rodolph Valentino in "The Young Rajah"

Released November 13, 1922

For your box office's sales, book this one. It's bigger than "The Sheik!" Starring the man your patrons are wild about. Rosen directed "The Bonded Woman" and other big successes. June Mathis wrote the scenario for "The Four Horsemen" and "Blood and Sand."

"The greatest array of stars, stories and directors ever seen"
A. KARZAS, Chicago

Watch this space Wednesday for No. 25

No. 25

FAMOUS PLAYERS-LASKY CORPORATION—22 W. 42 STREET, NEW YORK CITY
PROGRAM BUILDING
AND
SHORT STUFF NUMBER
OF

Out The First Week In August
A Special Edition that will be of value to the exhibitor every day throughout the coming year — articles by the leading exhibitors of the country — a complete chart of all short stuff released, etc., etc.

Reserve Space Now
No Increase In Rates

“Our Advertising Department is as close to you as your phone.”
Ince May Re-issue
Contemplating State Righting Certain of His Features, Including "Civilization"

It is understood that Thomas H. Ince has had under consideration the reissuing of certain of his pictures via the right market. It was recalled yesterday that Pioneer, before going into bankruptcy handled "Civilization" through its own and allied exchanges. This is one of the pictures mentioned in the report around town of Ince's plan.

McCormick Here
S. Barrett McCormick of the Allen theater, Cleveland, is at the Astor for the week.

Producing in Lakewood
(Special to THE FILM DAILY)
Lakewood, N. J.—The Lightning Film Corp. is producing a series of two reel comedies here with D. A. Velde directing.

Bible Film for Broadway
Following the run of "After Six Days" in Atlantic City, Weiss Bros. intend showing the picture for two weeks in Asbury Park, four weeks in Newark and then bringing it into New York for a run.

Berman Summing Up-State
(Special to THE FILM DAILY)
New York, N. Y.—Samuel I. Berman, secretary of the State M. P. T. O. of N. Y. State, Inc., has been spending a few days in Albany. He has leased a cottage on the shores of Lake George where his family will spend the summer.

Laemmle Heads Consolidated
Carl Laemmle is now president of the Consolidated Film and Supply Co. of Chicago's Southern distributors. Other officers are: E. H. Goldstein, secretary and treasurer; Ned E. Depinet, vice-president and general manager. The directors are Carl Laemmle, R. H. Coleman, P. D. Coleman, Ned E. Depinet, E. H. Goldstein and Maurice Tol Oakley.

Nelian's Films on Open Market
(Special to THE FILM DAILY)
Los Angeles—Marshall Neilian in a statement says his productions for Goldwyn will be sold on the open market only. His production staff will go along with him to the Goldwyn studio. While abroad he secured scenes which will be embodied in two of his forthcoming pictures.

Her Man his last picture under the First National contract, will he released in the fall as "Minnie."

Holiday in Town
Practically every company was closed on Monday in view of the Independence Day holiday which occurred yesterday. In some cases, offices were open until noon.

Start "Fury" This Week
Work on "Fury" starring Richard Barthelmess will be started this week. Edmund Goulding wrote the story and continuity.

Lasky, Moss, Manheimer In
Jesse L. Lasky, Ben S. Moss and E. S. Manheimer were among the passengers of the passenger which arrived here yesterday.

Weiss Leaves Superior
(Special to THE FILM DAILY)
Chicago—Harry Weiss, for two years with Superior Screen Service has resigned. He was president of the company.

May Have Seven Units
(Special to THE FILM DAILY)
Los Angeles—Julius Stern of Century is considering an addition to the four comedy units he has at work so as to make seven all told.

Klein Denies Report
Joseph N. Klein, jr., there is no truth to the report that he intends leaving the F. O. B. to join another distributor. Klein is in charge of offices in the Eastern States.

Mildred Davis to Star
(Special to THE FILM DAILY)
Los Angeles—Mildred Davis is expected to start work shortly on her first five-reel feature at the Hal Roach studios. Plans for Davis features were made some months ago.

First National Gets "Trouble"
Irving M. Lester stated on Monday that the negotiations with First National for the release of Jackie Coogan in "Trouble" have been closed. Lester represented his brother, Sol and Robert Lieber, First National.

Women Issue Ultimatum
(Special to THE FILM DAILY)
Recent news shows that the women's group has indicated its intention of making problems at the local theaters. The women are represented by the women's members of the local theaters.

Robbins to Produce Here
Jesse Robbins is in town from California to start Eastern production. His second picture, "The Jinx," has been completed. Vitagraph will release.

Franklin in Charge?
May Handle Black String in New England—Many Houses Involved in New Deal

Ever since it became known that Harold B. Franklin was to head the theater department at Famous Players, retailers have been wondering whether he would give them attention to the situation in New England.

Beginning Monday, Famous Players-Columbia, Allied, and National will control the string of houses in New England until now operated by that company and Alfred S. and John A. Black as Black's New England Theaters, Inc. Black owned a 50% interest in the theaters with the controlling board of directors divided evenly between Famous Players and the Black interests.

In announcing in Boston the closing of the transaction, Black stated that after taking a real interest in New England, he would continue to remain with the company "temporarily in an advisory capacity." In view of the fact that Franklin, who has just stepped into his new duties has been frequently mentioned in this connection, Adolph Zukor was asked over the telephone on Monday whether any credence might be placed in the reports. When he reached his country home at New City he said that he had no statement to make that he had been out of town and that he could not deny or confirm the deal. He suggested publication of whatever Mr. Black said in his announcement. ** *

Black in Boston intimated that he was not exactly through with the picture business since his statement said that "it is also quite likely that he will be interested from time to time in the development of new theater projects."

The New England deal is one of the most important exhibitor transactions that has transpired in some time. The only other theater deal in recent months that might be compared with it is the deal Irving Berlin, Frank Harris and Harry of a number of their Far Western theaters by Loew's, Inc. In number, the Black-Famous Players deal is of far more importance.

The Black Holdings
The holdings of the Black New England circuit, the Year Book of this publication is as follows:

In Maine: Bangor O. H. at Bangor; Bath O. H. Liberty, Cumberland and Arcadia; Castine The Strand; Haines at Waterville; Central at Biddeford; Rockport Empire and Arcade at Rockport; Portland Colonial and Opera House at Belfast; Union Hall at Bar Harbor; Lincoln Hall at Hampton.

(Continued on Page 2)
Sues Phila. 'Changes

(Continued from page 1)

which the former said he would stand by his first letter.

In vain, by the complaint, Nixon-Nirdlinger lovers that in order to make exchangers take over the debts and obligations of former owners when theaters change hands, the members of the Film Board of Trade have agreed among themselves not to supply service to exhibitors who refuse to abide by this ruling.

Nixon-Nirdlinger states that he intended closing a number of theaters for the summer and exchanges refused to transfer contracts from one house to another. Thus, he alleges, he sought permission of Masterpiece Film Attractions to transfer service from the Imperial, at 60th St. and Walnut; that he asked Metro, Vita-Graph, Inc., Exr. to supply service from the Jumbo at Front St. and Girard Ave., to the Montgomery and Girard Palace theaters; but that in both cases he was refused, because he failed to recognize the debts of the former owners of the Ambassador. He further states that R-C agreed to transfer several pictures from 52nd St. theaters to the Ambassador and later reversed its decision; that the Ambassador was refused a re-run of "The Trap" from Interstate Film until pictures previously contracted for by Ford Bros. had played there, and that Selznick having first agreed to switch service from the Rivoli to the Ambassador later refused to do so.

The plaintiffs are seeking an injunction to restrain the Film Board of Trade from operating in the manner and order to compel delivery of service as contracted for. The defendant named in the complaint are


In a suit in the Commonwealth Film Corp. against the Steinweg Ave. Theater Co., Inc., the Appellate Term has reversed a judgment for the defendant for $150 on a counterclaim and has directed judgment for the plaintiff for $63. The suit was brought for damages on a contract for "Mid-Channel," "played and paid," and "Whispering Devils" and the defendant counterclaimed for money paid.

John S. Porfrios, a taxi cab driver, filed suit in the Supreme Court for $50,000 damages against the Morehead Realty Corp., owner of the Capitol, Jerome L. Falconer, auditor of the theater, and John J. Garity, a police man, because he was arrested in connection with the robbery of the Capitol box office on Dec. 18 last. Porfrios was arrested and was held for sixty days until the robbers confessed and cleared him.

Opposition to Hoy
(Special to THE FILM DAILY)

Philadelphia—John S. Evans, president of the M. P. T. O. of Pennsylvania, in connection with the petition of Fred G. Nixon-Nirdlinger against the Film Board of Trade, issued the following statement:

"The M. P. T. of Pennsylvania, New Jersey and Delaware, through an appointed committee acting for the entire M. P. T. O. has heretofore refused to consider the application of the Hoy System with its ruling knowing that it is not fair and contrary to all rules of equity as well as against the laws of our Commonwealth. They desiring to set themselves up as a tribunal above our courts and government.

"The climax was reached when the Ambassador, Philadelphia, brought a law suit, a matter that has involved each one of the members separately to restrain them from enforcing conditions and have made charges against them in restraint of trade and against the anti-trust laws, and the matter, besides being placed in the lower courts has been given the attention of the Federal Trade Commission."

Hoy Scored in Chicago
(Special to THE FILM DAILY)

Chicago—Charles B. Hoy and his reporting service were not handled in any very friendly manner in the handling of the Chicago and Illinois M. P. T. O. As noted, a motion was passed instructing exhibitors not to work with Hoy in this territory; the plan is strongly opposed here.

Franklin in Charge?
(Continued from Page 1)


In Vermont: Strand at Rutland; Strand at Randolph. At Rutland, the program begins with "Bread and Salt," shown at Rutland, Black's Fair Haven; Opera House at Montpelier; "The Million Dollar" at Stowe; and "Love Me or Leave Me" at Montpelier. At Black's Black and Blue, Miss. B. Black's at Richmond, Montpelier.

In Providence, R. I.: Moxley at Pawtucket; R. L._flight at South Smithfield; Strand at Woonsocket, R. P. Black and Broderick, Black's at Woonsocket; "Black and Miss." at Hotel, Black and Black's at Northfield.

In Massachusetts: Merrimac at Lowell; Jewell at Lowell; Quincey at Quincey. "Broadway" at Chelsea; "Waldo at Lawrence; Dahl at Lynn and Roosevelt at Boston.

In Connecticut: Opera House at Waterbury.

In New York: Park at Utica. Also identified with the Black circuit is the firm of Black and Sipko, who control the Emporium, New Bedford; Empire at Taunton; Mass.; Strand at Pawtucket, R. L.; Strand at Woonsocket, R. P. Black and Black, Black's at South Smithfield, Black and Black's at Smithfield, Black's at Smithfield, Black and Black's at Northfield, Black and Black's at New Bedford.

Ready to Open in Nyack
(Special to THE FILM DAILY)

Nyack—The new Pearl River, erected by the Pearl River Amusement Co. at a cost of $32,000, is practically completed. It will seat 700.

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Thursday's Issue

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Newspaper Opinions
"The Dictator"—F. P. L. Rivoli

TUESDAY: The merely executed scene, while one of the best things in the comedy, is really typical of the others. They are all well done. Wallace Reid, as the hero, is back at his fencing and this means that he is altogether enjoyable. Reid, the gay comedian, is worth a dozen of Reid, the romantic lover, and in "The Dictator" he is as gay as he has ever been. If he remain in town this holiday week and find himself with a free afternoon or evening you may be glad to know an hour's joy in gaiety at the Rivoli.

N. Y. WORLD—Wallace Reid doesn't appear so flamboyantly good looking as he has in some of his earlier automobile comedies. The story itself is rapid fire entertainment that begins to explode with megrim toward its close, volleys of musketry on the screen being echoed by volleys of laughter. At sight of the two armies alternately chasing each other hardened critical were heard to break out with guffaws. * * * a highly entertaining picture, suitable for light summer wear.

N. Y. WORLD—Mr. Reid is a slick and we suppose, handsome, if not over-worked, gentleman throughout, and Lila Lee, with her sparkling black eyes and hair, is a distinctly beautiful Jewetta. Mr. Reid would add greatly to the effectiveness of his work if he would be so kind as to play through one entire picture without raising his left eyebrow in closeups and also without striking stereotyped poses to indicate love sickness. The swift shift becomes more and more objectionable as the mercurial climax.

THE AUTOGRAPH—The story in film shape seemed to be extremely burdened with detail, and there was much photography and upon the sets of the serio-comic army—some of them extremely droll and others so over-illuminated that it was short and pithy play was evolved into a very long and unprofitable picture, but there were some entertaining episodes and much vim. the taxi driver, was most hilariously portrayed by Walter Long.

DAILY NEWS—There is more comedy in this vehicle than one could possibly desire, but I think you will like "The Dictator."
OPENING THIS WEEK
Our New Laboratory at Flushing, Long Island

| Location: | Only 20 minutes from Times Square by our speedy delivery vans. |
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| Service: | Special cutting, editing, and projection rooms are provided for our patrons. Our laboratory and staff are always at their service. |

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Telephone: Bryant 1939
Reform Drive in Mo.
Unprecedented Activity Under Way
—St. Louis Committee Supports
Myers' Move
(Special to THE FILM DAILY)
St. Louis—Rarely in the history of the state has there been such a concerted drive on the part of the reform element as is going on in Missouri these days. Everything is being done, with nothing undone to win their ends, even circulating propaganda designed to make the people believe there is something worth fighting about.

The Missouri Constitutional Convention is no in session at Jefferson City, and the reformers hope to have written into the basic law of the state, legislation that will forever restore state censorship, Sunday closing of amusement places and other of their pet theories on the people of the state. The sudden activity is due in a measure to a bill presented to the convention several days ago which would enlarge the constitutional guarantees for the freedom of the press to include freedom of the screen.

The Committee of 50, an organization composed of representatives of various religious associations of all denominations, has passed a resolution calling upon Missouri Senators and representatives in Congress to support the Myers Bill and to ask for a Constitutional convention for a Constitutional legislation regarding the so-called monopoly of the moving picture industry.

The committee also went on record as favoring national censorship and the enactment of a law that would (Continued on Page 3)

Shauer and Hicks Sail Today
Emil E. Shauer, foreign manager and assistant treasurer of Famous Players and John W. Hicks, managing director of Famous-Lasky Film Service, Ltd., of Australia, sail today on the Lagona for Europe. Shauer will be gone some weeks and will later return to New York while Hicks will journey to Australia via Europe.

Hoy Opens in St. Louis
(Special to THE FILM DAILY)
St. Louis—The Hoy Reporting Service opened its local office on Monday, July 3rd. Miss Schofield, secretary of the St. Louis Film Board of Trade, is manager. The name of the F. I. L. M. Club has again been changed to the St. Louis Film Board of Trade. The by-laws have been changed to conform with the Hoy system of accounting. Under the new plan the independent exchange members will vote as a unit on all questions affecting their interests.

Four N. Y. Units
For Affiliation With M. P. T. O. is
Sydney Cohen's Plan—Promises
State-Wide Drive
The M. P. T. O. plans to launch four separate exhibitor units in New York State for affiliation with the national body. One will be in Buffalo, another in Syracuse, a third in Albany, a fourth in Binghamton. Sydney S. Cohen is quoted as saying this in the current issue of "Picture Play," a weekly film paper published in Rochester.

Speaking of the Buffalo unit, Cohen is quoted as saying:

“This Buffalo unit will be the first of four new state units. Others will be organized in Syracuse, for Central New York; in Albany, for Northern New York, and in Binghamton, for Southern New York. We now have 10 organizers in New York State alone, instead of one, and we are hoping to get light exhibitors as to our organization and our motives and purposes—now that the other side has had its say—will begin next week.

"Just as individual exhibitors or unaffiliated local or state units would be ineffective and helpless without national support, so the national body cannot function properly unless it has the unflinching support of state and local units. All five or six states in the Union are represented now in the M. P. T. O. A., which has a membership of more than 14,000 and it will be tough before the country is 100 per cent organized."

Burston Feature for Metro?
It was reported yesterday, "Forget Me-Not," produced on the coast by Louis Burston with Garet Hughes and Bessie Love in the cast, has been acquired by Metro. At the latter offices, no confirmation of the report was obtainable.

Smith of London Arrives
Harry R. Smith, of Smith's Film Sales, Ltd., London, is in New York and is making his headquarters with his American Representatives, the Edward L. Klein Co.

Smith brought several productions with him, and while here he will negotiate for the British and Continental rights on features and two-reel comedies.

"Conditions in England are steadily improving," says Mr. Smith, "and we feel that the crisis is passed and that the film business is again coming into its own.

Again Signs Tearle
Will Appear in Two of the Selznick Specials for Release Next Season
Conway Tearle, who starred in a series of productions for Selznick last year, has again been signed by that organization to appear in two of its special productions for the 1922-1923 season.

Theada Bala will appear in one picture which will probably be directed by Charles J. Brahm. Those two and the names of Elaine Hammerstein and Owen Moore will be among those in starring or featured positions in next year's Selznick product.

Hofberg Back
J. H. Hofberg, of the Goldwyn foreign department, has returned from a four months' trip through Central and Northern South America.

Laurette Taylor Starts "Peg"
(Special to THE FILM DAILY)
Los Angeles—Laurette Taylor has begun the star role of "Peg O' My Heart," at the Metro studios, under direction of King Vidor.

Fern Andrella Killed
Cable advises from Berlin state that Fern Andrella, one of the best known actresses in Germany, was killed when an aeroplane in which she was a passenger crashed.

Ingram Due Here Shortly
Rex Ingram is due in New York about the middle of July with the negative of "Black Orchids," the title of which will be changed before release. While here, Ingram will produce "The Tilers of the Sea."

Moss Found Conditions Off
B. S. Moss, who returned from Europe on Tuesday stated yesterday he found conditions in Europe far from satisfactory. He added there is need for up-to-date picture houses in Paris and in London. Regarding his reported plan for theater construction in conjunction with Irving Bush, he said there was nothing to it and then remarked that the time for any such idea was not ripe.

Masterpiece a Liechtenstein Ally
(Continued to THE FILM DAILY)
Philadelphia — The Masterpiece Film Attractions have purchased an Al. Liechtenstein Corp. for three years and will distribute the productions of the latter company in Southern New Jersey and Eastern Pennsylvania. Masterpiece has also purchased "The Curse of Drink" from North and Weber.

Hays Address Addresses N. E. A. Today
Will H. Hays leaves for Boston this afternoon to address the National Education Association tonight.

Women's Clubs Pledge Support
The Hays office yesterday made public the text of the resolutions adopted by the General Federation of Women's Clubs at Chattanooga, N. Y., approving the effort to improve the standard of motion pictures and pledging its support to the movement.

Blocky in K. C. for Paramount
S. R. Kent has appointed Benjamin Blocky as manager of Paramount's Kansas City exchange. The position has been temporarily vacant for several weeks.

Lasky Busy in Conferences
Jesse L. Lasky spent his first day in the office yesterday in a series of conferences with Adolph Zukor. He was not available all during the day while abroad, it is understood he purchased the film rights to "The Swan" by Molnar.
Newspaper Opinions

“The Dust Flower”—Goldwyn
Capitol

TIMES—"It is hard to understand why Helen King, author and Rowland V. Lee as director made The "Dust Flower," the feature that would like to know what they had in mind. Among other things, there must have been no action, no passion, no motion, no emotions, since all the characters as action, quiet, and calm, and everything had to be overacted in and overacted in it, and James Rennie is acutely sensitive."

N. Y. HERALD—"There is a surplus of sweet sentimentality, and it is not a momentary presence of the material who faced in the first, the overacted side of quiet, and church-like, and church-like, and church-like at the beginning of the film. The photographing of the various scenes is very cleverly done. It really is not so bad as it's commonplace. It is a picture."

AMERICAN—"This story is so simple, so unaffected, and you travel along with the tenderfoot girl quite as a matter of course. The things all happen as the spectator's part is taken, and you follow. Letty upright and downright an... and you get to know a lot of her in an astonishing little while."

EVE. TELEGRAM—"An absorbing picture."

EVE. JOURNAL—"If there were nothing to "The Dust Flower" except the acting of Claude Gillingwater as Steenih, the Butler, the film would be worth going to see. For Gillingwater's performance on the spectator's part is as good as any... he is a pretty, sentimental character, and there is... and he seems to absorb the interest of the most cynical spectator."

GLOBE—"Helene Chadwick is very lovely in all manner of evening gowns and evening dresses."

MAIL—"It is filled with artificial situations, the characters consist of the things which no human being would do in real life, and it is an entirely unreal plot to begin with."

MAIL—"This is a highly popular picture and it is probably the best... and it contains so much sugar it just misses going to the diabetic's stage. But it is saved largely through the engaging acting of Claude Gillingwater as a butler. Helene Chadwick is as lovely as ever."

POST—"In the first place we are told not to be too cynical about this modern Cinderella story as nobody the warning is not sufficient, however, to make one swallow. The Dust Flower is not quite whole, without some protest."

“God's Country and the Law”—
Arrow—Strand

HERALD—This is going to please most of the Strand's patrons, because it gives them a chance to time into the breezy, sweet, and charming. Helene Chadwick, who has been overworked in the screen, has been made over entirely and in it, and James Rennie is as well as he is.

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Word: "The Dust Flower" — Goldwyn
Capitol

TIMES: It is hard to understand why Helen King, author, and Rowland V. Lee as director made "The Dust Flower," the feature that would like to know what they had in mind. Among other things, there must have been no action, no passion, no motion, no emotions, since all the characters as action, quiet, and calm, and everything had to be overacted in and overacted in it, and James Rennie is acutely sensitive.

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Steamer Sailing

Sailings of steamers for foreign ports, with destinations and times of leaving of the mails are as follows:

Tokyo

for Kingstown sails at noon, mails go at 8 A.M., for Jamaica. Numaramar for Lewisville mails close at 9 A.M., for the City of New York. The Havana is at noon. The ship has been understood to be at the port.

Saturday

Magisters for Southampton sail at 11 A.M., mails close at 7 A.M., for Europe, the West Asia, and South America. President Wilson sail at 11 A.M., mails close at 7 A.M., for Azores Islands (Italy, Spain, and Yugoslavia specially addressed). Barhama sails at 12 P.M., mails close at 7 A.M., for Pacer, Alma Sanches, La Havana, and Barhama.

Palmer Photoplay "Welcomes" Hays

In full-page advertisements in the daily papers, the Palmer Photoplay Corp., addressed an open letter of welcome to Will H. Hays in which the company pledged its entire support to the Hays organization.

Hardwick Host at Film Show

(Special to THE FILM DAILY)

Atlanta—Governor Hardwick was the host at a showing last night of a picture showing Georgia forests. The General Assembly was on hand to witness it.

"Timber Queen" Released July 16

The most important mid-season release from the Pathé Exchange will be the new Pathé serial, "The Timber Queen," starring Ruth Roland, which is scheduled for release July 16.

"Glenary School Days" Next

Ernest Shipman yesterday wired from Ottawa that the Ottawa Film Prod., Ltd., after viewing "The Man from Glenary," voted to start work on "Glenary School Days" at once. The fact that "The Man from Glenary" was made to the stockholders' satisfaction at a cost of less than $50,000 when $70,000 had been voted for it was mentioned as a deciding factor. Henry McRae will direct and, through George L. Clarke, Pauline Garon and Mary Astor have been placed in the cast.

Sanford Plans One

Margaretville, N. Y.—Charles A. Sanford is to erect a house here.

Contract Up Today

(Continued from Page 1)

in a specified time, the contract shall not be valid. In the case of series of pictures, an exhibitor will have to play one at a minimum of five weeks. Exhibitors will have the right to change one date on each picture, but when making the change must name the new play date. In the event that they fail to do so, the right may be revoked by the distributor. Another clause will be one now embodied in a good many contracts calling for a cancellation on an exhibitor's part of a series of pictures after he plays the first two.

Abortion is to be covered in the contract. A national board will probably be formed and a series of territorial units with the right of appeal reserved by both exhibitor and distributor to the higher body. If either party refuses to abide by the decision of the national board, the other party will have the right to cancel all contracts.

A clause covering a minimum admission price will be included in the pact and another permitting the distributor to go over the books of an exhibitor while the distributor's picture is running at that theater. In connection with advertising arrangements, it is understood the exhibitor will be allowed a 50% rebate on all his purchases at the end of the year, he has carried out to the letter his contracts with the distributor. This is to be effective so long as the exhibitor does not resell his accessory to another exhibitor.

Return Drive in Mo.

permit the seizure of prize fight films that are shipped in interstate commerce. The action of the committee followed an address by Rev. Wilbur F. Crafts, superintendent of the International Reform Bureau, who with Rev. H. L. Bowly of New York, has been in St. Louis for some time working up sentiment for the blue law movement.

Much Activity in Southwest

Dallas—A campaign has been launched by the Texas Sunday Observance League, looking to the closing of Sunday shows throughout Texas and the southwest. The league will cooperate with the Lord's Day Alliance and International Reform Bureau which has headquarters at Fort Worth. An executive committee made up of prominent workers in various Texas cities is now being organized and the personnel will be announced later.

Deal on for Expose Film

(Special to THE FILM DAILY)

St. Louis—It is stated here that Clark-Cornelius has purchased "Sawing a Woman in Two," produced by Black Art Prod. It deals with the vaudeville act in which a woman is apparently cut in half.

S. J. Rollo, of Clark-Cornelius, stated yesterday he has not closed any deal for the picture mentioned above but admitted that he had made negotiations for it.

41 Great Paramount Pictures

A William de Mille Production "Clarence"

with Wallace Reid, Agnes Ayres and May McAvoy

From the play by Booth Tarkington

Scenario by Clara Beranger

Released November 20, 1922

THERE funniest comedy, without question, ever written for the American stage. It shows the inside of a typical American home so truthfully that everyone feels he sees his own home on the screen.

Three stars in the cast of America's greatest comedy! That makes it the greatest box-office picture William deMille has ever made.

"We hope to show them all"

CHARLES LAMB, Palm Theatre, Rockford Ill.

Watch this space Monday for...
At Broadway Theaters

Cameo

John Barrymore continues for another week in "Cameo," with the rest of the show unchanged.

Capitol

Chabrier's "España" is offered by the orchestra to start the program, after which comes "Dance of the Pilgrims" to music by Valverde-Hirgin and Volpatti, narrated by Frederick Olmstead of the "New York Tribune." The fourth of the Robert C. Bruce Williams series was the first new production to follow Roberta Ross, a baritone of the Metropolitan, singing "Bravissimo Star" from "Tamahkera" immediately after. Unit 6 consists of some ballet dancing by Mila Gann and Alexander Oampil. Miss Doris Niles, Thalia Zaniou, there being a violin solo by Frederick Olmstead, introduces the prologue to the feature which is "The Dust Flower." For an orchestral interlude directly after "Quand Fume le Mûrier" is played by the orchestra, a solo is presented by the "Rudolph." Fire," with the organ solo closing as usual.

Criterion

Viola Davis and John "The Dollar Baby" continue here. The rest of the program is unchanged, the Criterion Magazine being brought up to date otherwise.

Rialto

Jack Holt in "When Satan Sleeps," has been brought down from the Rialto for another week on Broadway and "Cope," the Buster Keaton comedy which followed it at the Rialto last week, is now being shown by the "Rippled." Keaton's comedy, which followed it at the Rialto last week, is now being shown by the "Rippled." This feature of the house, is rendered the Rialto Magazine following. Enrico Arento, tenor, sings "Cesta Alegra," another number, being a rendition of Georges Bizet's "Auguste De Castelnau," with two solos, "Cuba," Max Seydel and Otto F. Beck on the horns, "cello, harp and organ respectively.

Rivoli

Victor Herbert's "American Fantasia," is played by the orchestra at the beginning with Susan Ida Clough, mezzo-soprano, singing "The Star Spangled Banner." The Rivoli pictorial follows, and then comes a music film, "Spanish Dance," offered by Mr. Marmar. "Mountain Laurel," an old time screen melder, with changed titles so that it is not the same is the diversion and then comes a soprano-baritone duet by Miss Maude, with the tenor, Giuseppe Internaute, "The Dictator," starring Wallace Reid the feature, after which Mary Meschak's novum is brought in, "To some of Padowery's music and an educational coupled, "Step This Way," winds up the show.

Strand

James Oliver Curwood has one of his stories on Broadway, "James Country and the Land" being the offering and a Mermaid Concert "Spokes," furnishing the comedy relief. The overture consists of selections from "The Chocolate Soldier," with Kitty MacLaughlin and soprano, singing "Here We Are," "Odds and Ends," hailed as "The City of Contrast." "Polar Bear Hunters," "If a Table Could Talk," and "Roos of Athens" comprise the next number with Alex. Cherney following with piano renditions of a "Marinka," by Godard and Rochemanoff's "Prelude in G Minor." Joseph Martell, baritone, sings the prelude to the feature and the organist closes it as usual.

Independents in Control

(Special to THE FILM DAILY)

San Angelo, Tex.—A recent deal having resulted in a change in the ownership of the local independent exhibitors, Shoeshine Pictures has secured control of the situation here. John D. Jones and Frank Roberts are now in possession of the theater, with Jones having bought these from Southern Enterprises. Jones formerly owned the Crossing Theater, while Roberts is connected with the San Angelo is controlled by two men. The Palace theater is closed, however, but the house will open as soon as improvements are made.

In the Courts

A jury before Supreme Court Justice Whitaker gave a verdict of $5,606.50 against William J. Massarene on note. The note was given for five dollars interest in a syndicate organized by a moving picture company. George Croton, N. Y., which the company took as much time as it could before it was taken for $1,891 on an note to the Alva Gravure, Inc.

The Bankers Trust Co. has filed suit in the Supreme Court against the Reeland Publishing Co., Inc., for $1,891 on a note to the Alva Gravure, Inc.

Buys Knickerbocker, St. Louis—Special to THE FILM DAILY)

St. Louis — The Knickerbocker 3145 Park Ave., has been purchased by Samuel Goldman from Joseph Best, and the theater joins the theater takes care of the summer business. The consideration is said to be $10,000.

Trent in Tencent Closes

Trent, N. J.—The Trent has closed for the summer.

STUDIO FOR RENT

Equipped, Bergen Blvd. and Lafayette Ave., Grantwood, N. J. For particulars write E. K. LINCOLN 110 W. 40th St., N. Y. C. Bryant 5307


COMING! DESERTED AT THE ALTAR

Best space in New York for film exchange. Projection room, vaults and cutting room.

8th Floor, 130 W. 46th St.

Ask for McGrath

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Putting It Over

Millwaukee, Wis. — Taking advantage of the radio craze, a timely tie-up for the exploitation of "The Invisible Man," is being handled at box offices. For the addition of the next theater, offered in Invisible, the portrait and inscription are surrounded by a Ben Day and block panel border. The tie-up that is that this advertisement will appear on the very day of the day and date release of the picture. In addition to this newspaper space, the advertisement will run simultaneously in quarter-page size in the Saturday Evening Post, and in early full-page size in the September issue of the American Magazine.

The company is now getting out a handsome four-page folder, 15,000 copies of which are to be sent to dealers throughout the country as well as 4,000 window cards rounding out the campaign.

Ottawa, Can.—The Princess adapted a five-page folder, "Winners of the West" campaign book to put over the Universal serial. A Question and Answer Contest for children of the same years of age was arranged so that each competitor had to attend every episode of the serial. An original serial poster on which had a space for the contestant's name, address, age and school, as well as fifteen spaces for questions and a number of prizes. One question for each episode was flashed on the screen, each week, making it necessary for each contestant to witness every episode and at the end of the fifteenth episode all the contest forms were collected and cast in a sealed box. Winners' names will be announced at the showing of the eighteenth episode, after which the three prizes, a 1922 Valentine's Day from a ten and a five dollar gold piece will be awarded.

Sandusky, O.—When the Eagles were defeated by the Wolverines, Manager George Schade of the house bearing his name, decided to do something to attract the attention of the visitors, Red, White and Blue being the colors of the organization, he promptly bought numerous balloons of those colors and sent them away. After painting an eagle and the name of his house and attraction showing on one in addition he decorated his lobby appropriately.

When the visiting delegation of 800 arrived from Akron with 25,000 balloons, the populace concluded it was another of Schade's ideas. Why not? was the common thought. "Don't Schade get the others?" And the display clouded the city attracted many Eagles and other spectators to the box office, while Schade quietly listened to the applause caused by the waving of greenbacks. In 1307, the attraction at the time, but the idea is applicable to any production this season.

Root Gibson is working on "Misfit Turns Chaperone" in Arizona. It is a western.
Wants Aid of N. E. A.
Will Hays Says Producers Will Work with Educators in Non-Theatrical Field—Cities Figures Special to THE FILM DAILY

Boston—(On behalf of an organization I offer to your association all of our facilities to aid in your experiments," Will Hays told an assembled American National Education Association last night.

Hays urged the appointment of a joint committee to study the needs of the non-theatrical field and find ways and means of supplying it. He related into the educational production of pictures in some detail and gave some interesting statistics on what had been done throughout the country in advancing the visual instruction idea. He said in part:

"In addition to the general educational use of entertainment pictures, we are to gather concerned, of course, with two additional phases; first, the pedagogic picture, and then the picture which is semi-educational entertainment. It's the latter that the motion picture is a distinct contribution to visual instruction. The quick way the brain is through the eye. Scientific tests which have been made and which are being made and with which you are familiar seem to prove the value of the motion picture in this respect.

Cites Results of Tests
"Professor J. W. Sheppard, of the University of Oklahoma during 1920, found that pupils who read from films scored an average of 74.5% of the assigned material.

"In the Spring of 1920 he conducted a test on about a dozen pupils in the average of one of the high schools of St. Louis, Wis. After and concrete subjects were taught to one group by means only, to a second group by a superior instructor and to a third group by an average instructor. The film scored an average of 66.9%, the superior teacher, 61.9%. In other words, the film beats the best teacher by 6.0% and the average teacher by 12.9%.

"Professor J. N. Weber, of the University of Kansas, during 1920 conducted a series of tests in Public School No. 62.

18 Rejections Out of 3,200
Joseph Levenson, of the M. P. Commission, was one of the guests at the weekly luncheon of the A. M. P. C. yesterday. He explained the duties of the commission in connection with the censorship of advertising matter, and at one point said only 18 pictures had been rejected out of a total of about 3,200 submitted in 11 months. He cited figures of the Government Census Bureau and said that advertising matter must be censored so that the country might be safeguarded against bad influences.

Levenson predicted that censorship would exist in New York no matter what the situation was like, and said public opinion would demand it.

Foreign Field Better
Survey by First National Reveals Healthier Financial Condition in Europe and Latin America

Through agents in England, Conti-

First National has conducted a

Among the high lights of its findings are:

The demand for American-made

Payment for these is more prompt,

Mexico has declared war on firms

Pathé Loses Suit
(Special to THE FILM DAILY)

Albany—The Appellate Division of the

in the case brought by that company

Paramount Enters Far East With
Office in Tokyo—T. D. Cochrane Manager

Paramount pictures are to be
distributed in Japan in the future

John D. Tippett, of London, who has been in New York for some days, leaves tomorrow for home.

Has Some Ambitious Plans
Philadelphia—The Wheeler Corp.

The company plans to enter production, distribution and exhibition and connected with it the Edward Waldo portrait of Fox as vice-president.

Tippett Here; Sails Tomorrow
John D. Tippett, of London, who has been in New York for some days, leaves tomorrow for home.

Finance Company in Delaware
(Department of THE FILM DAILY)
Dover, Del.—The National Finance Company has been formed here with a capitalization of $2,500,000.

Negri Finally Coming
Make One Picture in East—Paramount Studio to House More Companies in Near Future

One interesting item in Jesse L.

The Kernow, "Merry-Go-Round," is in production at London's, "Merry-Go-Round," is in production at London's


The Universal attractions will be released in blocks of nine pictures, the first to be known as "The Winning Nine" and the others to be subsequently named with other slogans. Each group will have two pictures from each of the following stars: Herbert Rawlinson, Hoot Gibson, Frank Mayo and Gladys Walton, and one all-star production. "The Winning Nine" company will be composed of Herbert Rawlinson in "Don't Shoot," "Paid Back," Gladys Walton (Continued on Page 4)

Mike Boylan Here
Malcolm Stuart ("Mike"), Boylan, director of chairman of the National Picture and Motion Picture Industry, is in New York from the coast.

Kent Leaves on Trip
Sydney R. Kent left on a sales trip yesterday. He will be gone for several weeks and will probably reach the coast. His return trip will be made through the South.

All in Accord
Hays and T. O. C. C. Have Only Minor Points to Iron Out Before Signing Uniform Contracts

Negotiations have reached the final stages between the Hays group and the T. O. C. C. It is now merely a question of ironing out minor differences before the signatures can be affixed to the uniform contract.

There was a long meeting held yester-
day in the Hays office at which were present Senator John J. Lile, Bernard Edleheithe and Charles L. O'Reilly for the T. O. C. C. and Elek J. Ludvig, chairman of the T. O. C. C. committee of the M. P. A. E.; Karl W. (Continued on Page 4)
Wants Aid of N. E. A.

(Continued from Page 1)

New York City. The following is a result of committee meetings held on Saturday and Sunday.

"Four hundred and eighty-five pupils in the New York Educational Fund have been awarded scholarships for educational work of knowledge of film. When the experiment began, all pupils had an average basic knowledge of film. Today, however, they had gained from the knowledge of the people of New York. From this starting point (3.8 points) the New York Educational Fund set up a program of training through which the aid of correlated motion picture film improved the record of pupils. The pupils, who had previously been in the same classes with the aid of the film shown after the oral lesson, improved their knowledge of the subject. The aid of the motion picture film before the lesson was unnecessary. The film was used as a means of aural aid until the pupils could see that the lesson was close to the ground truth."

"As a new day from Paris, dated only two days ago, told how a class of medical students, in sufficient numbers, had invested $2,000,000 in motion pictures, the complete details of a wonderful operation upon the human body. Professor Jean Louis Faure. The film was shown before the class, and the actual progress of the operation, and as the operation proceeded the patient was visited. Professor Faure noted the surgeon described every movement made and told the operation's progress to the one who was to be operated upon. The whole line of the wound by the last stitch. In no way could it so great a number of students have watched the operation to be such a master of his profession."

"The New York Educational Fund will show films, together with the efforts of the producers and distributors. They must be, of course, psychologically and pedagogically sound."

Says Producers Are Interested

"The producers are interested in this work, but they cannot do it. The industry is eager to help. Up to the present producers have not been able to meet the requirements of the educational field. There are several reasons for this. First, the majority of producers are for strictly instructional class room films and cannot be considered. Further, a single film can be used over and over again. All educational films are produced and distributed by Attractions Distributing Corp."

Mary Pickford a Doll Manufacturer

(Special to THE FILM DAILY)

Los Angeles—Mary Pickford intends entering the manufacture of a line of dolls, in which the number of artists are worked securing a suitable reproduction.

FOR LEASE

THE NEW JACKSON STUDIOS

For Lease in Whole or in Part

The last word in modern studio and electrical equipment. Five complete studios, separate control. 15 minutes from Times Sq. 40 dressing rooms and private offices. All electrical apparatus, lamps, tools, etc., included complete. Large Carpenter shop.

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Grab Your Flivver—Your Phone—Anything To Book This Quick!

Jackie Coogan’s biggest and best feature.

Jackie made your patrons love him in “Peck’s Bad Boy” and “My Boy.”

He’ll steal their hearts in this one.

A riot of fun in 5 reels, with a heart tug that’ll bring tears and a sob—and a big ray of sunshine.

It’ll make their hearts glad and jam your theatre to the doors.

Sol Lesser presents

JACKIE COOGAN

IN

“TROUBLE”

A Jackie Coogan Production—Released through Associated First National Pictures, Inc.—World Rights.

Released July 31—Keep Your Dates Open and—

BOOK NOW
All in Accord
(Continued from Page 1)

Kirchwey, Saul E. Rogers, William Seabury and R. A. White for the Hays organization. Will H. Hays at the early part of the meeting but was forced to step out of the discussions to leave for Boston where he addressed the National Education Association last night. Sidney R. Kent also participated in the meeting but left for his Western trip.

This morning with the return of Hays, it is expected the final draft will be submitted to him. A meeting of the Canadian organization, likely will be held today to straighten the negotiations in that quarter.

Two Units at Jackson Plant

William Nigh will head a producing unit and Jack Dillon another which will start work next week at the Jacksboro studio. The National

In England the "block booking" movement is a localization of collections. The information revealed in the survey indicates that these showings will soon be made possible in ab turbis, which will be a very important factor from the viewpoint of the picture industry.

The investigation in Italy shows that business dealings are becoming easier, collections much better and that more theaters are being turned over to the films.

Germany, which was held to make the most threatening gesture toward America, is eager for American product.

Owing to unfavorable financial conditions Spain is almost as bad a risk for the picture salesmen as is Germany.

France, through a determination to advance her own film industry, also joins these two as a poor business field, because France wants her people to see home-made pictures at least equal in manner with imports. Thus, an American exchange booking pictures to French theaters, must also handle French pictures in order to get its own product on the French screens.

Belgium, which has shown such vigorous recuperative power, ranks only fair as a field for American made screen entertainment.

In Scandinavian area the demand for American product in Norway and Sweden; Denmark remains about at a standstill. Russia and the Balkans are impossible as immediate film markets.

India is showing probably the most encouraging signs of all the countries outside of England, in its desire for American pictures.

Australia reports business for American pictures as growing constantly better; many theaters heretofore devoted to drama and vaudeville are being turned into motion picture houses.

China, which is a film market only along its coast, is reported as having a fair demand for U. S. A. pictures, but even so is better than her most vigorous neighbor, Japan.

McAuliffe, Amer. Releasing M'Grt

E. A. McAuliffe is manager for American Releasing at Cincinnati and not George Smith, as stated.

McAuliffe, Amer. Releasing M'Grt

57 Features From "U"
(Continued from Page 1)


In the field of short subjects there will be at least six serials, although the names of only two are announced. These will be "In the Days of Buffalo Bill" and "The Radio King." There will be six more Leather Pusher stories; six Baby Peggy Century comedies, a series of Jack London's Fish Patrol stories, a Lumber Jack series and a series of International News novels called "The Mirror." The Baby Peggy comedies will not interfere in any way with the Century comedies, which will be released in blocks of 12 and sold in series. The Fish Patrol stories and the Lumber Jack series will each be eight in number. There will be a third group of eight two-reelers cut down from Harry Carey features and, all told, 52 outdoor action subjects are planned. There will be eight of the twelve of "The Mirror" series and the usual 164 issues of International News Weekly.

Myers in "The Prisoner"

Edward Laemmle's first European picture will not be "Ivanhoe" as planned. He will first make "The Castle Craneway" by George Barr McCutcheon with Harry Myers as star. It will be released as "The Prisoner" on the list of Jewels.

Know What's Going On

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71 West 44th St., New York City

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THE FILM DAILY—313 Issues—Every Day
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130 W. 46th St. Bryant 9900.
**The Bradstreet Film Daily**

**former name: The Recognized Authority**

**July 8, 1922**

**Price 5 Cents**

**Must Have Control**

Church Report Says Some Regulative Influence of Motion Pictures Is Necessary

The fourth and final report of Dean Charles N. Lathrop, of the Social Science Commission of the Federal Council of Churches, is in the nature a summary in which the conclusion is reached that there must be a control exercised over motion pictures. The report holds it should be a national control but not by state or local self-government as a political censorship. "A number of conclusions," it reads, "are presented in this concluding section of the study of the motion picture problems of the country by the Social Science Commission of the Federal Council of the Churches [in America]. The chief of (Continued on Page 2)

**Rothacker Sails Today**

Watterson K. Rothacker sails today for Europe. He will be gone until September and in the interim, E. O. Jackman will act as a special representative for him in New York.

**Standard Buys Franchise**

(Special to THE FILM DAILY)

Cincinnati -- Harry Charnes has purchased an Al Lichtman franchise in Ohio, Michigan, Kentucky, West Pennsylvania and East Virginia from his Standard Film Service Co.

**Minnesota Against Hoy**

(Special to THE FILM DAILY)

Minneapolis—W. A. Steffes speaking for the M. P. T. O. of Minnesota says that the exhibitors will have no dealings with the Hoy Reporting Service in this territory.

**form Permanent Ass'n**

(Special to THE FILM DAILY)

Boston—At a meeting of representatives of 30 States of the Visual Instruction Association of America, which was organized on a temporary basis three months ago, was organized, The association voted with Ernest L. Crandall as president, was unanimously re-elected and vice-presidents were chosen for 25 or more States to act as regional representatives of the association in their own or neighboring States.

In addition to Crandall, the following officers were elected: H. C. Balmax, assistant superintendent of schools of Newark, vice-president; Charles H. Ellis, director of education; H. C. Balmax, assistant superintendent of schools of Newark, vice-president.

**Party in Virginia**

Marcus Loew Taking Stars to Convention at Ocean View Next Week—Three Day Session

Marcus Loew is on deck again with plans for a party. This time he will pilot a group of stage and screen celebrities to Ocean View "down in Virginia," where the P. T. O. will hold a convention July 12, 13 and 14.

The party will leave Monday afternoon in the Hays 20 car, 5689. The Ocean View Hotel for the life of the convention. They will return to New York in a private car on Friday. The list of those who will go was far from complete yesterday but those already scheduled include: Diana Allen, Bussy Collie, Duran Powell, Will Hays in meeting the problems in the non-theatrical field, and that this will occur as a result of the agreement made by Hays on Thursday evening, at which he offered the aid of his organization to the N. E. A.

**Educators Will Appoint Committee**

(Special to THE FILM DAILY)

Boston—It is understood that the National Education Association will appoint a committee to organize the Boy Scouts of America, and that Will H. Hays in meeting the problems in the non-theatrical field, and that this will occur as a result of the agreement made by Hays on Thursday evening, at which he offered the aid of his organization to the N. E. A.

**Spent $38,033,000**

(Special to THE FILM DAILY)

San Francisco—A partial compilation made by the American Player Co., places $38,033,000 as the cost of theaters in the United States on which construction was begun during the first three months of this year.

Most of the new houses, are for films while in the larger cities many theaters, larger than the 200 seating capacity will offer pictures in combination with vaudeville.

With 17 theaters under construction, an area of 81,850,000, Illinois holds first place among the States in the list. Ohio is second, with 12 new houses, costing $5,590,000, and New York, third, with 21 theaters, valued at $11,905,000. The rest are: Pennsylvania, 8 theaters, $4,810,000; Missouri, 4 theaters, $1,340,000; New Jersey, 1 theater, $275,000; Nebraska, 2 theaters, $1,070,000; Iowa, 2 houses, $1,011,000; and South Carolina with 1 theater, valued at $560,000.

**Tribe Suit Ends**

Hyman Winik Settles With Case on Trial—New Foreign Contract

Arthur Butler Graham, attorney for Triangle in its litigation with the Aikens and Hyman Winik to recover stock of the corporation and to break the contract negotiated with Winik by which he got the foreign distribution rights to the Triangle films, announced yesterday that Winik has followed the precedent of the Aikens and settled his case, pending while the case was on trial before Supreme Court Justice Finch.

Graham stated that under the agreement with Winik he turned over to the corporation $14,000 in its stock and $60,000 in cash notes, payable in six months, for which he has the right to distribute certain Triangle films aboard on a percentage basis. Graham stated that as a result of the settlement the Litigation Triangle gets half its stock back, and has a profitable contract with Winik in place of the one Triangle sued to set aside on the ground that it was unfair to Triangle.

**Patterson and Samuels Here**

Willard C. Patterson and Sig coconut, arrived in New York yesterday.

**Blossom Sails Today**

A. B. Blossom, for two years Universal sales manager in Philadelphia leaves on the Majestic today to become representative of his company in Paris.

**Goldwyn Lists Ten**


**Ideal Abandons Block Booking**

(London—Considerable interest has been excited here over the announcement of Ideal Films, Ltd., that it has abandoned the block booking system. No picture will be booked before the exhibitor sees it. Ideal’s first of a new state will be, "A Bill of Divorcement" and the second, "Mary, Queen of Scots."

**Willett with Metro**

(Special to THE FILM DAILY)

Los Angeles—Irvill Willitt who is completing "On the High Seas," for Famous Players has been engaged by Metro to produce "All the Brothers Were Valiant" as a Willitt Prod.

**More Conferences**

Uniform contracts were discussed yesterday by Will H. Hays and Sydney S. Cohen and a group of M. P. T. O. representatives. The session lasted most of the afternoon.
Must Have Control
(Continued from Page 1)

them to that there should be thought of and talked of not as a troublesome problem, but as one for which the trained chiefs of the community for religious, educational, and social purposes.-The chief executive of the organization.-The method of social control is best. But with those who are interested in the community there is a local task for every community that has a picture theater. In the every part of that and congregation there are men and women who understand clearly the position and for the situation in the local community. The method pursued in gathering information for the needed projects that are seeking light on the motion picture industry.

Wherever possible an interchurch committee should not only report on conditions, but should wrestle with the problem of standards and seek to develop a policy which the community may be able to adopt.

The facts are in hand and a judgment as to standards has been formed, it is necessary to determine a policy. No single right procedure can be prescribed, but some one course of action will always work. That is, to laterly a crusade against the picture exhibitions. They are a part of a big system for which the community has a moral responsibility. They are also members of the community. They may actually share, privately, the opinions of the film, as a result of the hard work, popular standards of art and morals maintained in the moving picture industry.

Social Control Necessary

The only question is, what measure and what kind of social control? It certainly is not a case of control, but of responsibility on those who produce and distribute pictures. It is no longer possible to do for the whole nation—ought to be done for the nation. There will always be great opposition from the people of the United States to a law establishing a national board of censors where there are no settled standards and where the pictures often present the news in a manner that makes the public feel that censors can easily be capricious, prejudiced, and unqualified.

"Many are thus brought to the conclusion that the present system of licensing, as well as this criticism and offer a better method. The censors of the present are not a test and the best method of control is left to the reader."

Another conclusion stands out clearly. The people locally, in a community, result effect good results by organized cooperation, which is the advantage of the community can register its judgment and its desires in the matter of the choice of films, working in cooperation with the producers. This kind of effort is only within the reach of very few local groups of people who really want to go forward together.

"Certain situations exist in which the church or the community center can exert direct and immediate influence on the news. When the social and recreational life of the community is centered in the church, the institution the exhibitions which it provides to be a substitute for community amusement. The true community church is, a church which can minister to a local community, as it sometimes go far toward filling the popular need."

"But all social betterment is ultimately a matter of changing the community's conception of the world. Whatever may be done to enrich the life of all of us who control the present order of things, should be done, but the progress of the world will be seen mainly in the hands of those who are still young."

Schools and Churches Can Help

"The public school and the religious education departments of the churches do not need to improve recreational standards, and do not want the same effect. "Romantic love, as the dominant motive of the film, is all of the stage and novel. Education of this impulse both on its intellectual and moral plane, is more voluntary than spiritual phases will furnish the permanent correctives that we seek. Sex education in the film is not only one of the most important and an approach to the unnaturalistic. This is not merely a moralizing, it is also a spiritualizing by the introduction of a doctrine of progressive--law of love, this motive becomes more dominant in all education and will all time, overcoming the evils of eroticism and sensuality."

"The prevalence of bad picture is due to the same causes that produce the same result: What is horrible in picture may be a family and maintain that the people are the rest of their kind. Make us prove it!"

Add this film trailer: "In the film "The Foot," a film that states that she has sold the picture for China, Japan, India, Siem, Dutch East Indies, Straits Settlements, the Philippines, South Africa, France, Belgium, Switzerland, and Holland.

Foreign Deals on Houdini Film

Bertha Schwartz, who is handling foreign and domestic contracts, for the Houdini, in Chicago, has a film that she has sold for the picture for China, Japan, India, Siem, Dutch East Indies, Straits Settlements, the Philippines, South Africa, France, Belgium, Switzerland, and Holland.

Among Pennsylvania Exhibitors

(Special to THE FILM DAILY)

Allentown, Pa.—The Peoples Th-ater Co., will erect a house seat 800.

Pottsville—The Plaza, seating 65 being erected by the Firemen’s A.

society, will be ready shortly.

Harrisburg—Wimmer and Vine, have closed the Majestic for the time, during which it will be altered.

Lebanon—The Paul Steine Amuse Co., will improve the Hippodrome. This concern recently acquired from the Jackson Amuse. Enterprise.

Altoona.—July 6th has been declared upon as the day on which it will be Victorian. The cost about $750,000. Arthur Green is proprietor and manager.

Holmes Now Owns Brooklyn

(Special to THE FILM DAILY)

Kansas City, Mo,—G. E. Mard has sold the Brooklyn to J. Holmes.

Smith, Veteran Exhibitor, Dies

(Special to THE FILM DAILY)

Elgin, Ill.—Following a long illness, Charles T. Smith, a veteran exhibitor died after an illness of long duration. He had under his control various times, the Globe, Lyric, St, and houses in Crystal Lake and M. Henry.

Rothacker Print and Service

E. O. Blackburn

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Rothacker Aller Laboratory

Hollywood, Cal.

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Most complete in East. Perfect lighting equipment. Modern sets. Extensive lots and wardrobe departments.

World Film Corp.

130 W. 46th St. Bryant 9900

FILMack PRODUCTION TRAILERS

With and Without Scenes

Can Now Be Had For

$1.00

24 Hour Service

Without fear of contradiction we can assert that the trailer is the rest of the kind. Make us prove it!
Mid-West Notes

- (Special to THE FILM DAILY)
  Chicago—Ben Bedell has closed his exchange.

Wm. McFerrin’s Opera House at Hoopston has been leased to Mike Gerver who operates a chain.

Carson and Castor, operating the Fine Arts Film and Publicity Co., have taken offices with the Superior Screen Service. “Up in Manhattan,” for which they have Illinois rights is their first release.

At Ashley-Hudson, Ind., there is no film but the pictures of the burglers have arranged for pictures at the Public Square every Saturday, having “chipped in” for the purpose.

Ira D. Howard of the Isis at Win- nica, Ind., has departed for Northern Michigan where he hopes to leave behind some bothersome hay fever. His wife is operating his house in his absence.

United Studios Floating Stock
Los Angeles—M. C. Levee, president of United Studios, has arranged to place a block of $350,000 in stock with a local financing company. The money thus raised will be used to finance independent production.

Fichtenberg Sailing
(1922)

Herman Fichtenberg, formerly interested in the Saenger Amusement Co., is understood to have booked passage for Europe on the Beringaria which sails on the 11th.

Special Film at Rivoli
“A Trip to Paramount” the special film made on the coast by Jerome Beatty in which are shown scenes from Paramount’s first 41 for the new season will be shown at the Rivoli next week.

Sachman is Back With Pathé
(1922)

Milwaukee—Bill Sachman is back with Pathé as manager of the local branch. He resigned some time ago to help put the pictures of the Dempsey-Carpentier fight in Illinois and this state in conjunction with Ben Beadell.

Prizes Stimulate Sales
Cash prizes of $50 and $25 are being offered each week by R. H. Clark, manager of the First National, New York exchange to the two salesmen who lead in sales figures. The standing is noted in “Dynamo,” a house publication used for injecting pep into the organization.

Ascher Bros. Make Changes
(1922)

Chicago—The following changes have been made in the Ascher Bros. organization: Dave Rice has been transferred to the Ravenswood, a northside house, L. J. Ludvig, an accountant, formerly with Arthur Anderson & Co., has been installed as controller and Richard Robertson, has been appointed head of the advertising and exploitation department.

Out The First Week In August

A Special Edition that will be of value to the exhibitor every day throughout the coming year—articles by the leading exhibitors of the country—a complete chart of all short stuff released, etc., etc.

Reserve Space Now
No Increase In Rates

“Our Advertising Department is as close to you as your phone.”
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellows know how you cleaned up.

Salt Lake City, Utah.—When the Paramount-Empress presented "Mary Magdalene," the Frank N. Richardson, manager, got Dick Ricketon, Famous Players' exploiter to handle a window display contest among merchant houses. The boys offered to the one who arranged the most attractive co-operative tie-up ad for the price of the award, the house secured several free displays and the attendant publicity. In addition, the trick of sending heralds to all courts to announce the display, whether or not matrimony was a failure, giving two free tickets to all brides of the month, and digging up information for the public about three old couples with very large families as evidence of the success or failure of marriage helped.

Washington.—The idea of having amateurs perform is an old one, but for the purpose of arousing community interest it is very effective. M. Solomon, Universal exploitation representative, convinced William H. Greenblatt that fact recently when business at that house was not particularly good, the result being that instead of being closed, the business became reasonably good.

"Do As You Please" is a regular event there now both amateurs and professionals being eligible and three cash prizes are awarded. Of course, the friends of the performer turn out in body to offer encouragement and the box office is the strainer that strips the shingles from the multitude.

Denver, Colo.—The Rialto sold Wally Reid in "Across the Continent" by means of a spectacular parade. Manager A. G. Birch called together with ten Ford dealers in Denver, the tie-up being possible because the Dent car which is used in the picture is a flivver. Each dealer pledged himself to provide at least 20 cars, oil, gas, drivers and girls to occupy the cars for a parade. The Rialto furnished the band and the theater went $50 on the painting and the banner expenses. At first the city officials refused to allow the use of the roads, the cars or more, but Birch managed to get permission to send fifty cars through the downtown streets.

Heading the parade was a Fordson tractor pulling a trailer carrying the band. Both the tractor and trailer carried banners advertising "Across the Continent." There was also a banner to the effect that Wallace Reid for the first time drives a flivver. The city officers being true to their "Red" colors. The dealers also offered the Rialto to post their windows full of paper advertisement if they were given a share of the stunt including the band and paper cost, was only $26.00. Quite reasonable, packing the house.

Cassopolis, Mich. — Getting the division of public safety to distribute cards for a safe and sane suicide, using as a slogan, "Be careful in the handling — the arms and fireworks and you'll all go 'Smlin' Through.' 1922," was the campaign. The local citizens agreed that Owens was a public spirited individual.

Findlay, O.—W. K. Richards, of the New Royal using a court warning relative to Sunday performances to his own advantage. Hailed before the judge for offering entertainment at his house on the Sabbath and released only on the promise to heed the wishes of the reformers, he stated that the house was opened by the blue law minions by advertising Richard Barthelmess in "The Seventh Day" with this slogan, "It's been de- railed by the 10th. Saturday is 'The Seventh Day' on the seventh day, so you'd better come in the first day and avoid conviction. It was a catchy line and called their attention to the offering.

Yakima, Wash.—Maximum results at minimum costs were obtained by Manager H. A. Gillespie, when "Penrod" showed at the Liberty. Taking advantage of the special appeal to junior audiences, he promised the youngsters of the city a free Saturday matinee as a reward for their participation in a city "clean up" campaign. Simultaneously he offered passes to the kids who displayed the best signs for his "Penrod" opening the week following.

Early Saturday morning over 2,000 youngsters congregated at the appointed hour, invited by the manager to do everything imaginable. They used tin cans collected during the clean up campaign, shingles, pennants and banners of every size and color, and while some were barely legible others were surprisingly good.

The parade, three blocks long, cheered and sang its way to the theater and all Yakimans knew what was happening, the entrance to the theater being purposely retarded to give the full effect of the advertising sign. At the theater Gillespie had a special front put in representing the board and sideboard house that formed the meeting grounds of the American Boys' Protective Association in the days of the exploitation, which reached either directly or by word of mouth, the entire city was the rental of a Mack Sennett comedy that was special matinee and 25 passes to "Penrod."
NOVEMBER'S GREATEST ATTRACTION

Carl Laemmle will present

PRISCILLA DEAN

as "Cigarette" the daughter of the Regiment in the greatest UNIVERSAL-JEWEL of her career

UNDER TWO FLAGS

FROM THE IMMORTAL NOVEL BY QUIDA

DIRECTED BY TOD BROWNING
The great Cincinnati engagement repeats the experience that exhibitors—first runs, circuits, and neighborhood houses in all cities and towns have had with "My Old Kentucky Home."

It brings the public into the theatres. It thrills and pleases them after they are in. It sends patrons away talking about the picture and the theatre.

When a picture succeeds in doing this for your house it has a value you cannot ignore. "My Old Kentucky Home" is a great romantic melodrama. See it at our exchange nearest to you.
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News of the Week in Headlines

Monday

Fox developing educational department. About 30 regular features re-edited for non-theatrical field.
Control of industry by Federal licenses suggested in third report on film conditions of Federal Council of Churches.
Alfred S. and John A. Black sell half interest in Black's New England Theaters, Inc., to Famous Players-Lasky.

Tuesday

Holiday.

Wednesday

Harold B. Franklin may assume charge of Famous Players' New England theaters ultimately; Alfred S. Black temporarily in charge.
Fred G. Nixon-Nirdlinger sues Philadelphia Film Board of Trade, charging restraint of trade and operation of an illegal combination.
Thomas H. Ince may reissue "Civilization" and other of his features on the state right market.

Thursday

Signing of uniform contract between Hays' office and T. O. C. C. fast approaching reality.
Reform elements conducting aggressive campaign in Missouri. Texas and the Southwest to be scene of much activity.
New York State to be divided into unit exhibitor bodies for affiliation with M. P. T. O. A.
Conway Tearle to appear in two Selznick specials; Theda Bara in one.

Friday

Universal to release 57 features, 280 short reels and six serials next year.
Will H. Hays, addressing N. E. A. at Boston, pledges co-operation and invites help of educators.
First National foreign survey reveals healthier financial conditions in Europe and in Latin America.
Minor points only intervene between Hays and T. O. C. C. in regard to uniform contract.

Saturday

Appellate Division decides Motion Picture Commission can censor news reels. Pathe to appeal decision.
More conferences on uniform contract held with Will H. Hays.

“Pardoning the bad is injuring the good.”—Benjamin Franklin.
Reid Has Good Comedy Offering

Wallace Reid in
"THE DICTATOR"
Paramount

DIRECTOR ......................... James Cruze
AUTHOR ......................... Richard Harding Davis
SCENARIO BY .................. Walter Woods
CAMERAMAN ..................... Karl Brown

AS A WHOLE... Good entertainment; something different for star and a much larger scale production than usual for him

STORY...... Bears a similarity to one or two previous film productions but is good comedy on its own account

DIRECTION..... First rate; more or less spectacular with fine atmosphere and great touches; mob scenes well handled

PHOTOGRAPHY ................. Excellent
LIGHTINGS ....................... Natural

STAR........ Has strong role and does good work

SUPPORT...... Usual types well suited to parts;
Lila Lee has the lead; a good cast including
Theodore Kosloff, Walter Long, Alan Hale,
Kalla Pasha and Sidney Bracey

EXTERIORS ....................... Attractive
INTERIORS............... All right

DETAIL............. Good; especially sub-titles

CHARACTER OF STORY...... Young American becomes involved in South American revolution and helps the "outs" become the "ins" winning the leader's daughter and the place of Minister of Finance

LENGTH OF PRODUCTION ...... 5,221 feet

Richard Harding Davis' story, "The Dictator," which is Wallace Reid's latest vehicle, is not greatly unlike one or two found in previous film productions, stories that dealt with very much the same situations as those in "The Dictator." Several years ago Douglas Fairbanks made "The Americano," with a comic opera story that had to do with an American who became mixed up in the affairs of disgruntled people of a Central American Republic. Then came John Emerson's and Anita Loos' "Red Hot Romance," fairly similar to the Davis story in that it also concerned a revolution in which an American hero played the star role.

But "The Dictator" is thoroughly capable of entertaining on its own account and offers Reid the biggest and most unusual part he has had in some time and presents him in a production made on a bigger and more spectacular scale than he is generally accorded. James Cruze has given the story a fine presentation. He has secured a highly satisfactory and pleasing atmosphere of the South American republic. The exteriors are fully appropriate and there are numerous very attractive shots. In this respect the film is a fairly spectacular one. The fight between the opposing factions is staged among the palatial buildings and squares and these mob scenes are all very well directed and supply much of the picture's action.

"The Dictator" is told in a straight comedy fashion with no satire except occasionally when the title writer has taken a whack at it. There are plenty of laughs and sufficient amusing situations to keep it going at a good pace and the laughs coming in rapid succession.

The hero's nonchalant handling of the enemy and his pal, the chauffeur's refusal to take the revolutionists seriously, even when they plan his execution, are only two of the comedy angles that afford much of the fun. The sub-titles are laughs themselves. They are all well written.

Story: Brooke Travers, son of a rich fruit merchant, follows the girl he loves to San Manana. She is the daughter of Rivas, who plans to overthrow the government and become president. Travers is accompanied by a taxi chauffeur who promises to stay with him until he gets the sixty dollars Travers owes him. Their adventures in the Republic which ends with Rivas getting control, through the help of Travers and the chauffeur, and Travers becoming Minister of Finance as well as the girl's husband makes up the best part of the film.

Laughable Situations That They Can't Help But Like

Box Office Analysis for the Exhibitor

This type of comic opera story is not sufficiently familiar to picturegoers to make that angle of it detract from the picture's value as entertainment. "The Dictator" is a good bit of entertainment that should amuse them all and make even the gourmets laugh. You can promise the star's admirers it is different from anything he has ever had and you won't go wrong in promising laughs.

Use the name of Richard Harding Davis, the author, and appeal particularly to the admirers of the star. Use the press sheet ideas for exploiting it. Say it is a story of love and revolution in Latin America. Do your best to get them in and they should go out satisfied. Use catchlines with the title to give them an idea of what it is all about and above all let them know it is comedy, that they can come prepared to laugh and enjoy it.
Great Action and Thrills in Typical Old Fashioned "Meller"

"THE FAST MAIL"

Fox

DIRECTOR........................Bernard J. Durning
AUTHOR..........................Lincoln J. Carter
SCENARIO BY......................Agnes Parson and Jacques Jaccard
CAMERAMEN......................Geo. Schneiderman and Don Short

As a whole...Sure-fire melodramatic entertainment, the old fashioned sort that sets them rooting for the hero.

STORY......Short and snappy; has plenty of fast action and real live thrills; improbable but they'll like it.

DIRECTION......Gets in great action and puts over realistic thrills; horse race is feeble and poorly staged.

PHOTOGRAPHY..........................Good
LIGHTINGS..........................Natural
PLAYERS...Charles Jones a hero of marvelous endurance, capable of handling the part; Eileen Percy good as the heroine; others adequate
EXTERIORS..........................Appropriate
INTERIORS..........................Not very many
DETAIL..............................Suffices

CHARACTER OF STORY..............Villain frames jockey who has won the love of the girl which is followed by a thrilling chase for a murderer.

LENGTH OF PRODUCTION.............4,880 feet

While "The Fast Mail" isn't really big enough to go into the class of "special" attractions, it contains more fast action and thrills than most short features of a similar nature. Bernard Durning has certainly brought Lincoln J. Carter's novel to life in a production that can boast of being the most melo of "mellers." But it is sure-fire stuff and for lovers of melodrama they couldn't ask for anything more complete than "The Fast Mail." It includes every trick of melodrama that was ever thought of, the kind that brings them to the edge of their seats and sends the gallery crowd into shouts.

Sure-fire If They Like Melodrama and Should Sell Easy

Box Office Analysis for the Exhibitor

The above is a meagre outline of the plot. The details of the thrills and action will best be appreciated by being seen. "The Fast Mail" is decidedly above the average melodrama but it is doubtful if it belongs in the class with specials, not because it isn't a seven or eight reeler but because it hasn't been produced on a very big scale. This isn't to say that it won't make money. It should.

Where they like old fashioned melodrama you won't want anything much better nor containing more action and thrills than Lincoln J. Carter's story provides. Bernard Durning has given it an excellent presentation and Charles Jones does plenty of risky business in supplying many of the thrills. Make all the promises you want for the action and thrills. If that is what they want, sell it to them as an A1 action picture and they won't dispute you.
A Preferred Picture

Wives stop simply impossible to describe my enthusiasm stop
its one hundred percent and a positive knockout stop
you can shout this from the rooftops al lightman
Splendid Pictorial Appeal and Good Direction Keeps Story Interesting

Wm. P. S. Earle Prod.
“DESTINY’S ISLE”
American Releasing Corp.

DIRECTOR ................... Wm. P. S. Earle
AUTHOR .................... Margery Land May
SCENARIO BY ............... Not credited
CAMERAMAN ........................ Wm. S. Adams

AS A WHOLE…… Likely to please a typical “fan”
crowd especially, and those who favor tropical
atmosphere and good pictorial values

STORY…….. Interesting love story of a fairly famil-


arly familiar formula, however; follows the usual South
Sea Island romance

DIRECTION……… Good; gives the picture goer a
film that is always good to look at and worth
seeing

PHOTOGRAPHY ................ Excellent
LIGHTINGS ..................... Very good
PLAYERS……. Popular players that are well suited
and do good work; Virginia Lee, Florence Bill-
ings, Ward Crane and George Fawcett a pleas-
ing quartette

EXTERIORS ............... Beautiful tropical shots
INTERIORS .......... All right

DETAIL ............................. Adequate

CHARACTER OF STORY........ Wealthy young
man, disillusioned by society girl he wants to
marry, eventually marries an island girl who
saved his life

LENGTH OF PRODUCTION…… About 5,500 feet

For some reason or other, a picture containing at-
mosphere of the South Seas or of Florida’s famous
winter resorts, always seems to have a very definite
appeal to the picture goer. In “Destiny’s Isle” it is
Miami and a small tropical isle off the coast that
provides the spectator with about five and a half reels of
very beautiful backgrounds that make the picture a

pleasure, as far as visual appeal is concerned, from
beginning to end.

The director has shown good judgment in using all
the exteriors he could and in the variety of shots such
as the beaches, beautiful homes, gardens and bathing
resorts. There are one or two fine airplane views of
Miami and the coast towns that are especially inter-
esting.

The story is an interesting romance that holds the
attention nicely and will satisfy a big enough majority
to get it over. Those critical and those objecting to fair-
ly slight situations may find fault with it but even these
should find adequate compensation in the feature’s
pictorial value. The idea of the rich fellow meeting
the island girl and falling in love with her is the most
familiar angle but the remainder of the story is suffi-
ciently original.

Earle tells it in a straightforward manner and never
allows the development to become obvious. You
don’t know just how it is all going to turn out. Some
minor inconsistencies in connection with the island
girl’s sudden entrance into society and the remarka-
ble way in which she adapts herself to her surroundings
are a bit implausible since she had apparently never
associated with people of society previously. The sub-
titles are a bit too "flowery."

Story: Florence Martin permits Arthur Randall to
kiss her because she thinks it will make Tom Proctor,
whom she loves, jealous. Instead, Tom thinks she is in
love with Randall. He goes for a spin in his motor-
boat, an accident occurs and he is rescued by Lola
Whitaker, daughter of an island physician. Florence
and her father locate Tom and, finding him with the
girl, attack her character. To protect her Tom says
he is her wife. The party returns to the mainland
where Lola learns Florence loves Tom and she con-
fesses that they are not married. Meanwhile Florence
has proven herself unworthy of Tom’s love so he mar-
ries Lola.

Exploit the Atmosphere and They Should Be Pleased If You Get Them In

Box Office Analysis for the Exhibitor

The average audience will be well pleased with
“Destiny’s Isle” and unless you cater to a very critical
patronage, you can feel certain that it will go over
satisfactorily. Play up the tropical atmosphere and
display plenty of stills in the lobby that will let them
know that it is a story dealing with the Southern re-
sorts. If you can secure a trailer of some of the very
picturesque shots, it will be one sure way of arousing
their interest and bringing them back.

The curious crowd will be attracted if you will tell
them that the passenger plane, Miss Miami, which was
wrecked with the loss of several lives recently, is used
in the picture. You might do well to make an extra play
on this as an exploitation stunt. Use the names of the
principal players. There are no stars but Florence
Billings, George Fawcett, Ward Crane and Virginia
Lee are well known to the “fan” audience.
A Good Picture But the Same Old Mounted Police Slogan Story

Jane Novak in
“COLLEEN OF THE PINES”
Film Booking Offices of America

DIRECTOR ..................... Chester Bennett
AUTHOR ...................... J. Grubb Alexander
SCENARIO BY .................. J. Grubb Alexander
CAMERAMAN .................. Jack MacKenzie
AS A WHOLE. . . . . . . Typical Northwoods drama that
varies little from the usual; may entice if
they don't think it too commonplace

STORY. . . . . . . Couples the Mounted Police slogan
with the tyrannical parent theme; creates effective sympathy for sacrificing heroine

DIRECTION. . . . . Good except that story is permitted
to reach too many near-climaxes before the
real one

PHOTOGRAPHY .................. Good
LIGHTINGS ...................... Very Good
STAR. . . . . . . Appealing and convincingly sad. . Handles
part very well

SUPPORT. . . . Edward Hearn, a suitable hero; J.
Gordon Russell a French villain; others Alfred
Allen, Charlotte Pierce and “Smoke” Turner;
good cast on the whole

EXTERIORS .................. Appropriate
INTERIORS .................. Suitable
DETAIL ......................... Ample
CHARACTER OF STORY. . . . Daughter of trapper
assumes identity of younger sister to save the
latter who believes she has killed her betrayer

LENGTH OF PRODUCTION. . . . . . 4,738 feet

“Colleen of the Pines” is a good picture as far as
production, direction and acting is concerned but it is
rather doubtful if the story will meet with the same
satisfaction. There has been such a run on stories of
the Northwest with the Royal Northwest Mounted
Police officer playing an important part, that people
are beginning to tire of too much of the same thing.
Alexander uses the old familiar slogan of “get your
man” as one angle and includes another fairly worn
out situation, that of the stern, tyrannical parent who
arranges his daughter’s marriage to suit himself.

Added to this there is the self-sacrificing heroine
who not only assumes the parentage of her younger
sister’s illegitimate child but also assumes her sister’s
name and prepares to pay the penalty for the murder of
the betrayer her sister believes she killed. Despite
the commonplace material, careful direction puts it in
the average class and there are many good touches
and effective characterizations that make it sufficiently
interesting to hold the attention. There is one very
unconvincing twist at the end which avoids an unhappy
ending but might have been gotten around in better
fashion. The girl is told that the man did not die
and that he intends to do the right thing by the sister
he wronged but they do not explain why the warrant
was issued for the murderer or how it happened that
the man did not die.

Chester Bennett has done pretty well with his material
except that several times he permits things to
reach what the audience expects will be the climax.
Then he continues on until it leads to another near-
climax. Otherwise his efforts show satisfactory
results.

STORY: Joan Cameron lives in the Saskatchewan
country with her father, Duncan Cameron, a grim,
unyielding Scotchman, and her sister, Esther. While
the father is away trapping, Esther elopes with Jules
Perrault and returns sometime later with a babe, the
child of Jules, who never married her. Meanwhile
Joan has awaited the promised return of Barry O’Neill,
an officer of the Mounted, although her father has
promised her hand to Paul Bisson, a trapper hated by
Joan. To save her sister Joan tells her father, when he
returns, the child is hers. She leaves home and it is
Barry who trails her for the murder of Perrault. The
happy ending for all hands is brought about through the
recovery of the supposedly murdered man.

Will Go Very Well Where They Haven’t Seen Many Like It

Box Office Analysis for the Exhibitor

With “Colleen of the Pines” it depends largely upon
whether or not you have shown your patrons many
of the recent Northwest pictures that have been released.
If you did not happen to play enough of them
to get your crowd tired of seeing too much of the same
thing, you will have a much better chance of pleasing
them with “Colleen of the Pines.” It is good of itself
but suffers from too great a similarity to many recent
productions.

Jane Novak is a very appealing star and one who is
usually associated with stories of the North. She has
appeared in many pictures with Northern atmosphere
and seems to suit these types of roles especially well.
She will please her admirers in this and you can make
promises for her work. The whole cast is a good one.
Catchlines will tell the story if you need to let them
know what it is about.
Average Northwest Picture But Lacks the Usual Curwood Action

"GOD'S COUNTRY AND THE LAW"
Arrow Film Corp.—State Rights
DIRECTOR .................................. Sidney Olcott
AUTHOR .............................. James Oliver Curwood
SEANARIO BY ......................... Harry Hoyt
CAMERAMAN ........................... Lucien Tainguy
AS A WHOLE...... Very much on the usual order of Curwood stories; not as much action but offers average Northwoods entertainment
STORY...... Rather slight and of a familiar character; pleasing atmosphere and given adequate production
DIRECTION..... Sustains interest satisfactorily and has injected considerable pictorial appeal
PHOTOGRAPHY ...................... Very good
LIGHTINGS ............................ All right
PLAYERS...... Fulfill requirements of various roles capably and suitable types; Gladys Leslie, the best known of the players; William Tooker, the villain
EXTERIORS .......................... Very pretty
INTERIORS ............................. Requisite
DETAIL ................................. Ample
CHARACTER OF STORY...... Outlaw preying upon women of the North, wandering about in fear of capture, returns to cabin of his last victim and falls dead
LENGTH OF PRODUCTION........... 5,332 feet

This latest picturization of a Curwood story is an average Northwoods picture that will satisfy because it tells its story in a well sustained fashion, is capably acted and contains first rate pictorial appeal. For those who don’t mind the absence of strong action it will provide adequate entertainment but the majority—have come to expect stories with much more action than Curwood’s “God’s Country and the Law” possesses. He has written so many more actionful stories that Arrow’s selection is a bit disappointing from that angle.
Sydney Olcott has apparently gotten the most he could out of the material by selecting an appropriate cast and supplying attractive locations that, with good photography, give the film a place with many of the previous Northwoods pictures noted for splendid pictorial appeal. He has also succeeded in sustaining the interest and tells the story in a smooth, straight forward manner, omitting unnecessary detail for the most part. Once, in introducing a period of the year—spring—he uses up a little too much footage in shots of animals, etc., that look like excerpts from a scenic reel.

There are but two fights in the picture that offer a very mild bit of excitement and the climax, too, is somewhat lame for a Northwoods story. The villain’s occupation is given as whiskey runner but his chief business is preying upon beautiful women. The story concerns his adventures with two different girls, a fiddler’s daughter and a trapper’s wife. The Northwest Mounted Police are included, of course, but their popular slogan is sadly neglected when two officers permit their man to escape in a stolen automobile and fail to give chase. Then, later, one of the officers fails to recognize the outlaw when he faces him in a tavern.

Gladys Leslie is vivacious and pleasing as the trapper’s wife and Fred C. Jones does good work as her husband. Wm. H. Tooker is nearly unrecognizable in his villainous make-up. Others in the cast are suitable and give satisfactory performances.

Story: Dore, a whiskey runner, evading capture, is given shelter by Poleon, a settler, but is driven off when Poleon finds him attacking his pretty daughter, Oachi. Later Dore comes upon a happy couple, Marie and her trapper husband, Andre, and is given shelter once more. He makes love to Marie and is beaten by her husband who sends him off and appeals to the Police. While Andre is away, Dore returns and carries Marie off. She escapes by jumping into the rapids, is rescued, and later Dore, haunted by his evil doings, returns to Andre’s cabin and falls dead.

Will Do Where They Have Not Seen Too Many Like It
Box Office Analysis for the Exhibitor

There has been such a run on pictures with stories of the Northwoods and the Royal Mounted Police late that it is up to the exhibitor to decide just what drawing power “God’s Country and the Law” will have. If your folks have seen most of the recent productions along similar lines, and some of the more actionful of the Curwood stories, they may not be thoroughly satisfied with the offering.

On the other hand if they are not too hard to please and usually accept an average feature good naturedly, you can play safe with Arrow’s picturization of the Curwood story. Mention of the author’s name should be enough to let them know what kind of a picture to expect and if they have seen any of the other adaptations of his novels, they will likely come in for this one. Of the players names, Gladys Leslie is probably the best one to use.
And Still Another Snow Picture for Your Summer Program

Johnnie Walker in
"MY DAD"
Film Booking Offices of America

DIRECTOR .................. Cliff Smith
AUTHOR ..................... Walter Richard Hall
SCENARIO BY ............. Cliff Smith
CAMERAMAN ............... John H. Thompson

As A Whole................. Another Northwoods picture added to list; not especially original but offers adequate entertainment of the kind

STORY...........Contains more fine snow atmosphere and is an addition to the list of appropriate hot weather offerings

DIRECTION..........Average; doesn’t keep the ending from being obvious as well as he should, but otherwise is satisfactory

PHOTOGRAPHY .................. Good
LIGHTINGS ...................... All right

STAR.......Does very good work but doesn’t look as though he belonged in this particular atmosphere

SUPPORT.............Customary types of Northern bad men portrayed by Les Bates and others; Ruth Clifford leading lady

EXTERIORS ................. Very pretty
INTERIORS .................. Suitable

DETAIL ......................... Requisite

CHARACTER OF STORY......Son of man dominated by trading post factor clears his father’s name and wins factor’s daughter

LENGTH OF PRODUCTION......About 5,500 feet

While Walter Richard Hall’s story deals with trading posts, factors, etc., it does not include the famous Mounted Police. Nevertheless it is more or less unoriginal and rather weak in situations. Director Smith has managed, however, to maintain an even interest and the usual pictorial values go with the attractive locations selected for backgrounds. And there is nothing artificial about the scenery in this. The interiors, also, look as though they are the real thing. This is partly evidenced by the lighting which appears to be furnished by lights set up in the cabins. They are a bit dark and shadowy.

The material seems to have been used to the best advantage and while there isn’t very much action, the picture contains one or two good fights and dog-sled rides. Smith allows the ending to become fairly obvious too early and in this way the suspense is lost. He might have covered up the conclusion more successfully by some twist, even if it had to be somewhat unconvincing.

Johnnie Walker has fine opportunities in this hero role which he handles very well. His personal appearance does not fit exactly with the surroundings because he is more of a college type than the son of a trading post settler. Of course his father is in hiding which is sufficient excuse for his being in that country. Ruth Clifford is a pleasing leading lady and the remainder of the cast is adequate.

Story: Tom O’Day is in love with Dawn, step-daughter of the trading post’s factor, who warns Tom’s father to keep the boy away from Dawn or he will tell the police where they can find O’Day, wanted for murder. Later the factor tells Tom his father is a murderer. One day Tom overhears one of the factor’s henchmen threaten to tell O’Day that the factor had framed the murder on him. How Tom brings about the factor’s confession, clears his father’s name and wins back Dawn’s love, completes the story.

Will Satisfy the Average Audience

Box Office Analysis for the Exhibitor

Everyone should be satisfied to look at pretty snow scenery this weather and besides attractive locations “My Dad” offers an average good story that will satisfy them well enough unless you happen to be catering to a critical crowd. Then they may find fault. But with the majority of audiences it should go over well enough.

If you played any of the Fox pictures in which Johnnie Walker co-starred with Edna Murphy the star has probably gained a following and they will come in if you play his name up prominently. Stills will let them know the picture has to do with the North and an appropriate lobby display with the usual promises of it being “cooler inside the theater” should help to bring them in.
The Dramatic Sensation of the Season

Oscar Wilde's

A Woman of No Importance

From the celebrated stage play of the same name
Lewis J. Selznick presents
"REPORTED MISSING"
Starring
Owen Moore
Directed by Henry Lehrman
Modern Cinderella Story, Far-Fetched But Amusing and Fairly Interesting

"THE DUST FLOWER"
Goldwyn
DIRECTOR . . . . . . . . . . . . . Rowland V. Lee
AUTHOR . . . . . . . . . . . . . Basil King
SCENARIO BY . . . . . . . . . . Charles Kenyon
CAMERAMAN . . . . . . . . . . . Max Fabian
AS A WHOLE . . . . . . . . . . . . . Improbable but fairly amusing;
will please admirers of romance
STORY . . . . . . . . . . . . . . . . . Another modern cinderella theme but a
little more far-fetched than most of them
DIRECTION . . . . . . . . . . . . . . Adequate; some effective touches;
keeps up good interest and is generally satis-
factory
PHOTOGRAPHY . . . . . . . . . . . . Good
LIGHTINGS . . . . . . . . . . . . . . . Good
PLAYERS . . . . . . . . . . . . . . . . A very good cast on the whole in-
cluding Helene Chadwick, James Rennie and
Claude Gillingwater
EXTERIORS . . . . . . . . . . . . . . . . . Few
INTERIORS . . . . . . . . . . . . . . . All right
DETAIL . . . . . . . . . . . . . . . . . . . . . . Sufficient
CHARACTER OF STORY . . . . . . . . . Tenement girl, at-
tempting suicide, is rescued and wed by rich
fellow just jilted by society girl
LENGTH OF PRODUCTION . . . . . . . . . 5,651 feet

Of all the modern cinderella themes "The Dust
Flower" is about the most improbable and an intro-
ductive sub-title conceals a bit of apology for it, at
the same time taking a whack at the cynics who may
dislike it for its improbabilities and ends with a "hope"
—"but who wants to be a cynic?"—which is to say
you must enjoy "The Dust Flower" or be classed as a
cynic. However, Basil King's story is quite amusing
and furnishes a suitable enough vehicle for the screen
despite the fact that is pretty far-fetched.

It isn't so much the idea of the tenement house
girl's being rescued and married by a rich young man
that makes the piece improbable, as it is the butler's
friendliness with his master's suddenly acquired wife.
He not only teaches her how to be a "lady" but in-
 structs her in the sartorial art. In fact Steptoe is not
a butler, but an all-around handy man as far as "The
Dust Flower" is concerned. In this connection there
is some thoroughly amusing situations which will
likely be accepted in the vein they are intended—to
satisfy laughs, or at least, to amuse.

Lovers of romance will be well pleased with Basil
King's story and the happy ending will meet with
their complete satisfaction. They will delight in the
heroin's success in retaining her rich husband and
the unsuccessful attempt of hero's former fiancee to
win him back. Rowland V. Lee provides a suitable
production and has secured a good cast.

Helene Chadwick handles the cinderella role capably
but does not photograph as well in this as in some
more recent pictures. James Rennie is the matinee
idol type of hero and Claude Gillingwater makes a good
deal of the role of Steptoe, the butler. Others are
George Periolat, Edward Peil and Mona Kingsley.
The sub-titles are very good.

Story: Letty Gravely is about to drown herself to
escape the misery to which she is subjected by her
cruel step-father. She is rescued by Allerton, a mil-
liionaire, who offers to marry her, thereby carrying out
a threat to his fiancee to marry the first girl he sees,
as the result of a quarrel. Allerton realizes his mis-
take but Letty refuses to accept a money settlement.
Barbara, the fiancee, persuades her to leave the Aller-
ton home. Letty agrees, believing Allerton is still in
love with Barbara. She goes to work in a cheap cafe
but when Allerton learns that Letty's leaving him was
a result of Barbara's talk with her, he decides that it
is Letty he loves and not Barbara. There is the usual
happy reunion.

Will Please Lovers of Romance. You Can Promise Some Good Comedy Bits

Box Office Analysis for the Exhibitor

You can undoubtedly please the average audience
with "The Dust Flower" and you might make a special
appeal to the women members of your clientele because
they are strong for Cinderella themes and romance
such as that found in Basil King's story. You can
promise them an unusual modern cinderella story and
they'll be satisfied with the romance and amusement
that it has to offer without finding fault with its im-
probabilities.

Use Helene Chadwick's name and tell them she is
quite pleasing as "The Dust Flower," a girl of the
tenement district who marries a millionaire. That
should be enough to get them in. They will want to
know how she does it. Tell them Claude Gillingwater
is a butler with a sense of humor. Goldwyn's press
sheet for the picture is replete with suggestions for
exploitation, catchlines and general advice for putting
the picture over.
Now—As Never Before

Should the wide awake exhibitor and film executive keep in touch with the important daily happenings in the film industry. Plans for the coming season are now being made. Changes and vital news of interest are of almost daily occurrence.

\[ READ \]

**The Bradstreet of Filmdom**

**The Recognized Authority Daily**

EVERY DAY

And Know What's Going On
Another Curwood Story But a Little Different From the Others

“JAN OF THE BIG SNOWS”
American Releasing Corporation

DIRECTOR ...................... Charles M. Seay
AUTHOR ...................... James Oliver Curwood
SCENARIO BY .................. Eve Unsell
CAMERAMEN .......... Charles Gilson and Eugene French

AS A WHOLE...... Rather a bit different from the usual picture of the frozen North; satisfying unless they demand plenty of action

STORY...... Chiefly romance and characterization; good development and nicely told

DIRECTION...... Maintains good interest and tells story comprehensively; fine locations provide right atmosphere

PHOTOGRAPHY .............. All right

LIGHTINGS ................. Good with exception of few interiors

PLAYERS...... Warner Richmond does good work in principal role; Louise Prussing pleasing leading lady and others suitable and good types

EXTERIORS .................. Pretty

INTERIORS .................... Look real

DETAIL ........................ Adequate

CHARACTER OF STORY ...... Wife of lost trapper is protected by members of trading post who abide strictly to their “honor of the big snows”

LENGTH OF PRODUCTION ....... 4,531 feet

And still they come—picturizations of James Oliver Curwood’s novels. One of the latest, “Jan of the Big Snows,” is a good bit different from most of the author’s stories. Instead of the usual conflict, either physical or mental, and the well worn Mounted Police situation, this one deals mostly in love, characterization and morals, which gives the production some distinction as far as its story is concerned.

Charles M. Seay has used the material very well and it is doubtful if picture patrons will find fault because there is not the customary Northwoods action. The feature presents a trading post and concerns the code of morals observed by outwardly rough men, which they call “the honor of the big snows.” Woven into this is the love of the only white woman inhabitant for her trapper husband and the remarkable respect of the men of the post for this woman. Characterization is brought into play through the person of Jan, a young trapper and the leader of the seventeen men banded together through their own moral code.

The part of Jan is played by Warner Richmond, who is especially well suited to the role. Louise Prussing is the girl and William Peavey her husband. Richard R. Neill is the nearest approach to a villain, but his activities are considerably curtailed by the ever-watchful Jan. The trappers are played by carefully selected and appropriate types. Frank Robbins has a minor part, that of Mukee, Jan’s companion.

The director holds the spectator’s attention very well all the way through and while the ending is a little abrupt, it is quite logical and probably not at all what the audience will expect. No happy ending is tacked on and there is no wasted footage on unessential details. Pretty northern locations provide the right atmosphere and many of the interiors look like the real thing. The photography is about average and the lightings good except on some of the interiors, when they are a bit dark.

Story: Frederick Cummings returns to his trading post with a bride. At this particular post the men observe a strict code of morals and live according to what they call “the honor of the big snows.” When Cummings fails to return from one of his trips to the interior, Jan, a favorite among the trappers, sets out to find him. Jan secretly, but honorably, adores Nancy, Cummings’ wife. Rather than tell her he has found her husband dead, he promises Cummings’ early return. Later Jan saves Nancy from Blanding, a fur trader from the States. Eventually Nancy urges the truth from Jan and learns of her husband’s death. She returns to her people, leaving Jan hoping for the future.

Good Hot Weather Entertainment. Play Up Atmosphere and Use Catchlines

Box Office Analysis for the Exhibitor

Where outdoor pictures go good you can be certain of pleasing them with “Jan of the Big Snows” and the title itself should be enough to let them know what kind of a picture it is. Then with the author’s name, the character of the story should be doubly certain. James Oliver Curwood is probably one of the best known writers of Northwoods stories and his name is enough to attract attention.

Display plenty of stills in the lobby and in connection with the story play up the idea of the trappers’ code of honor called “the honor of the big snows.” There is no one sufficiently prominent in the cast to warrant the use of names, but you can promise them satisfactory performances nevertheless. The picture should prove another effective hot weather number in view of its atmosphere of the frozen North.
CURRENT RELEASES

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**AMERICAN RELEASING CORP.**

- Belle of Alaska (Chester Bennett) 5,000
- During Danger (Cliff Smith) 5,000
- Jan of the Big Snows (J. Oliver Curwood) 5,000
- The Cradle Buster (Tuttle Walker) 6,000
- Bluebeard Jr. (Jas. Livingston) 5,000
- The Lying Truth (Marion Fairfax) 6,000
- Sisters (International Film) 1,000
- The Hidden Woman (Nanuet Am. Corp.) 5,000
- My Old Kentucky Home (Pyramid Pictures) 7,000
- Man's Law and God's (Finn Fox) 6,000
- The Three Backwoods (Fred Balshofer) 5,000
- The Pilgrims (Louis W. Chandler) 7,000
- Destiny's Isle (Wm. F. S. Bailey) 6,000
- His Wife's Husband (Pyramid) 6,040
- False Fronts 5,044
- The Great Alone (Montrose Salisbury) 5,912

**ASSOCIATED EXHIBITORS, INC.**

(Distributed through Pathé)

- Marry the Poor Girl 5,790
- Lady Godiva 5-14-22
- Don't Doubt Your Wife (Leah Baird) 4,800
- The Real Adventure (Furnished Video) 5,000
- Projector Pictures, Inc.
  - The Rose of the Rattler
  - Across the Divide
  - Father Tom
  - Hints of Missing Men
  - Tracks (Noble Johnson) 6,000

**FAMOUS PLAYERS-LASKY CORP.**

- May 7 Beyond the Rocks (Swanson-Valentine) 6,740
- The Wife Trap 6,307
- 14 The Beauty Shop 6,316
- 14 North of the Rio Grande (Holt-Danica) 4,776
- 21 The Man From Home (Fitusmores Special) 6,993
- 21 The Oddal (Agnes Ayres) 4,592
- 28 The Bachelor Daddy (Thomas Meighan) 5,229
- June 4 Across the Continent (Wallace Reid) 5,502
- 4 Over the Border (Perkins-Stanleys-Compton-Moore) 6,837
- 11 The Woman Who Walked Alone (Melford-Dallio) 5,947
- 18 Our Leading Citizen (Thomas Meighan) 6,634
- 25 The Eyes of the Mummy (Poja Negri) 4,722
- July 2 The Man Unconquerable (Jack Holt) 6,118
- 9 For the Defense (Owen Claiton) 4,991
- 9 The Greatest Truth (May Mac) 5,257
- 30 South of Iowa (Mary Miles Minter) 4,394
- 30 Borderline (Agnes Ayres) 5,148
- 30 Top of New York (May McAvoy) 7-22-22
- 30 While Satan Sleeps (Jack Oakie) 7-22-22
- 30 The Dictator (Wallace Reid) 5,221

**FOX FILM CORP.**

- Tom Mix Series
  - The Fighting Streak 4,888
  - Big Stakes 6,373
- William Farnum
  - Shackles of Gold 5,657
- Dustin Farnum
  - Strange Idols 4,300
- Shirley Mason Series
  - Very Truly Yours 5-22-22
  - Lights of the Desert 6-18-22
- Maurice Fynn
  - The Last Trail 4,809
- William Russell
  - Money to Burn 4,580
  - The Man of Zanbar 4,999
  - A Self-Made Man 9,620
- Pearl White
  - Without Fear 4,406
- John Gilbert
  - Arabian Love 4,460
  - The Yellow Stain 1,006
- Charles Jones
  - Western Speed 5,002
  - Rough Shod 6,486
- Special
  - Silver Wings 6,271
  - Nero 10,000
  - The Fast Mail 6,880

**FIRST NATIONAL**

- The Woman He Married (Anita Stewart) 4-16-22
- The Invisible Fear (Anita Stewart) 4-16-22
- The Woman's Side (Katherine MacDonald) 5-14-22
- Pay Day (Charles Chaplin) 4-9-22
- The infield (Katherine MacDonald) 5-21-22
- The Devil of Spades (Buckley) 5-14-22
- The Girl in the Taxi (DeHavens) 5-28-22
- Foos First (Nellie Pro) 5-28-22
- The Primitive Lover (Constance Talmadge) 5-21-22
- The Cross Roads of New York 5-28-22
- Sonny (Richard Barthelmess) 6-4-22
- Domestic Relations (Kean) 6-11-22
- The Hall Breed 5-14-22
- Once Clear Call (Charles Ray) 6-25-22

**GOLDWYN PICTURES**

- A Poor Relation (Will Rogers) 4-6-22
- The Right Man 5-30-22
- Be My Wife (Max Linder) 6-11-21
- Man With Two Mothers 4-23-22
- His Back Against the Wall 4-21-22
- Watch Your Step 4-7-22
- The Wallflower 7-5-22
- When Romance Rides (Zane Grey) 4-16-22
- Yellow Men and Gold 5-9-22
- Golden Dreams (Hampton Prod.) 4-6-22
- The Dust Flower 5-8-22

**WID GUNNING, INC.**

- White Hands (Robert Bosworth) 5-6-22
- The Fire Bride 5-5-22
- The Bootleggers 5-5-22

**W. W. HODKINSON CORP.**

- Holtz Prod.
  - No Trespassing (Irene Castle) 6-9-22
  - Slim Shoulders (Irene Castle) 6,150
  - Myron Sterns Prod.
  - Free Air 4-23-22
  - Free Air 6-6-22
  - Benj. H. Hampton Prod.
  - The Gray Dawn 5,600
  - Reeco Prod.
  - The Veiled Woman 5,100

**METRO PICTURES CORP.**

- Apr. 3 Kisses (Alice Lake) 4,300
- 17 The Face Between (Betty Lytoll) 5-5-22
- Seeing's Believing (Viola Dana) 5,600
- Hate (Alice Lake) 5-7-22
- Missing Husbands 6,000
- They Like 'Em Rough (Viola Dana) 5,000
- Sherlock Brown (Bert Lytoll) 6-4-22
- The Five Dollar Baby (Viola Dana) 5,000
- Rex Ingram Productions
  - The Prisoner of Zenda 10,467
- S-L Productions
  - Don't Write Letters (Gareth Hughes) 5,500
- Tiffany Productions
  - Fascination (Mac Murray) 7,850
- Swedish Biograph Co.
  - The Stroke of Midnight 6-4-22

**PATHE EXCHANGE, INC.**

- June 11 Nanook of the North 6,000

**FILM BOOKING OFFICES OF AMERICA (R-C)**

- The Bigman (Ivy Duke) 5,300
- The First Woman 5,910
- Queen o' the Turf 4-14-22
- Gay and Devilish (Doris May) 5,690
- The Glory of Clementina (Pauline Frederick) 5,200
- The Son of the Wolf 6-18-22
- The Understudy (Doris May) 5,557
- Colleen of the Pines 4,738
Some Short Reels

"A Scandal in Bohemia"—Sherlock Holmes—Educational
Type of production........................................2 reel drama

The well known story, "A Scandal in Bohemia," by Conan Doyle, has been given an interesting and entertaining production. The offering is unlike the others already released in the series, but is just as good in regard to acting, direction and mystery. No time is lost in putting the story under way. Sherlock Holmes receives a note and visit from a mysterious gentleman who turns out to be the King of Bohemia. The king is very anxious to recover a photograph in the possession of a well known actress. Holmes dresses himself as an actor and substitutes in the play. He manages to chloroform the leading lady and take from her a photograph; but it turns out to be a picture of her sweetheart. After much trouble Holmes discovers the secret hiding place of the photograph, but when he goes to steal it he finds a picture of the lady inscribed to himself. A note explains that the lady has destroyed the compromising snapshot and has since married. This satisfies the king and saves Holmes from doing something not strictly on the level. Plenty of London atmosphere and good acting make this two reeler a splendid entertainment.

"Torchy's Nut Sunday"—Torchy Comedy—Educational
Type of production........................................2 reel comedy

Here is another mild Torchy Comedy with Johnny Hines in the leading role. The production is not above the average of this series and is filled with gags executed in an indifferent manner. Hines is capable of much better comedy work than he has been giving his audiences of late. Over production is perhaps the main cause for this decline. He has ceased to be a comedian and has become a gag engineer. The comedies have no plot or continuity. They present a collection of gags, old and new, rattled off without very much bother or attention to story, character or continuity. In "Torchy's Nut Sunday" Johnny Hines is sent out to investigate a sanitarium. The comedy business centers around a lot of old men in wheel chairs. Home brew gets into the milk and puts new life into the community. The humor is very crude and will appeal only to the very simplest audience.

"Friday, the Thirteenth"—Hal Roach—Pathe
Type of production........................................1 reel comedy

As the title suggests, this is a hard luck comedy. Paul Parrot, Jobyna Ralston and Eddie Baker are the chief fun makers. Paul takes the part of a very superstitious young man who thinks it is hard luck to walk under a ladder or punch a cow in the nose. He avoids both, but gets into a lot of trouble when he tries to lift a horse shoe from under a policeman's foot. Then he spills the salt and is crossed by a black cat. Then to make matters worse, his girl insists that they be married on Friday, the thirteenth. Paul's rival, knowing his weakness, plants some dynamite in a dummy black cat and brings it to church. The result can easily be imagined. But nothing stops the ceremony. Some amusing comedy business takes place on the dock where Paul tries to throw over a bag filled with black cats. Most of the gags in the comedy have been used before, and while many of them are worth repeating, the offering as a whole will make but an average comedy filler. The photography is good and the directing up to the Hal Roach standard.

"High Life in New York"—Urban Popular Classics—Kineto
Type of production........................................1 reel novelty

High above the street level where electric lights shine and workers must climb to do their tasks—this is the subject of "High Life in New York." You see the iron workers scale dizzy heights and a window washer hang out from the top of a sky scraper. You see workers climb the large Broadway electric signs to change the bulbs and you also see shots of a steeplejack in action, and painters on top of a high bridge. The reel closes with some views of the world's largest clock with its 21 foot minute hand which moves about two feet every minute. Many unusual views of New York have been obtained in this reel which is certain to entertain the average audience and especially those who live some distance from New York. The photograph is good and the subject matter interesting.

"Improving America's Sheep and Cattle"—Urban Popular Classic—Kineto
Type of production........................................1 reel agricultural

As the title suggests, this reel deals with the breeding and care of sheep and cattle. Many breeds of sheep and cattle are shown. Shearing, washing, branding and inoculation are all illustrated in this fairly instructive reel. You see sheep led to slaughter and the large pens from whence they are shipped. Texas bulls and large cattle ranches are also illustrated. The reel is educational and will hold the attention of an average audience.

Starland Revue No. 5—R-C
Type of production........................................1 reel novelty

The fifth issue of the Starland Revue continues with interesting, intimate glimpses into the life of stage celebrities. This one opens with shots of Marjorie Rambeau journeying to the theater where she is starring in "The Goldfish." The girls of "Tangerine" show how they keep in trim for their dances by going through daily gymnastics. There are other side-lights on the stars that make up the reel.

"Screen Snapshots" No. 1—Pathe
Type of production........................................1 reel fan magazine

Screen stars are caught off duty in this fan magazine. You see the Lasky Studio Orchestra with Wallace Reid at the traps. Cecil De Mille takes a hand and Theodore Roberts is on hand. Colleen Moore in the audience talks to Bebe Daniels, while Thomas Meighan has some fun with Tom Forman. In other shots of this magazine you see Doug Fairbanks as he looked before he tampered with his face and grew his mustache. Included in this amusing fan magazine you see Charlie Chaplin, Gloria Swanson, Adele Ritchie, Norma and Constance Talmadge, Herbert Rawlinson and Sunshine Sammy. The reel is chuck full of the stuff that picture audiences love to see. They know them all and will be glad to see how they look off duty. Should do very well as a program filler before any audience.
Short Reels

“The Dumb Bell”—Hal Roach—Pathe

Type of production.................................1 reel comedy

This time Snub Pollard gets a lot of fun out of the situations. He plays the part of a movie director. In the first part of the story Snub plays the part of a ham actor who is fired by the temperamental director. The bosses of the company arrive and offer Snub the job if he can manage to fire the director. This he manages to do, but when he becomes the director of the company then his troubles begin. Marie Mosquini takes the role of the leading lady and helps in the comedy business. The situations are amusing and will get several good laughs. The story will interest picture fans, for it takes them behind the scenes. The comedy business is up to the high average of this series and offers something a little different from the ordinary run of things. Should do well be-

“Beyond the Horizon”—Kineto Review

Type of production.................................1 reel travel

The title, which was taken from O'Neill’s drama of the sea, is a fine one but it certainly does not fit the subject of this travel picture. In fact it has nothing to do with the cities of Sydney and Melbourne. The first sub-title tries to link Australia with “Beyond the Horizon” by saying that Australia is far removed from Broadway. Street scenes in these Australian cities fill up the greater portion of this reel. The cameraman did not stay long enough in either place to get anything but a superficial surface glance. Such views are hardly typical of a land that is greater in area than the United States and just as rich in beautiful scenery and vast in natural resources.

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LEWIS J. SELZNICK ENT.

Selleck Pictures (Distributed by Select Exchanges)
Eliot Hammerstein Star Series
Reckless Youth ........................................ 5,700 4-16-22
Evidence ............................................ 7,000 6-18-22

Selznick-O'Brien Star Series
The Prophet's Paradise .................................. 5,000

Conway Tearle Star Series
Love's Masquerade .................................. 5,000

Special Production
Reported Missing (Owen Moore) .................. 6,500 4-16-22
A Woman of No Importance ....................... 5,000 6-11-22

UNITED ARTISTS

Feb. 25 Fair Lady (Nex Beach's) 6,400 3-26-22

Jewel Features
The Trap (Lon Chaney) .......................... 5,481 5-7-22
The Storm ........................................ 7,748 6-25-22

Universal Features
The Bear Cat (Hoot Gibson) .................. 4,500 4-22-22
The Man Under Cover (Herbert Rawlinson) 4,566 4-22-22
A Wonderful Wife (Marie Du Pont) ............ 4,668
The Man Who Married His Own Wife (Frank Mayo) 4,133 4-10-22
Second Hand Rose (Gladys Walton) ............ 4,431 5-7-22
Step Out (Hoot Gibson) .......................... 4,225 5-14-22
Kissed (Marie Prevost) ......................... 4,231 5-21-22
The Black Bag (Herbert Rawlinson) ............ 3,000 6-6-22
Out of the Silent North (Frank Mayo) .......... 2,411 6-11-22
Her Night of Nights (Marie Prevost) ........... 4,850 6-23-22
Aird To Fight (Frank Mayo) .................... 7-2-22

Trammed (Hoot Gibson) .......................... 4,583

VITAGRAPH

Super-Features
Too Much Business .............................. 6,000 4-22-22
My Wild Irish Rose ............................... 7,000 6-18-22

Earle Williams
The Man From Downin Street .................. 4,950 4-16-22

Corinne Griffith
A Virgin's Sacrifice ............................ 5,000 7-2-22
Divorce Coupons ................................. 5,249

Antonio Moreno
A Guilty Conscience ........................... 4,609 4-9-22

Wm. Dunning
The Silent Vow .................................. 4,609

Alice Calhoun
The Angel of Crooked Street .................. 5,800 5-28-23

Alice Joyce
The Inner Chamber ................................ 5,951

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies

ASSOCIATED PRODUCERS, INC.

Mack Bennett Comedies (2 reels)
Ben Turpin Comedies (2 reels)

EDUCATIONAL FILM CORP. OF AMERICA

Selig-Pool's Photoplays (2 reels)

Mermaid Comedies (2 reels)

Chester Comedies (2 reels)

Torchy Comedies (2 reels)

Christie Comedies (2 reels)

Vanity Comedies (1 reel)

Gapety Comedies (1 reel)

Educational Specials
The Race of the Age (Man O' War), 2 reels; Art of Living (Kellerman), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaur, 1 reel.

Bruce Sciences Beautiful (1 reel)

Chester Outings (1 reel)

Chester Screenings (1 reel)

Miscellaneous (1 reel); Could Columbus Discover America, The Crater of Mt. Kannah, Davey, Sketchboards (1 reel)

Punch Comedies (2 reels)

Campbell Comedies (2 reels)

Ciné Films (slow speed)

FAMOUS PLAYERS-LASKY

Paramount-Ar Buckle Comedies (2 reels)

Paramount-Burns Travel Pictures (1 reel)

Paramount-Burlingame Adventure Scenics (1 reel)

Paramount-Dr. Haven Comedies (2 reels)

Paramount-Mack Sennett Comedies (2 reels)

Paramount Magazine (1 reel); Diction and Cartoons (weekly)

Paramount-Poot Nature Pictures (1 reel)

Paramount-Vanderbergh Series (2 reels)

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels)
Toucheer Trolley (3 reels)

Henry Lehrman Comedies (2 reels)

Buster Keaton Comedies (2 reels)

FOX FILM CORPORATION

Sunshine Comedies (2 reels)

Oyle Cook Comedies (2 reels)

Mutt and Jeff Animated Cartoons (1 reel)

Fox News (Twice a Week)

Serials: Bride 12 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels)

Edgar Comedies (2 reels)

Goldwyn-Bray Comedies (1 reel)

Goldwyn-Bray Pictographs (1 reel)

Sport Review (1 reel)

W. HODKINSON CORP.

The Beggar Maid (Mary Astor) (2 reels)

The Bashful Suiter (2 reels)

The Young Painter (Mary Astor)

Hope (Mary Astor)

Charles Urban's Movie Chats

Wonders of the World (2 serials); First Series from No. 1 to No. 26 (each 1 reel); Second Series from No. 27 to No. 52 (each 1 reel).

The Four Seasons (4 reels).

PATHE EXCHANGE, INC.

Go Get 'Em Hutch (Serial)

Roach 1 reel comedies

Araco Fables, 2/3 reel cartoons

Haldor Lloyd re-issues

Path Playlets, 3 reel re-issues

Path Review, 1 reel educational

Topics of the Day, 1/3 reel

Path News, twice a week

Topics of the Day—1 a week.

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces.

Prima Color Pictures.

William J. Flynn Series (Detective Series, 2 reels).

Chaplin Classics.

Selznick News.

Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels)

Jewel Comedies—Ted Rider Series (Leonard Clapp) (2 reels)

Serials: The Fleming Joke, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Nest, 15 episodes; King of the Circus (Riddle Polo), — episodes; The Diamond Queen (Eileen Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.

Star Comedies (1 reel)

Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Eileen Sedgwick)

Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher).

VITAGRAPH

Big V Special Comedies (2 reels)

Larry Semon Comedies (2 reels)

Jim Aubrey Comedies (2 reels)

Serials: Hidden Danger (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Avenger (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elinor Field), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes.

KINETO CO. OF AMERICA

(Released through National Exchange)


LEVEY, HARRY, ENTERPRISES

Electricity—It's Development.

NATIONAL EXCHANGES, INC.

Serial: The Great Reward (FrancisFord and Ella Hall)

Comedies: King Cole Comedies (Bobby Burns).

Kineto Review (Chas. Urban) (1 reel), issued weekly.
## Independent Features

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<td>Cap'n Kidd (Eddie Polo) serial</td>
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<tr>
<td>Mrs. Belham (Nance O'Neill)</td>
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### WESTERN PICT. EXPLOITATION CORP.

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<td>Your Best Friend (Vera Gordon)</td>
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### SHORT REELS—STATE RIGHTS

| Advertisements of T. S. S. CORP. | | |
| Adventures of Tarzan (Elmo Lincoln), 15 episodes. | | |

### ALLIED DISTRIBUTING CORP.

Alt & Howell Comedies (12 reels), Pure and Simple (2 reels), Liquorlain Laps (2 reels).

### ARROW FILM CORP.

Tex Detective Series.

### C. B. C. FILM SALES CORP.

Star Ranch Westerns (2 reels), Screen Snapshots (6-monthly) (1 reel).

### CLARION PHOTOLAYS, INC.

The Expose of Saving a Lady in Hollywood.

### CI DOMINANT PICTURES, INC.

Western Star Dramas (2 reels).

### EXPORT AND IMPORT FILM CO.

Serial: The Jungle Goddess (Truman Van Dyke and Elinore Field), 15 episodes.

### FEDERATED FILM EXCHANGE

Monty Banks Comedies (2 reels), Hail Room Boy Comedies.

### HAPLIN PICTURES, INC.

Norma Talmadge Reissues (fourteen) (each 2 reels).

### JOAN FILM SALES CO.

Invisible Ray Series: Ruth Clifford and Jack Sheir (15 episodes) 31,000 feet; (2 reels); Sweethearts, Service Stripes, He's In Again, The Conquering Hero.

### LEE & BRADFORD

Squirro Comedies

### PINNACLE COMEDIES


### PLYMOUTH PICTURES

Series of 5 two-reel Mrs. Roscoe Arbuckle Comedies

### PACIFIC FILM COMPANY

White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel).

### PIONEER FILM CORP.

The Fats and Follies Series (1 reel); Luke McIrook's Film-O-Graphy, each 35 feet.

### SACRED FILMS, INC.

Sacred Films (1 reel)
PROGRAM BUILDING
AND
SHORT STUFF NUMBER
OF

Out The First Week In August

A Special Edition that will be of value to the exhibitor every day throughout the coming year — articles by the leading exhibitors of the country — a complete chart of all short stuff released, etc., etc.

Reserve Space Now
No Increase In Rates

“Our Advertising Department is as close to you as your phone.”
Eight pictures that brim with action, sparkle with humor and grip with human-ness, form the current Group of Goldwyn Pictures.

Betty Compson, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick and Claire Adams are among the names for the electric lights. Rupert Hughes, Zane Grey and Gouv-erneur Morris are box office authors.

Every picture has exploitation angles that mean business.

Strong Pictures When You Need Them Most!
Der Boss

Owns a city. Not just a theater or two. But they think so much of him. That they write songs about him. And sing them in praise. When they get the chance. All of which is about Ben Blumenthal. Of Express & Import.

Now around New York, Ben Blumenthal is pretty important. Everybody knows he is strong in the European field. And has been for a long time. They know he is a silent worker. They also know he has as a partner in many foreign ventures Joe Goddys. Of Goldwyn. Or maybe its First National by now. They also know that he is with the Hamilton Corporation. Which deals with Famous Players for foreign productions. They know he is mixed up in a lot of film business. But it's dollars. To all the doughnuts you can eat. That they don't know. That he is the plain unadulterated. One hundred per cent. Boss of Buda Pest. And if you think that means nothing. You come on over. To Buda Pest. And see the liveliest city in Europe. Not barring Paris. And meeting any city anywhere. At cathedrals. Despite that Zukor. Morris Kohn and Bill Fox left here a long time ago—and I'd like to know why.

There are over a million people here. And several thousand of them were at the biggest resort there on the Saturday night. That Ben entertained Jesse Lasky. And Gilbert Miller. Of the Frohman company. And Ralph Kohn. And several others. Then. All of a sudden. The whole place seemed to get hopping. To the fact that Ben was there. And the orchestra played a selection. Written about him. And called "Oh, Mister Blumenthal!" And the chief violinist. Came to his box. And there was enough bowing. And scraping. To make you think Blumenthal. Owned the place.

WHAT HE DOES OWN

Buda Pest. Blumenthal doesn't own—but he is the owner of the most beautiful theaters in Europe. With possibly one exception. Called "The Vigszhinaz." Which. In English means "The Comedy." It seats 1800. And really is a magnificent place. If it was located on Broadway. Near 42d street—and golly that place seems far away from here—it would be worth about five million. For the ground alone. And the house could not be supplanted here. So Ben says. For another 2 million. Thats the kind of a house it is.

DOING A FEW COUNTRIES

A la Jesse Lasky. Which means getting in one. And wondering whether the next can be as beautiful. For instance. In San Sebastian. In Spain. Jesse told Gilbert Miller. Who is championing her. That he wondered if the next country could be as beautiful. And wasn't it better. To stay there? Because they only had a limited time anyway. But Miller pushed on into France. And in Paris Lasky asked the same question. From Paris—and it took a gimlet. To pry Lasky from Paris. They went on to Berlin. There Lasky intended to make a long stop. Visit Rome. And go home. But in Berlin they started in with a banquet. Where everybody who was anybody. Was present. Including Pola Negri. And Mia May. And a lot more of celebrities. Including Sudermann. The great poet.

(Continued on Page 2)
Der Boss
(Continued from Page 1)

And playwright. There were so many speeches. That Lasky was dazed. But he saw it through. And the next day, Kohn and Blumenthal sold him an idea. To go to Buda Pest. So Rome won't see him. And except for Hungary. It is a question if any other country will. Lasky loves Buda Pest. And he cannot be blamed for that. If it wasn't for moving the studio— From Hollywood—he might stay here forever. But instead of that. He is collecting a lot of postage stamps. And the funny currency. Of these countries. For his boy.

So far he has collections from seven. By the time Austria is reached there will be another added. And then. With the aid of a strong will power. Lasky hopes. But just hopes—he admits it is weak on the subject—to sail for home.

ON FOREIGN BILL BOARDS

In the old city of Prague. And it's some old. There can be no doubt of that. These names appear. That is—if you can make them out—in the funny type used. Mary Pickfordova. In Madama Butterfly. Viola Dana. In some unsplendid title. Douglas Fairbanks. And Fatty.

Now here is an interesting thing about Fatty. Of course they refer to Arbuckle. Over here. And this is written from Buda Pest. But in all continental countries. Including Germany and France. Fatty is looked upon as a hero. His first releases. After his trial. Were grabbed up like the proverbial hot cakes. And he is still going stronger. Than any other American star.

STANTON'S IDEA

Dick Stanton. Former Fox director. Over here working on a big international idea. Getting finances from several countries. To produce big pictures. With locations in each of the foreign countries. For special release in the States first. And later over here. Has a lot of money already subscribed. Working to get

(Continued on Page 3)

3,000,000 FEET A WEEK

That is the capacity of our new laboratory at Flushing, L. I.—twenty minutes from Times Square.

The new plant is equipped with the latest type of printing and developing machinery, operated on the tube system, enabling us to turn out highest quality work at extremely reasonable prices.

Absolute cleanliness of prints and evenness of development, toning, tinting, washing and drying is assured by this system.

If you are interested in reducing your printing costs, telephone us at Bryant 1939 and we will gladly have a representative call on you.

On Broadway

Apollo—"Silver Wings."
Broadway—"Desert Gold."
Brooklyn Strand—"God's Country and the Law."
Cameo—John Barrymore in "Sister-Slock-Holmes."
Capitol—Betty Compson in "Always the Woman."
Central—"The Storm."
Criterior—Viola Dana in "The Five Dollar Baby."
George M. Cohan—"In the Name of the Law."
Tuesday—"Self Made Man and Destiny's Isle."
Wednesday—Clarice Kimball Young in "The Worldly Madonna."
Thursday—Alice Lake in "Ratz."
Friday—"The Trooper" and "Wonderful Chance."
Saturday—"One Clear Call."
Lyric—"Nero."
Rialto—Wallace Reid in "The Dictator."
Rivoli—Thomas Meighan in "If You Believe It, It's So."
Strand—"The Fast Mail."

Next Week

Apollo—"Silver Wings."
Broadway—Not yet determined.
Brooklyn Strand—"The Fast Mail."
Cameo—Not yet determined.
Central—"Voice of the City."
Lyric—"Nero."
Rialto—Thomas Meighan in "If You Believe It, It's So."
Rivoli—Jack Holt in "The Man WhoDidn't Know How."
Strand—"A Pool There Was."

Kennedy Has a "Sana Gene"
Anthony Kennedy is understood to have re-edited for this country the picture called "Madame Sans Gene." Margaret Mayo is said to be interested in him in the distribution. Hollandia Buys "Drummond."
Hollandia Film of Holland, Hollandian has purchased the rights to "Bull Dog Drummond," which Oscar Apfel will make abroad. Evelyn Gevel and Carroll Blackwell will appear in it. Producers Security is handling American distribution.

Suit Filed to Release Film
(Special to THE FILM DAILY)
St. Louis—Suit for a receiver to "The Tripper." A comedy has been filed in the St. Louis Circuit Court by De Weese Seewir. author of the scenario. He named C. S. Erhardt of the Commercial Studio, defendant. He claims that although the picture was made several months ago Erhardt has failed to place it upon the market.

Will sacrifice Pathoscope Peerless Model with portable booth. Phone Bryant 6744.
Der Boss

(Continued from Page 2)

he rest. Figures the idea will go over big. But that doesn’t stop Bill Fox. From telling Dick. He can have his old job again. When he finishes playing around. As Bill calls it. Fox, by the way, is in Germany now. Don’t be surprised. If Harry Reichenbach is found exploiting some of the Fox specials. Later on. They have had several. Chest to chest talks.

ABOUT NEGRI

Who sails August 15. For the States. With Blumenfeld. To make several pictures. Before returning to Germany. When Negri hits the States she will make a sensation. She is a wonderfully attractive woman. With much magnetism. No one knows yet. Or seems to. Who will direct her. In the modern material she will make. But some director is going to be lucky. Lasky says he hasn’t decided yet. But when the American newspaper folk. Get to her. She will set them up. Good and hard. That’s a bet. She understands some English. Which makes her all the more attractive.

HOW IT’S DONE

One of the very first American releases in Berlin. Is “Joan the Woman.” Famous officials here have changed it all about. The prologue and epilogue are out. The titles have been removed. And Schiller’s famous lines. From his celebrated poem. About Joan of Arc. Have been substituted. And those who have seen it. Say it’s there.

But it’s deplorable. To think of the many good new pictures. That won’t be shown here. For many, many months.

HARD TO GET AWAY

Boys—and this is a tip—don’t ever promise to leave a place like this. Stick around until you’re broke. And then try and borrow some more. It’s a regular place. And that goes all three ways across the board.

DANNY.

L. A. Can Seat 300,000

(Special to THE FILM DAILY)

Los Angeles—Sid Grauman is authority for an estimate of the number of seats there in Los Angeles, placing it at 35,000. This includes downtown and suburban houses and with about 90,000 ready to be filled at more than two shows daily, the possible number of people that may be accommodated is increased to 225,000.

Taking cognizance of the fact that four and five shows are given daily in many of the theaters, 300,000 is a nearer total, he figures.

“To say the town is over-seated,” explains Grauman, “is to overlook the growth that comes with these houses.”

New Starring Series for Acord

(Special to THE FILM DAILY)

Los Angeles—Art Acord will be featured in a series of two-reelers dealing with life and adventure at lumber camps, to be known as “The Lumberjack Series.” He will start work on them as soon as he recovers completely from his recent automobile accident.

To Open Dallas Studio

(Special to THE FILM DAILY)

Dallas—Roy T. Farmar and Ben D. Wilson, of San Antonio and Fort Worth, respectively, have secured an option on the Lake Cliff Casino and plan to start work as the Ben Roy Picture Co. The place which has been remodelled will be used for the production of five-reel Westerns and two-reel comedies.

EDINOL

At Pre-War Prices

Non-poisonous-non-staining

Speiden-Whitefield Co., Inc.

150 Nassau St. Beelman 6163

Beekman 9563

ROTHACKER PRINTS

and SERVICE

E. O. BLACKBURN

SPECIAL REPRESENTATIVE

Rothacker Film Mfg. Co.

Chicago, Ill.

Rothacker-Aikin Laboratory

Hollywood, Cal.

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Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

Start The Week Right By Reading

The First Thing Every Monday Morn

L’S T A R L A B O R A T O R Y, Inc.
111 Westchester Sq.
Specializes exclusively in NEGATIVE DEVELOPING and FIRST PRINTS of THE HIGHEST ARTISTIC QUALITY
G. Dietz, Pres. Westchester 1089

"Ask the First Man You Meet"

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220 W. 42nd St., N. Y.
Motion Picture Editing Titles—Scenarios—Originals—Comedy—Drama
Telephone Bryant 2798

1907 1922

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NEW YORK CITY
Pleased Customers Our Best Ad.
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Lowest Laboratory Insurance Rate in New York

Little Ads BRING
Big Results
IN
The Film Daily
New Color Process
Based on 1915 photographic and Projection Methods—Claim It Is
95% Perfect

A new color process which is the invention of Lloyd Brown, who has assigned it for about 4 years, is being exploited by the Silent Drama Syndicate, a trust which claims to have a capital of $2,500,000 to work on. C. B. Hurt, one of the trustees, and James L. Burke, who is organizing a concern to market it, are in the East from Los Angeles, and have taken office space with B. F. Porter.

In explaining the invention to THE DAILY, Burke

"We have completely eliminated ringing and developed a colored film which is not hard upon the eyes. Our development of these results is based upon a method of chemical development, but upon an original way of photographing and projecting the film. A double-lensed camera is used and the material is shot through yellow and green color filters, so that we expose simultaneously. These lenses are printed in black and white on the film but thrown on the screen through color filters.

"On our positive film, we use 56 percent of the screen exposed, and by side instead of the ordinary 16, and here we save 63% of film. It is important to note that the running speed is one-half that of the ordinary projector, thereby allowing much of the wear and tear and actually quadrupling the life of the projector.

"Regarding future business plans, no definite statement was made. The concern will be incorporated, but just when and in what state, Burke could not definitely say. As to projection problems, he declared that the new film will have only one set of sprocket holes, running through the center and between the rows of images, a special attachment would, of course, have to be employed. This, however, will be obtainable by the exhibitor for about

(Continued on Page 2)

British Exchanges Buy First Film (Special to THE DAILY)

London—The first purchase of the incorporated British Renters, Ltd., is the "Romance of History" series made by B. and C.

In April, Dan W. Fish arrived in New York from London with a series of English-made Lupino Lane comedies. At that time, he told of the formation of the Incorporated British Renters, Ltd., whom, he said, he was to represent in America.

Cohen Confers with Hays
The Cohen group, which is conducting negotiations with Will H. Hays on stand-by contracts met in Mr. Hays' office yesterday afternoon.

Pledge Support to Hays
Los Angeles—The Players Board of
Control of the Paramount stock company has sent a wire to Will H. Hays pledging the practically entire support of its members to Hays in elevating the general moral and artistic standard of the industry. Hays in response has told them that with the cooperation of all elements of the business, worthwhile results would ensue.

Klang Joins Timely Films
Charles Klang, formerly with Associated Exhibitors, Inc., has joined Timely Films as a special representative. He will tour exchanges and will make Philadelphia his first stop.

Iroquois Plans Six Yearly Iroquois Prod. Inc., of Chatham, N. Y., plans to make six pictures a year. The company has purchased 60 acres of land at Chatham, upon which a studio has been built. Caryn Fleming will direct. Agnes Egan Cobb will handle the distribution of the product.

How the Reformers Work
Rev. Wilbur F. Crafts, of the International Reform Bureau, Rev. Crafts and Mr. Lewis of the Lord's Temple are on the circuit and are trying to eliminate the restrictions of the Anti-Blue Law. A few of the restrictions are the Anti-Blue Law, the sale of liquor to the public outside of establishment, and the prohibition of the sale of liquor to the public on Sundays.

Vicksburg Shut Tight
Vicksburg, Miss.—The lid was tightly clamped on practically everything here on Sunday as a result of the enforcement of the Sunday closing law. The city's Sabbath recreations spent the day at home. All places of amusement were barred from operation, fruit stands, drug stores, and other establishments coming under the Sunday closing law were forced to close their doors.

F. P. Won't Build in Cincinnati (Special to THE DAILY)
Cincinnati—Local newspapers have been advised by Herbert E. Elder, district manager for Famous Players here that the company does not intend building a theater at this time as reported. S. R. Kent has been informed.

O'Reilly Ready for War
Last week Sydney S. Cohen issued a statement covering the plans for the development of the New York state unit. The details of this were published in these columns before Mr. Cohen issued his statement. Now Charles O. L. O'Reilly, president of the M. P. T. O. of N. Y., Inc., charges Cohen with an attempt to disrupt the present state unit. In this connection, O'Reilly states:

"If Cohen insists upon war, war it will be."

Louis Levine Arrives
Louis Levine, general manager of the Fox offices in Great Britain is in New York for conferences.

Lewy Party Sails
Marcus Loew's party of stars who will attend the Virginia exhibitor convention at Ocean View, sailed yesterday afternoon on the S.S. Jefferson.

Neilan's Next, "Stranger's Banquet"
Los Angeles—Marshall Neilan's next picture and his first for Goldwyn will be "The Stranger's Banquet," by Donn Byrne.

Forman May Make One
Liang—Liang, the Australian photographer who has been directing Katherine Macdonald may later direct one of the Preferred Pictures for release through the Al Lichtman Corp.

George E. Hall Dead on Coast
Los Angeles—George Edward Hall died here last week. He was a scene writer and at the time of his death was under contract with R-C to write six stories.

Short Reels at Capitol
The Capitol next week will have a short reel program, headed by a revival of "Shoulder Arms." Among the new film series will be the fifth of the "Wesley's Trailing" series and "Night of Many Shadows."

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Franklin the Chief
Elected President of Black's New England Theaters—Black Will Advise

Despite the reticence of Famous Players officials on that part that Harold B. Franklin will play in the company's theater affairs in New England, it can be stated quite authoritatively that Franklin will be in complete charge of the theater chain. As a matter of fact, Franklin has already been elected president of Black's New England Theaters, Inc., and all of that company's subsidiaries. Alfred S. Black's only interest in the theater properties will be as an advisor.

Black Heads Ice Poles, Inc.
Boston—Alfred S. Black has taken over the presidency and a large portion of Ice Poles, Inc., a corporation controlling the production and manufacture of an ice cream novelty that is selling widely in New England. The process is a combination of ice cream, cone and lolly pop, the cream being frozen on a stick in the shape of an inverted cone and covered with chocolate. Black believes that with the general trend toward lower prices, this novelty selling at five cents will have a widespread distribution. He thinks it will have a special value for children's matinee.

A. H. Blank Visiting
A. H. Blank, Des Moines, is in town.

Cy Greer Here
Cy Greer, of Greer Prod., Chicago, is at the Astor for a week. He is looking over the independent market for material.

Flyn Returns
Emmett J. Flynn has returned from his European trip. He leaves for the coast shortly to start a new picture for Fox.

Samuels Leaves for South America
George Samuels, of the foreign department of the Louis B. Mayer Prod., has left for South America to make a survey of the field there.

Rosenzweig to Join F. B. O.
Charles Rosenzweig is expected to join the Film Booking Office in a sales capacity in a few days. He has been in charge of the "Big U" exchange with W. C. Hermann for some time. Hermann will now assume complete charge of the Universal exchange.
The Film Daily

Tuesday, July 11, 1922

Price 5 Cents

Vol. XIX No. 10

Copyright 1922. Film Daily and Film Folks, Inc. Published Daily at 7173 West 44th St., New York, N. Y. Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the act of March 3, 1879. Terms: $5 per year, $10 for 2 years. Subscriptions should be remit with order. Address all communications to THE FILM DAILY, 7173 West 44th St., New York N. Y., Phone: Vanderbilt 4351-4352. Hollywood, California—Harry E. Gannan, 6411 Hollywood Blvd., Phone, Hollywood 1603.


Paris Representative—Le Film, 42 Rue de Chicago

Central European Representative—International Filmeschau, Prague (Czechoslovakia), Wenzelplatz.

Putting It Over

Here is how a brother exhibitor put his show over. Sews along your idea. Let the other fellow know how you cleaned up.

A simple post-card costing $6, advertised "Fool's Paradise" for the Regun, developed a mailing list, created a lot of talk, and brought abundant good-will to the theater. A week before the opening it was announced with slides that anyone who had given an old law that one free admission brings in a couple more paid admissions worked so the box-office did not suffer perceptibly. Fred Green, exploiter for Famous Players, was responsible for the idea and John G. Iraman, manager of the theater, put it into effect.

In this way the Regun put over a post-card stunt and the public did the work. It furnished a list of 6,000 names and although there were approximately 1,500 patrons given the old law that one free admission brings in a couple more paid admissions worked so the box-office did not suffer perceptibly. Fred Green, exploiter for Famous Players, was responsible for the idea and John G. Iraman, manager of the theater, put it into effect.

Song Exploitation for "Main Street"

Eddie Bonns and Lou Marangella of Warner Bros., have written a song called "There Is A Main Street in Every Town, But There's Only One Broadway," which will be used in the exploitation of "Main Street."

Exhibitor Loses Tax Battle

(Moos Jav, Sask.—Judge Ouless has decreed against William Clark, an exhibitor, who brought action to have the municipal 10% tax annulled. The Saskatchewan Legislature passed a law making it optional with a community whether or not the new burden is to be imposed and when this city took advantage of it, Clark secured an injunction against the city, subsequently losing the case. A total tax of 20% is now being collected.

Buys It at Auction

Conventer, N. Y.—W. R. Perrin has purchased the Gralyn at public auction for $25,000.

New Color Process

(Continued from Page 1) $45 and used in conjunction with any standard type of machine. In this respect, he also remarked that recently, some difficulty was experienced in projecting the film because of a stray ray of light which seemed to come from a polished surface. This has been completely eliminated, Edward Pomeroy, one of those who has worked on it.

Pomeroy Developing Scheme

Los Angeles—Penrhyn Stanlaws has completed "Pink Gods," in which there will appear a new color process in the backgrounds of the art titles. Roy J. Pomeroy is the inventor of the process which uses a positively charged stock coated on both sides with emulsion and a similar image. At present, Pomeroy is photographing paintings for use in titles, but with the aid of a special camera, he later hopes to use it for regular motion pictures.

Leah Baird Sails

(Special to THE FILM DAILY)

Los Angeles—Leah Baird and her company have sailed for South America in search of locations for a new film.

Faulkner Transferred to Toronto

(Special to THE FILM DAILY)

Toronto—George A. Faulkner has been transferred to the local branch of Regal Films, Ltd., from Vancouver where he was manager.

Lesser Takes New Office

Irving M. Lesser, general manager of Western Pictures Exploitation Co., has taken charge of the Los Angeles office. This is to be the Eastern branch, the home office remaining in Los Angeles.

Cohn's View Is Optimistic

Harry Cohn, who is in town with C. B. C.'s new film, "More to Be Said Than Seen," says that the outlook for the coming season is very bright for activities in the West.

Jacobson Joins Storey

Archie A. Jacobson having just completed photographing educational pictures for M. W. Palmer, of the Famous Players studios in Long Island, has been engaged as cameraman for the Federated Screen Review.

This reel is being produced by Lester Sommam and A. D. V. Storey.

We sincerely sympathize with the Independent Exchange-man for his LOSS of business during the past season of depression. Let him take heart in the positive knowledge that MONOPOL SHORT REEL UNITS make the turning point for PROFIT.

Trioxy Friganza in Films?

(Special to THE FILM DAILY)

Los Angeles—The Times says Trioxy Friganza may make a picture here.

Mastbaum on Vacation

(Special to THE FILM DAILY)

Atlantic City—Jules Mastbaum president of the Stanley Co. of America is here with his family to spend the summer.

Lion Head Passes Out

(Special to THE FILM DAILY)

Rogers, Ark.—The Lion Head has been permanently closed.

Incorporations


Agency for Organizers

Kraft Attractions have opened an agency to represent college and other theaters, Walter Wild, organizer of the Sheridan, will be in charge.

McElroy and Rowley Split

(Special to THE FILM DAILY)

Lubbock, Tex.—Management of the Liberty and Libby has dissolved, Mr. McElroy retaining the former and Edward H. Rowley the latter.

Buys Fourth Beloit Theaters

(Special to THE FILM DAILY)

Beloit, Wis.—F. A. Reichstein who operates the Majestic, Rex and Strand here has taken over the Wilson which will be remodeled. The Majestic will be renovated to seat 1,000 and will reopen in August.

SURE THING TO PRODUCERS

We offer for sale Motion Picture Rights to

"THE GREAT AMERICAN"

An Original Story By

BOOTH TARKINGTON

TRIUMPH PICTURES CORP.

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With Vault Space Suitable for Film Exchange or State Right Distributor

Room 901—130 W. 46th St.

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Most complete in East. Perfect lighting equipment. Modern sets. Extensive props and wardrobe departments.

World Film Corp.

130 W. 46th St. Bryant 9600.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Ward Lascelles has just completed "Affinities," the Mary Roberts Rinehart story with Colleen Moore and John Bowers in the cast.

Bradley King, a member of the Ince staff, is completing a new story. She is the author of "Jim" and "A Man of Action," slated for fall release as specials.

Clark W. Thomas, general manager for Thomas H. Ince, will be back at the studios working on the season's producing schedule, almost immediately.

Claire Windsor has been placed under contract by Goldwyn.

John Bowers, has been selected to portray the title role in "Quincy Adams Sawyer."

Guy Bates Post and Richard Walton Tully were hosts at an entertainment at the United Studios last week.

Barbara La Marr, will enact the leading feminine role in "Quincy Adams Sawyer," which Clarence Badger will direct.

Frank Mayo has just begun work on his "Wolf Law," at Universal City, under the direction of Stuart Paton. Sylvia Bremer will play the leading feminine role.

Production has started on "Bitter Sweet," starring Lon Chaney, at Universal City. Virginia Valli will play the leading feminine role.

Dustin Farnum is to have a rest between pictures. He is waiting for his brother, William, to reach the coast and both of them will start on a fishing trip off Catalina Islands.

Rowland V. Lee is directing William Russell in his new picture "Mixed Faces."

Jerome Storm is beginning "Over the Border," with Jack Gilbert.

The next Baby Peggy Century Comedy is to be made in the Yosmite.

Goldwyn has secured House Peters to act the title role in "Captain Blackbird."

Harry Carey has completed "Good Men and True," by Eugene Manlove Rhodes, at R-C.

Violet Clark has been engaged by Goldwyn to adapt "Six Days," by Elinor Glyn for the screen.

Arthur Edwin Carew and Anna Townsend have been engaged to appear with Jackie Coogan in his next picture. Edward J. Hahkle is acting as E. Mason Hopper's assistant while Joseph Calvert is art director.

Wallace Reid has finished his work in "The Ghost Breaker," and after a three day rest began work in "Clarence."

H. E. GAUSMAN.

Beecher of Grand Rapids Dead
(Special to THE FILM DAILY)
Grand Rapids, Mich.—H. W. Beecher, owner of a chain of seven neighborhood theaters here, is dead. The end came unexpectedly.

Graphic Circuit Leases Another
(Special to THE FILM DAILY)
Bangor, Me.—The Graphic Theater Circuit has taken over the Star at Van Buren, thus giving the circuit 14 theaters in Maine. The theaters seat 900.

Will Make Two in Europe
(Special to THE FILM DAILY)
Los Angeles—Al Christie, who has returned from a tour in Europe, will make two productions there as soon as he has finished his new series of 20 two-reelers. He will take a small party of performers to London for the purpose.

Call News Censorship "Vicious"
The "N. Y. World" in an editorial on censorship, refers to the control of news reels as "inherently vicious."
The item in part reads:
"Censorships of any sort are sufficiently bad, but there is a distinction between censorship of entertainment and censorship of news. The first does little or no good and may do much harm; the second is inherently vicious. Not only the political action of a democracy but its social and moral standards are determined by the citizens thereof in a basis of what they see and hear of the life about them. Unless the theory of a democracy is tenable, no man or body is wise enough to decide what shall be seen and heard. They must choose that for themselves as well as they can. It is little enough and far too fragmentary at best, but to censor it is to corrupt opinion at its source."

Cuts and Flashes
Glenn Hunter's third starring production will be "The Lap of Luxury."

Ernest Hallor, cameraman has returned from Italy where he worked with J. Gordon Edwards for a time.

Erno Rapho conductor of the Capitol on the East, is en route for Europe to secure musical novelties.

"That Woman," starring Catherine Calvert, is now in the final stages of editing.

National advertising, in the Saturday Evening Post and other magazines, will be launched by Metro Pictures in the Fall.

Six Earl Hurd Comedies, a new series of cartoon comedies each in one reel, will be released by C. C. Burr through Educational next season.

Paramount has inaugurated a new style in its press book. From now on, the book on each production will be of full newspaper size, printed in newspaper style on a fine, heavy grade of stock.

Tee-Art Studios, Inc., have been engaged to build the sets for "Timothy's Quest" being made by Dirigo Film Prod. Sidney Olcott is the director and Chas. M. Sey production manager. Exteriors were taken in Maine.

41 Great Paramount Pictures
George Melford's Production "Ebb Tide"

No. 28

with James Kirkwood, Lila Lee, Raymond Hatton, Noah Beery, George Fawcett and Jacqueline Logan

By Robert Louis Stevenson
Released December 4, 1922

"Ebb Tide" is a literary classic, and it will be a screen masterpiece. As big as anything George Melford ever made, it has all the elements of box-office appeal.

"If I couldn't show these, I'd quit business."

ELWYN M. SIMONS, Adrian, Mich.

Watch this space tomorrow for No. 29

FAMOUS PLAYERS-LASKY CORPORATION
ASSOCIATE PRODUCERS

No. 1. "The Dictator"
No. 2. "If You Believe It, It's So."
No. 3. "The Bonded Woman."
No. 4. "The Top of Your Head."
No. 5. "The House of Pharaoh."
No. 6. "Her Gilded Cage."
No. 7. "Nice People."
No. 8. "The Young Diana."
No. 9. "Hood and Sand."
No. 10. "The Siren Call."
No. 11. "While Satan Sleeps."
No. 12. "The Valley of Silent Men."
No. 13. "Husband and Wife."
No. 15. "Pink Gods."
No. 16. "The Old Homestead."
No. 17. "The Face in the Fog."
No. 18. "Drowning Sands."
No. 20. "The Cowboy and the Lady."
No. 21. "To Have and To Hold."
No. 23. "On the High Seas."
No. 24. "The Young Rajah."
No. 25. "Anna Ascents."
No. 26. "Clarence."
No. 27. "The Impossible Mrs. Belloc."
**Newspaper Opinions**

- **The Fast Mail**—Fox Strand

**TIME**—"An honest motion picture. It is a regular old-fashioned, smash-up-and-get-the-bad-men kind of a thing. There is not anything new or startling in the way of story, but it is well done and well acted. The acting is especially good. It is a very good picture."

**Herald**—"This picture is a very good one. The acting is excellent. The story is well told. There are some beautiful outdoor scenes."

**Mail—**"This is a very good picture. The acting is excellent. The story is well told. There are some beautiful outdoor scenes."

**Tribune**—"This picture is a very good one. The acting is excellent. The story is well told. There are some beautiful outdoor scenes."

**Sun**—"This is a very good picture. The acting is excellent. The story is well told. There are some beautiful outdoor scenes."

**Telegram**—"This takes on an added significance in the fact that the late George M. Cohan, writer of the song, but who never lived to see it produced on the stage or in the screen, was the author of the story. This picture is a very good one. The acting is excellent. The story is well told. There are some beautiful outdoor scenes."

**World**—"This is a very good picture. The acting is excellent. The story is well told. There are some beautiful outdoor scenes."

**Always the Woman**—Goldwyn World

**WORLD**—"A picture struggling to be successful..." the author's imagination has run so free that after the first ten minutes it is impossible to know what it all about, but he likes it just the same. It is almost impossible to judge the picture without seeing it in its entirety."

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Talking Films Again

University of Chicago Announces Invention—Trustees to Push Its Development

Chicago—The laboratories of the University of Illinois, claim to have developed talking motion pictures through a new method of reproducing sounds.

The invention is the work of Prof. Joseph Tykocinski. Atty. L. Abbott, president of the university, that patents had been applied for by the school and the institution would develop the scheme, and that if it was successful it would be turned over to the public at a nominal profit.

The apparatus to receive sound consists of an ordinary telephone receiver. The sound is reproduced on a strip of film alongside the regular film. By means of a cell which is sensitive to light and the amplifiers used in radio this sound is reproduced simultaneously with the picture, it is claimed.

Ninth Week in Los Angeles

Los Angeles—"Grandma's Boy," the new Harold Lloyd feature, begins its ninth week of its run at the Symphony on Sunday.

Court to Dismiss Suit

Supreme Court Justice Finch has granted an application to dismiss the suit of Affiliated Distributors, Inc., against the International Film Service, and Nathan Burkan on the contention that the court has no jurisdiction and the papers do not set forth a cause of action. The plaintiff did not appear to oppose the dismissal.

King Directing "Streets of N. Y.

Burton King starts today directing "The Streets of New York" at the Ideal Studio, for the State Picture Corp., the latter having bought the copyrighted play through the Packard agency. The company also purchased the old negative which was made in three reels about 10 years ago. The picture is being made with an all star cast including Tyrone Power, Edmund Breese, Sheldon Lewis, Virginia Pearson, Robert Frazer and Virginia Lee, and Kate Blancke.
Flush the "Lab" Ready

(Continued from page 13.)

A reported cost of about $100,000. The Associated Screen News, Inc., has E. G. White as its treasurer and general manager—and Paul M. Bryan, formerly with Gaumont and Pathé as its manager. C. E. Schwegeler, who was many years with Gaumont in Paris and New York, is technical superintendent.

Another F. and R. House

(Special to THE FILM DAILY)

Lubbock, Tex.—The Lindsey, E. Rowley manager, has been opened. It is one of the Robb and Rowley chain.

Hartwig and Sutton Own Two

(Special to THE FILM DAILY)

Hamilton, Mont.—W. J. Hartwig and L. H. Sutton, owners of the Liberty, have purchased the Kavall from A. J. Davenport.

Get Alliance Imperial

(Special to THE FILM DAILY)

Albuquerque, N. M.—F. Sallows and D. Donovan have taken over the Imperial. A straight picture policy with five changes each week is now in vogue.

Work is Begun

(Special to THE FILM DAILY)

Philadelphia—The grading of the Bingham House has begun to make way for the new Stanley theater and office building which will cost $2,000,000.

Will Show First Runs

(Special to THE FILM DAILY)

Troy, N. Y.—The Griswold, leased by the Ilium Amusement Co., will be closed this month and will reopen early in the new year. Benjamin Apple has been appointed manager.

Will Open Before Christmas

(Special to THE FILM DAILY)

Philadelphia—The Alcazar, owned by Samuel Epstein, and costing about $750,000 will be ready before Christmas, work being scheduled for an early start. It will seat about 1,600.

Opens in Royal Oak

(Special to THE FILM DAILY)

Royal Oak, Mich.—The Baldwin has been reopened. Prices will be based on the attractions and the policy will be two shows each evening with matinees Saturday and Sunday.

More for Nixon-Nirdlinger

(Special to THE FILM DAILY)

Philadelphia—The Montgomery and Girard Palace have been taken over by Fred G. Nixon-Nirdlinger, who is president of the Jumbo Amusement Co., one of the corporations he controls. The Steffles formerly operated these houses.

In the Courts

A default judgment for $2,071 has been filed in the Supreme Court against the Midtowne Theater Co. by the Greater New York Export House for carpets and linoleum furnished.

A default judgment for $3,329 has been filed in the Supreme Court against Mildred Harris Chaplin in a suit of the Chaplin-Meyers Pictures Co., to recover on a note given to Louis B. Mayer at Los Angeles on June 26, 1921.

Supreme Court Justice Donnelly has directed the Pacific Film Co., to accept an answer of the Ara-Beo Film Exchange in a suit by Pacific to recover films being distributed by the defendant on the ground that $6,250 is due the plaintiff and the defendant is refusing to account. Harry Lewis, for the plaintiff, said the defendant "is in bad straits" and owes its employees for six weeks.

In connection with the suit of Edward Maurelli for injuries sustained in the Estes Studio, it should be stated that while the Estes Studio & Laboratory Co., is named as a defendant, the action is really being pressed only against John T. Glavey, because Glavey and Glavey Productions leased the studio for the picture that was being made when Maurelli was injured through the alleged negligence of the employees of the lessee. The owner of the studio is named also for technical reasons, but denies any responsibility in the case.

Sells Benton, Illinois, House

(Special to THE FILM DAILY)

Benton, Ill.—Louis Moroni has sold the Palace to R. C. Cluster.

FOR LEASE

THE NEW JACKSON STUDIOS

For Lease in Whole or in Part

The last word in modern studio and electrical equipment. Five stages. Direct current. Rent more for a 15 minutes from Times Sq. 40 dressing rooms and offices. All electrical apparatus, lamps and props, new and complete. Large carpenter shop.

Westchester, Forest and Jackson Aves.—at Subway Station New York

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121 W. 39th Street
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STUDIO FOR RENT

Most complete in East. Perfect lighting equipment. Modern sets. Extensive props and wardrobe departments.

World Film Corp.,
130 W. 46th St. Bryan 9900.
At Broadway Theaters

Cameo
John Barrymore is here for still another week in "Sherlock Holmes."

Capitol
Music from Wagner's "Ring" by the orchestra and Augusza Lenzka, soprano, start the program, after which Jack Eaton's "Building Up," is handled by Mike Gambarelli, Doris Niles, Thalia Zanou, James Parker, Coulomb and the ballet master, Alexander Oumansky offer the "Divertissements," which is followed by the news reel, Yasha Bunekich plays upon the cello, Van Gouw's "Scherezade" and Schumann's "Trummiere" and is followed by Betty Compton in "Always the Woman," the feature. The orchestra plays "Pourquoi Pas," by Gershwin next, and then there is a Hy Mayer Travelers, "Such is Life Among the Idlers of Paris." Melchiorri Mauritio-Cottone closes the organ as usual.

Central
"The Storm" is held over for another week.

Cohan
"Is the Name of the Law," which will be here for a month, the feature, other screen dealings being a Plum Center Comedy, "Pop Turtle's Movie Queen," featuring Dan Mason, a Hy Mayer Travelers, the Starland Revue and inevitable news numbers. Andrew Dore conducts the overtures and there is a Hugely Photograph to the feature by the National Quartette, Harry Donaghy, Lloyd A. Willer, Harry A. Jodell, Everett Clark and M. T. Illhaman, who render "Four Jolly Cops," "The Storm" and "Just Keep on Smiling."

Criterion
Viola Dana in "The Five Dollar Baby," remains here. The program is unchanged.

Rialto
Wallace Reid in "The Dictator," has been moved down from the Rivoi the other week on Broadway, and "Cops," the Buster Keaton comedy is also held over.

cummer. Selections from "Cavalleria Rusticana" are offered by the orchestra for the overture, with the Rialto Magazine following. A music film, styled "Burnest Dream," by Marjorie Peterson and Betty May comes next and then the spectators see a Tony Sarg animated cartoon, "Noah Put the Cat Out." Roberto Rotondo, tenor, sings Verdi's "Te Deum" and the musical program being further supplemented by Frank Stewart Adams' rendition of a medley of Southern melodies on the Wurlitzer.

Rivoi
Ambrose Thomas' "Carnival of Venice" is the overture with the Rivoi Pictorial following. Melba Tally, soprano and Susan Ida Chough, mezzo-soprano, sing Offenbach's familiar Barcarolle from " Tales of Hoffman," after which the feature, Thomas Meighan in "If You Believe It, It's So," is flashed on the screen. A tetrachromatic number is "Voices of Spring," with Paul O'Farrell and Martha Mason. "A Trip to Paramounttown" is "a glimpse back stage at the stars and screen" and "What a Difference a Little Hair Will Make" is another Marcus cartoon.

Strand
Lincoln J. Carter's old-time melodrama, "The Fast Man," comes to the screen this week at the Strand. "F. O. B., Africa," a Monty Banks comedy is another hit number, the rest of the celluloid program consisting of a Sport Review, "Once Upon a Sunday," and the customary Strand Topical Review. For the opening, selections from Victor Herbert's "Fortune Teller" are offered, with a xylophone solo by Edward Montray included in the opening portion of the bill. "Cora Tracy, contralto, augments the musical part of the show, with a rendering of "Oh Promise Me," from De Koven's "Rabin Hood," and the prologue to the feature is sung by Joseph Martel, a baritone.

Sell the Leida Theater
(Special to THE FILM DAILY)
Chicago—The Leida in West Pullman, one of the string of Fitzpatrick & McElroy theaters, has been sold to R. Meeter, Jr.

Will Rebuild in Chicopee
(Special to THE FILM DAILY)
Chicopee, Mass.—It is planned to move the Baptist Church used for picture shows and erecting a modern theater in its place.

To Build $50,000 House
(Special to THE FILM DAILY)
Pb. Wayne, Ind.—A theater costing $50,000 and seating 1,500 is to be erected. Tony Nelson, who owns the Hippodrome and Creighton, will operate it.

Buys Site for House
(Special to THE FILM DAILY)
Pittsburgh, Pa.—Leno Krongold has bought a site for a theater at a cost of $33,000.

Swain Again Owns It
(Special to THE FILM DAILY)
Columbus, Neb.—The Swan has been repurchased from A. H. Blauk by William Swan.

Chicago Theater Closes
(Special to THE FILM DAILY)
Chicago—R. Van Meeter, owner of the Rainbow, has closed the theater and will turn it into a billboard hall.

Records Sells to Falkinburg
(Special to THE FILM DAILY)
Lexington, Neb.—A. H. Records has sold the Lyric to R. E. Falkinburg, manager of the Majestic.

ROTHERHACKER PRINTS
and SERVICE
E. O. BLACKBURN
SPECIAL REPRESENTATIVE
Rotherhacker Film Mfg. Co.
Chicago, Ill.
Rotherhacker-Allen Laboratory
Hollywood, Cal.
542 Fifth Ave., N.Y., Murray Hill 1831

W. A. FLEMING & CO.
Dependable
Public Accountants and
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452 Fifth Avenue at 40th St.
Telephone Longacre 9074

41 Great Paramount Pictures

Elsie Ferguson in "Outcast"
A John S. Robertson production
By Hubert Henry Davies
Scenario by Josephine Lovett
Released December 11, 1922

The story is a powerful and genuine drama of a man who goes down to the depths and is rehabilitated by a woman whom he then seeks to cast off. However, a great love develops. In every sense "Outcast" is a 100 per cent box-office attraction.

"My patrons have been asking me if I would show these pictures. Of course I will!"

Paul Schlossman, Muskegon, Mich.

40 FAMOUS PLAYERS-LASKY CORPORATION
Famous Players-Lasky Corporation

Watch this space tomorrow for
No. 30

"I Know What You Did Last Summer"
"The Face in the Fog"
"The Ghost Breaker"
"The Man Who Saw Tomorrow"
"The Inlaw"
"The Old Homestead"
"The Man Who Owns Tomorrow"
"The Young Rajah"
"Anna Aspens"
"The Impossible Mrs. Bellew"
"Emb Title"
S-h-a-t-t-e-r-e-d!  Smashed!  Crashed!  Busted into bits!

“IN THE NAME OF THE LAW”-F. B. O.’s smashing winner—fairly knocked ‘em off their seats Sun. July 9 at the Geo. M. Cohan Theatre, B’way at 43rd, New York City. With theatrical business at a standstill—with picture houses yelling “murder”—“IN THE NAME OF THE LAW” packed ‘em in to capacity all day long, and turned away hundreds of people besides. ALL RECORDS FOR A PICTURE OPENING ON BROADWAY IN NEW YORK IN THE MONTH OF JULY WERE SHATTERED—CRASHED—SMASHED AND BUSTED INTO BITS. We told the world we’d do it and we’ve done it. It has made good beyond our wildest expectations. And backed by the positively sensational exploitation all prepared for every city, town, village and hamlet in the United States and Canada, “IN THE NAME OF THE LAW” is going to swing oceans of coin into thousands of exhibitors’ tills.

What Goes With

“IN THE NAME OF THE LAW!”

Written, Directed and Produced By Emory Johnson

A real milestone in the history of the Moving Picture Industry.
2. An advance trailer that will stimulate a desire in every man, woman and child in your town to see this remarkable picture.
3. A gorgeous set of 4 oil paintings that will add class and beauty to every theatre lobby in America.
4. Specially designed local advertising campaign for your local newspaper with headlines, and copy that will be the talk of your community.
5. A 4-page especially printed, specially illustrated newspaper that will make the patronage of your town unanimous.
6. A line of posters destined to be the talk of your industry for months, giant, compelling, pulling posters beautiful to the eye, designed also for cutout purposes and guaranteed to drag the crowds.
7. Local tie-ups consisting of exploitation that will make your whole town gasp.
8. National tie-ups already made that will make you grateful that you have an opportunity to book this picture.
9. Special police caps that you can afford to give away in quantities, and that will set your boys wild.
10. Special police whistles that will give you tremendous boy power advertising.
11. Specially made metal police badges that the kids will fairly scramble to get.
12. Special silver paper police badges that you can give away by the thousands.
13. Special star buttons.
14. Novel police revolvers the actual size of an automatic that will make every kid in your town a walking, talking press-agent.
15. A special circus herald that will make your patrons think that the whole Barnum-Bailey show has hit your town.
16. A clever cut-out padlock for every door in your town and a dozen more advertising, publicity and advertising stunts to make “In the Name of the Law” the biggest box-office you ever exhibited.

Let your own judgment be your guide.
Write for a copy of the press book and sell yourself.
EXTRA.—We are holding back the master stroke of all—a sensational local co-operative tie-up that will make your place packed house headquarters for the entire length of the run.
If you don’t get “IN THE NAME OF THE LAW” for your house don’t blame us. The prints are in our exchanges. Bookings and play dates are NOW being arranged. If you “muff it” don’t blame us. You have your opportunity now. Tomorrow may be just one day too late. ACT!!!

Film Booking Offices of America, Inc.
Main Offices 723 7th AVENUE, NEW YORK — Exchanges Everywhere
Fox Leases Two

Extends Engagement of “Nero” at Lyric and Will Present “Monte Cristo” at the 44th Street

Contracts were signed yesterday whereby William Fox leased from the Shuberts for the coming season two of their theaters for motion pictures. The first lease signed was for the Lyric, of which he had a summer lease terminating in a few days. Owing to the success of “Nero,” Fox secured a new lease which will carry him through the winter. He will extend the run of “Nero” until Sept. 3rd, and on Sept. 4th will launch “A Little Child Shall Lead Them.”

The second theater leased by Fox is the 44th Street. He will take possession Aug. 14th and will present there “Monte Cristo.” Following the engagement of these two pictures at the Lyric and the 44th Street, Fox plans to show “If Winter Comes, The Town That Forgot God,” “The Shepherd King.”

“Silver Wings” will continue at the Apollo until Aug. 20th, when the Fox lease expires.

Vincent McCabe in Town

Vincent McCabe, Canadian district manager for First National is in town.

Goldberg Here on Vacation

Joseph Goldberg, manager of B. F. Keith’s Mary Anderson, Louisville, Ky., is here on a vacation.

Newark Sunday Shows Legal

(Special to THE FILM DAILY)

Newark, N. J.—Sunday shows were upheld in the First Criminal Court when a jury of six found Ray Denener, manager of the Fox Terminal theater not guilty for keeping open on Sunday. The cause was made as a test and was brought after Director of Public Safety Brennan had given the Central Amusement Co. a permit to operate a theater in Roselle on Sunday. Downtown theaters claimed they were discriminated against.

Big Tie-ups

Made for “In the Name of the Law” —Picture Now at the Cohen —Times Sq. Sign

Nat G. Rothstein admits it was a lot of work but he must be credited with putting over a fine exploitation campaign for “In the Name of the Law,” which opened at the George M. Cohen on Sunday.

All of last week, passers-by in Times Square were told of the pic.

(Continued on Page 4)

Operators Firm

Won’t Stand for Any Reduction in Wages—Mass Meeting Held at Central Theater

The Moving Picture Machine Operators’ Protective Union, Local No. 366 held a mass meeting yesterday at the Central Theater yesterday morning when the special sub-committee of training of directors of the T. O. C. C. addressed the men and asked for a 10% wage reduction. The union has no intention of respecting the exhibitor’s wishes. Leo Brecher, Bernard Edlecher, Billy Brandty and Al Harstn represented the T. O. C. C. They all delivered addresses and stressed the necessity of securing a reduction to make both ends meet.

The stand of the T. O. C. C., as explained by an exhibitor, is this:

But without a reduction controlled by members of the business the union has fallen off about 80% as a result of the general financial depression, but rentals and wages have not come down. We have proposed that operators accept a voluntary cut of 10% in wages, and that mass meeting at the Central was an aftermath of a conference between our committee.

At present, there is a sliding scale of wages, depending on the seating capacity of the house. The operator works eight hours a day and six days a week, for which the average renumeration is about $52 a week. Relief men who work about half as long receive almost as much. An operator is not a skilled mechanic. Anyone can be broken into the work in three hours and in two or three months can reach the maximum of efficiency.

Asked whether, in event of acceptance of the cut, and improvement of conditions, the operators would receive an increase again, it was stated that the organization has given the men voluntary additions to their rate, and that their work would in the future had not been determined.

Monopol Has Short Reel Units

Monopol Pictures, Inc., has purchased 12 Dorothy Gish, 8 Wallace Reid, 6 Lillian Gish and 26 Keys톤-Sennett productions. It is the intention of Monopol to distribute these films as short reel units, combining a star subject with a Keystone-Sennett production. This gives Monopol 26 units, which will be released one every two weeks commencing Aug. 1st on the state right market.

Bach Resigns

Out of Famous-Lasky Film Service, Ltd., Gerald C. Akers to Replace Him There

(Special to THE FILM DAILY)

Toronto—W. A. Bach has resigned as general manager of the Famous-Lasky Film Service, Ltd. He will be replaced by Gerald C. Akers, who is at present one of Sydney R.Kent’s chief assistants at the Famous quarter in New York.

Bach will step out of his present position on Sept. 1. He is now in Northern Ontario vacationing with his family. In all likelihood he will take over active work in a non-theatrical company in which he has a financial interest. He plans a trip to New York in a few weeks.

At Famous Players, it was stated yesterday that Akers had already assumed his new duties in Toronto and that no successor in New York had as yet been selected for him.

Ince Leaves

Thomas H. Ince left for the coast on Saturday.

Pearl White Returns

Pearl White returned from Paris yesterday on the Olympic, a ship that will start work at once on her new serial for Pathé.

Deny Any Deal on “Salome”

The Hodkinson offices yesterday denied that that organization would distribute “Salome.” It is a fact, however, that the company was seriously considering it.

Sam Saxe Here

Sam Saxe arrived in New York from Los Angeles yesterday ready to buy pictures for Southern California. He will be here for two weeks and is stopping at the Hamilton.

Wells May Be Re-elected

(Special to THE FILM DAILY)

Ocean View, Va.—Jake Wells seems to be the favorite for re-election as president of the M. P. T. O. of Virginia.

There are about 100 film men here, many from Washington. Yesterday there was an automobile tour and a matinee at Keith’s. This was followed last night by a shore dinner. Tonight the ball will be held and it will be in this that the Losy party will figure prominently. There are 18 stars from New York.

The weather is terrific hot but apparently everyone is happy.

ALICOTE.

Phila. Suit Ends

Settled Out of Court—Fred Nirdlinger Virtually Recognizes Film Board of Trade

(Special to THE FILM DAILY)

Philadelphia—Injunction proceedings instituted by Fred G. Watson, Fred Nirdlinger and Thomas M. Love against the Film Board of Trade of Philadelphia have been temporarily dropped in Common Pleas Court No. 5, when Judge Monaghan, after a day devoted to hearing in open conference that the competing interests reach an amicable agreement “out of court.”

Acting on Judge Monaghan’s suggestion, counsel for the interests involved, together with the principal sailors in the case, effected an amicable adjustment for the present and announced a continuance of the case without date.

The agreement stipulates that Nirdlinger and Love are not to discriminate against the Film Board of Trade, and that the board is not to hold the plaintiffs responsible for contracts or agreements made by the former lessees of the Ambassador, about which house the controversy centered.

The peaceful settlement yesterday brought to a close, temporarily at least, a suit in equity that promised at its commencement to be fraught with bitterness on both sides.

Nirdlinger and Love entered suit for the purpose of obtaining preliminary injunction to restrain the Film Board of Trade from exercising further jurisdiction over any of their theatrical interests.

During the hearing on the suit, it developed that Nirdlinger and Love had instituted proceedings as the result of their dissatisfaction with one of the regulations of the Film Board of Trade, which organization, they claimed, controlled bookings in Philadelphia.

Amsterdam Here

Ben Amsterdam of Masterpiece Film Attractions of Philadelphia, one of the defendants in the Nirdlinger suit was in town yesterday but could not be reached for a statement.

Powers Leaves for Los Angeles

P. A. Powers left for Los Angeles Tuesday night on a regular inspection trip of the studios.

Lichtman Due Saturday

Al Lichtman is due in New York on Saturday from the coast. It is understood he has sold practically the entire company under his new franchise plan.
Thursday, July 13, 1922

Many a sour-faced Independent Exchangerman refuses to admit that he is suffering from "Anaemic Exchange-itia." Put these necessary vitamins into your business with MONOPOL SHORT REEL UNITS.

READY NOW

MONOPOL PICTURES, Inc.
1476 Broadway
New York City
Room 524
Bryant 4416

Must Insure Safety
After Oct. 1, all houses in New York State seating 100 or more must obtain certificates stating that they have complied with the recent amendment to the State Labor Law. Plans will have to be filed with the state industrial commissioner or local authorities by those building theaters, the object being to avoid disasters, such as the breaking in of tools due to weight of snow.

Fred Jackman's first for Mack Sennett is "Bow-Wow."

YOUR NEGATIVES—ARE THEY SAFE?

The film vaults at laboratories at Flushing, L. I., meet all requirements of the fire department. Consequently, the insurance rate on negatives is extremely low—in fact, lower than any other laboratory in New York: 43.8 cents per hundred.

We make no charge for the storage in our vaults of customers' negatives, and will gladly provide the use of cutting and examination rooms, if desired. Our new plant has a capacity of 3,000,000 feet a week, and our Tube System of developing eliminates all handling of the film, assuring absolutely uniform and clean prints.

If you will phone Bryant 1939, we will be glad to have our Sales Manager call and see you, THE ASSOCIATED SCREEN PRINTS, INC.
120 West 41st Street
New York City

"Unlimited Facilities for Quality Work"
SERVING THE FOREMOST PRODUCERS OF THE WEST

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Newspaper Opinions

"In the Name of the Law"—F. B. O. George M. Cohan Theater

TOMES—** "A hokum picture. It is muddy and sentimental. It is often crude because of the innumerable and unimportant details which clutter it. It never reaches any real climax, but, instead, rambles and gets nowhere! The film, as a production, is jumpy and uneven, but whether this is due to bad direction or poor assembling of material is hard to tell."

HERALD—** "As the culmination of this series of the best court room scenes presented on the screen * * * It is a picture that does not always grasp the attention, but on the whole it can be recommended to Police Commissioner Enright, who can in turn recommend it to his fellow citizens."

TRIBUNE—** "A melodrama—which starts off like "The Old West" but during the run of its six reels seems to be imitating several of our very best sellers. It is certainly a splendid picture. The people concerned give very good performances."

AMERICAN—** "It is difficult to see why such an absolutely illogical series of events could have been screened as carelessly as this particular picture has been screened.

The best in the affair were a cat that appeared in the first part—a gorgeous cat that had all the other animals beaten to a frazzle; a dog, and several children. * * *

MORNING TELEGRAPH—** "A dramatic and thrilling screen narrative."

X. X. WORLD—The story is thick and fast * * * but it's a right human thing, and shows up the author's skill in the plot, however. It is well worth going to see. The photography is without flaw."

DAILY NEWS—"Because "In the Name of the Law" accomplishes the well nigh impossible, it may be put down as the kind of a picture America needs from beginning to end, I think it should be voted a good picture by anyone who has seen the best of his particular kind."

LOU WALTER—"My estimate of the film is not bad, it is interesting."

SUN.—"The prevalent mode of "family" scenes has been tied to a tail to this somewhat sentimental, but there is a court-room scene, where the cop's eagerness is wrongly tried for murder, that would be interesting even to offenders for the commonest kind of thrill."

EVE. TELEGRAM—"* * More or less, a melodrama with type, yet, vital, clean and wholesome."

EVE. JOURNAL—"The story is about a policeman and his family, but you don't have to wear brass buttons to enjoy it. The film is very entertaining because it is the "American family" to the screen. And it doesn't snarl."

POST—"* * Has a lot of thrills but is only mildly diverting."

"The title of the picture is scarcely mentioned. The story is hackneyed and relies on all the old discarded tricks for its interest. Furthermore, the picture is incoherent, jumpy, and poorly directed. It contains many scenes inserted merely to prolong the suspense or those who can become aroused over a purely mechanical device. The acting is done in and out of the spirit of the film."

GLOBE—"* * It would be hard to imagine a more machine-made affair than this. Evidently Mr. Powers and his co-workers set about to produce a picture with the maximum amount of wholesomeness, heartaches and thrills; and it is sufficient to say that this affair has crossed their efforts. "A thrilling bank robbery, a police round-up, another revolution, a story that will astound the stenographer's pern—" all here. For obvious advertisement reasons.

Out of Associated Exhibitors

When Harold B. Franklin resigned from the Shea Enterprises of Buffalo, he also resigned as a director of Associated Exhibitors. Since that time, no election has been held to fill the vacancy made by him.

Constance Binney in Paris

Constance Binney is in Paris today, where she will be the guest of the exhibitors' association there. According to a cable received by weekly, "a Bill of Divorcement" has been completed in London.

J. L. and S. May Sell

(Special to THE FILM DAILY)

Chicago—It is reported here that J. L. and S. have sold some of their smaller houses on Madison St. and concentrate their attention on the new McVicker's which will open in the fall.

Recently in connection with the leasing of the Randolph by Universal it was stated the rental was set to be $3,000 a week. This would total $780,000 for the year five term. When the lease was filed for record it was found the rental is $9,500 a month or $70,000 for five years.

The McVicker's Theater Co. has given a trust deed to the Standard Trust Co. (for $400,000) five years, and 7% secured by the playhouse property on Madison St. on which the new McVicker's is now being built.

Brown Will Be Manager

(Special to THE FILM DAILY)

Texarkana, Tex.—S. V. Brown will be the manager of the new house which local men will erect.

Incorporations

Jefferson City, Mo.—The New Diamond Theater, Inc., Kansas City; Capital $6,000. Incorporators Archie Josephson, A. J. Belove, Ben Belove.


Sourdier Purchases 1,400 Shares

(Special to THE FILM DAILY)

Toledo, O.—Edward Sourdier has bought up 1,400 shares in the Sun and James Anusc. Co. operating the Rivoli and Toledo. He owns a chain in Indianapolis.

Majority for Sunday Shows

(Special to THE FILM DAILY)

Ranger.—This straw vote taken here, 58 ballots were cast on the question of Sunday shows and of these 51 were in favor of Sabbath performances.

Quotations

Low Close Sales

East. Kod. 71 71 71 71
F. P. 83 83 83 83 54 54 54 54 2,100
80 pfd. 954 954 954 954 400
G. wynn 7% 7% 7% 7% 1,200
L. wynn 15% 15% 15% 900
Griffith Not quoted Not quoted
Triangle Not quoted Not quoted
World Not quoted Not quoted

Copyright 1922, Wad’s Film and Film Folks, Inc., Published daily at 71-73 West 44th St., New York, by WAD’S FILMS and FILM FOLKS, INC.

Joseph Dannenberg, President and Editor; J. W. Alcote, Treasurer and Business Manager; J. A. Coates, Bookkeeping Manager. Entered as second-class matter May 21, 1918, at the post office at N. Y., N. Y. under the act of March 3, 1879. Terms (Postage free) United States, Outside of Greater New York $10.00 one year, 6 months; $3.00 3 months; $2.00 Foreign $15.00. Subscribers should remit with order. Address all communications to THE FILM DAILY, 71-73 West 44th St., New York, N. Y. Telephone: Vanderbilt 4531-4532-3538. Hollywood, California—Hartley E. Amsden, 6411 Hollywood Blvd., Phone, Hollywood 635.

Chicago Representative—Irving Mack, 808 S. Halvas Ave.


Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmblatt, Mr. E. Drozdewitz, Wenzelplatz.

In the Courts
A new complaint has been filed in a Supreme Court in the suit of Nathan P. Schulberg against aimed Artistic and the stars charging that corporation, to recover $100,000 and as much more as is due to be due when the case is heard. The complaint alleges that from April to July, 1920, the plain rendered services as broker in posting of the foreign rights to gain United Art pictures toarris Greenhill or a corporation hired by him, for which Schulberg was to get 10 per cent of amount received by the defendants. He alleges that they have received at least $100,000.

Although the case is still pending in the courts, it was stated in behalf of Don Meany that his suit against Clark-Cornelius Corp., for damages for breach of a contract to make pictures out of old Christie negatives, has been settled and a substantial sum has been paid to him by his attorney, Nathan Burkan in his best

Borzage's Next
Frank Borzage will next direct "Pride of Palomar" for Cosmopolitan Prod. It will be made on a coast and Borzage together with the crew he has maintained, leading man O. O. Tolk, assistant director; William Strom, manager and Chester Conn, cameraman, are now on their way West.

Row Over "Snapshots"
Harry Charnas Makes Claims Over Distribution While Jack Cohen Refuses Them

Cleveland—M. W. Brum, attorney for the Standard Film Service Co., of which Harry Charnas is president, has sent Jack Cohen a letter regarding the advertising of "Screen Snapshots.

The letter states that Standard holds a contract with Screen Snapshots, Inc., for the release of 26 numbers for five years and that Standard has the right to advertise the product as Screen Snapshots. The communication takes exception to an advertisement which appeared in the "Interstate Film News" of Cincinnati in which Charnas said that "Screen Snapshots" could only be released through Pathé.

Jack Cohen stated yesterday that he had inserted his warning ad in the Cincinnati regional only after Charnas had advertised in the "Pittsburgh M. P.Bulletin" that he would continue the release of the reel. Cohen claimed that Charnas had purchased the pictures for Ohio, Michigan and Western Pennsylvania in 1920; that in 1921 the series had gone to Fed-erated and that the 1922 product was going through Pathé. He asserted that Charnas had purchased another series of pictures along similar lines and had advertised to exhibitors in his territory that he would continue the release of "Screen Snapshots.

Independent Output 200% Greater
W. E. Shallenberger, of Arrow, yesterday commented on the compilation of next year's output as it appeared in THE FILM DAILY of June 30. He said:

"According to THE FILM DAILY, issue of June 30, there are 986 features promised for release in the 1922-1923 season, as compared with 887 during the past year. This is a highly significant fact that out of the 986 features, 929 of them will come from the independents.

"During the past year there was a great deal of talk about curtailing production, despite how fact there will be more pictures available for the theaters this year than there were last. This, in itself, is cheering news. The greater feature of it all, though, is that the independent producers have advanced with such tremendous strides. Last year they contributed but 126 pictures to the quota of 887; this year they stand ready with an imposing array of feature productions—195 in all, an increase of 20.2 in other words, an advance over last year of more than 200%. Another thing must be taken into consideration in the fact that fully 60% of the 513 pictures to be released by national distributors were made by independent producing units.

Arrow Meeting Next Week
Arrow will hold a sales conference next week at which Fall plans will be discussed. J. S. Jossey and T. A. Curran, special representatives, are coming to town from Chicago and Dallas for the meeting.

A. N. Webster, of Syracuse, has presented the series of Four Corners for Upper New York. He will operate under the name of Progress Pictures, maintain headquarters in Syracuse, but may open offices in Albany and Buffalo.

Two Redels for Pathé
"The Range Rider Series," a series of two-reel Westerns starring Leo D. Maloney will be distributed by Pathé. Releases will be one every two weeks beginning early in the Fall.

On their way!
NEW SERIES OF
PERCY and FERDIE
HALLROOM COMEDIES
BIGGER and BETTER THAN EVER!

41 Great Paramount Pictures

"Singed Wings" with Bebe Daniels
A Penrhyn Stanlaw Production
By Katherine Newlin Burt
Released December 18, 1922

Penrhyn Stanlaw never had such an excellent story to work with as this. Bebe Daniels never had such a role. Theodore Kosloff heads a great supporting cast. The story was a sensation in the Cosmopolitan Magazine.

"The greatest array of pictures I have ever seen!"
PHIL GLEICHMAN, Detroit, Mich.

Watch this space Monday for
No. 31

No. 1. "The Dictator.
No. 2. "If You Just Leave It, It's So.
No. 3. "The Bonded Woman.
No. 4. "The Top of New York.
No. 5. "The Loves of Pharaoh.
No. 6. "Her Orange Cage.
No. 7. "Nice People.
No. 8. "The Young Diana.
No. 9. "Blood of the South.
No. 10. "The Siren Call.
No. 11. "While Satan Sleeps.
No. 15. "Pink God.

No. 16. "The Old Homestead.
No. 18. "Burning Sands.
No. 21. "To Have and To Hold.
No. 27. "The Impossible Mrs. Beliew.
No. 28. "Elb Tide.
No. 29. "Dance of Death.
Big Tie-ups (Continued from Page 1)

theme—the policeman with raised hand—was used throughout. In addition 125 commercial trucks carried mounted three sheets on the sides. All this poster advertising, which was started a week before the opening of the picture, will be continued throughout the entire run.

The newspaper advertising was built along lines which were distinctly different from those usually used. There will be, before the close of the run, 246 different ads. All of these will be designed as "eye-stoppers," being topped with such headings as "Ford Cars at $25.50." 7 Room Apartments at $7.50 per Month."

Cohn Leaves for Coast Today Harry Cohn leaves for California today. "More to Be Pitted Than Scorched," the first of C. B.'s melodramas will be state righted. A number of national distributors were dickering for it.

Start with Three Davidson-Kranz, Inc., are selling on the state right market, "The Northwoods' Vengeance," "Two-and-a-half Musketeers" and "No Mother to Guide 'Em," three productions with which they have started in business.

Cecil Spooner in First Comedy (Special to THE FILM DAILY) Los Angeles—Cecil Spooner, for years a favorite in stock, and will appear in the comedy "The Lights of the Metropolis" in the first Federated Comedy which Ben Wilson has placed in production.

First National Still in Lead First National is still in the lead in the baseball league. Paramount tied Metro with a score of 4 to 4; Pathé defeated First National 6 to 3, and the Hodkinson-Vagabond game was postponed because there were no grounds available.

Standing of the Teams

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<td>Pathe*</td>
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*Goldwyn-Pathe game of June 17th protested. Last inning will be played over again to decide winner. This game is not included in the above figures.

Johnson's Lease Expires (Special to THE FILM DAILY) Newmann, Cal.—Due to the expiration of his lease, Gus Johnson has relinquished the Edison which W. H. Gibson will operate. The Star is retained by Johnson.

Offers Aid to Elks Sydney S. Cohen has written Grand Exalted Ruler W. W. Mountain of the Elks, offering the aid of the M. P. T. O. in furthering the plan of the order to develop playgrounds for children throughout the country.

Know What's Going On

Subscribe to THE FILM DAILY Now

The Film Daily
71 West 44th St., New York

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include

THE FILM DAILY—313 Issues—Every Day
Including Weekly Reviews—52 Issues
1921 Year Book—Cloth Bound—$5.00 pages
Subscription, $10—Foreign, $15

Name
Address
Theatre

Kehr Will Erect House (Special to THE FILM DAILY) Lynbrook, L. I.—M. Kehr is building a house.

ROTHACKER PRINT and SERVICE E. O. BLACKBURN SPECIAL REPRESENTATIVE Rothacker Print Mfg. Co. Chicago, Ill.

STUDIO FOR RENT Most complete in East. Perfect lighting equipment. Modern sets. Extensive props and wardrobe departments. World Film Corp. 130 W. 46th St. Bryant 9000.

STUDIO FOR RENT Equipped, Bergan Blvd. and Lafayette Ave., Granwood, N. J. For particulars write E. E. LINCOLN 110 W. 40th St., N. Y. C. Bryant 5907.


FILMACK PRODUCTION TRAILERS With and Without Scenes Can Now Be Had For

6c A Foot . . . TINTING FREE 24 Hour Service

Without fear of contradiction maintain that our Trailers are best of their kind. Make us prove

IRVING MACK & CO. 808 S. Wabash, CHICAGO

COMING! DESERT AT THE ALTA
Go After Rentals

Is Operators' Advice to T. O. C. C. As Means of Reducing The Expenses at Theaters

Answering a statement which appeared in THE FILM DAILY yesterday concerning the exhibitors viewpoint, following a mass meeting attended by exhibitors who represented half the membership of Moving Picture Machine Operators Local 366 and several members of the T. O. C. C., the operators' 10% wage reduction an official of Local 366 explained the operators' viewpoint as follows:

"According to a request of the Wage Scale Committee of the Theatre Owners Chamber of Commerce and thru various organizations to get together in a spirit of a thorough understanding and in the same breath offered the operators a 10% reduction.

(Continued on Page 2)

Suit Over "Hate"

Action Brought to Hold Up Metro Film of That Name—One Released in 1917

An injunction suit over the film "Hate," just produced by Metro, Inc., and released by Associated, has been filed in the Supreme Court against Metro and Loew's, Inc., by the Fairmount Film Corp., which claims the right to the same name for a film.

The complaint alleges that Fairmount produced the film "Hate" in 1917 "as an elaborate film drama based on prevalent influence by J. W. Maysav, of Mexico, as Mexico is lead. It was shown in the Loew houses in the summer of 1917, and for several years had wide popularity. It alleged that the complaint states that George Conard, who filmed the picture was engaged last December to make certain changes in it, and by the title because it is damned to again sell the American rights. For that reason, it is alleged, he gave the title "Hate" to another film made from the story by Wadsworth Camp in Collier will damage the plaintiff's rights.

"Hate," produced by Fairmount in 1917 was sold on the state right market.

Repudiate Evans

Pennsylvania Committee Denies Any Opposition to Hoy—No Definite Stand Yet Taken

John S. Evans, national representative of the M. P. T. O. of Eastern Pennsylvania, has been repudiated by the special committee of local exhibitor body in connection with Evans' stand on the Hoy Reporting Service.

Lewen Pizor, chairman of the special committee appointed in Philadelphia to confer with the Film Board of Trade, has written this office that the statement authorized by Evans early in July in which the latter attacked the Hoy Reporting Service, which works with the Film Board of Trade, was published "without the knowledge or approval of the committee."

Evans issued his statement at the time the suit of Edward G. Nixling against the Film Board of Trade was filed in Philadelphia. Pizor's letter repudiating Evans' statement, which is quoted in part, is as follows:

"In a recent issue of your publication appeared a news item to the effect that:

"The Motion Picture Theater Owners of Pennsylvania, New Jersey and Delaware through an appointed committee acting for the entire body of exhibitors have steadfastly refused to consider the application of the Hoy System with its rulings knowing that it is not fair and contrary to all rules of equity as well as against the laws of our commonwealth.

"This article was published without the knowledge or approval of the committee referred to by Mr. Evans. A committee representing the Motion Picture Theater Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, has been and is conducting negotiations with the Film Board of Trade to establish a working agreement between the two bodies that will provide for the adjustment of grievances and differences between them. No decision has been reached by the committee and no opinion authorized by it for publication."

Brownell Leaves Universal

John C. Brownell, for six years with Universal and for some time Eastern scenario editor, has resigned. It is understood Lee Deisrue will succeed him.

"Uncle Tom" Again

R-C to Make It—One Made in 1918 by Paramount and Another Reported in Production

One of the important bits of business that carries P. A. Powers West, is the launching of "Uncle Tom's Cabin," which will be released as a special in the fall by the Film Booking Offices. The picture will be made on a lavish scale and with an all-star cast. As yet no director has been selected for it.

"Uncle Tom's Cabin" has already been filmed by Paramount. J. Scarfe Dawley directed the feature in which Marguerite Clark was starred. A short time ago, the W. M. Smith Prod. of Tulsa, Okla., stated it would produce the picture in eight reels and that a company would be sent to the original locations to shoot the exteriors.

The same story was also filmed some years ago and is at present being shown in Connecticut.

Walter Griffith Handling It


"Doc" Holah Here

C. E. ("Doc") Holah, Hodgkinson manager in Cleveland, was in town yesterday.

E. V. Richards in Town

E. V. Richards, Jr. of New Orleans, is in New York attending the executive committee meeting at First National.

Chicago Censor Quits

(Special to THE FILM DAILY)

Chicago—Mrs. Benita McCormick, chief censor of the Chicago commission has resigned. Chief of Police Fitzmorris has appointed Edith E. Kerr, Mrs. McCormick's successor.

Houston Rejects Eight Films

(Special to THE FILM DAILY)

Houston, Tex.—The board of censors has rejected eight pictures. They are "Don't Blame the Stock," a comedy; "Salvation Neil," "The Unconquered Woman," "World's Apart," "Who's to Blame," "Ashes of Hope," "Woman of No Importance," and "Fate."

Uneasy Over Deal

Some New England Exhibitors May Urge Another Probe of Black Situation

(Special to THE FILM DAILY)

Boston—There are some under-ground rumbles over the Black-Famous Players deal, whereby the Walter F. Van Dyke and others control chain of theaters conducted by Alfred S. and John A. Black. It is difficult to get anyone to talk. As nearly as the situation can be sized up it is this:

In some exhibiting circles there is apprehension lest Famous Players perfect a deal with other prominent theater circuits in New England, and in that way secure a strangle hold on the New England theater situation. Just what the basis of this conjecture is, is problematical. One report in circulation has it that Famous will take over two of the most important first-runs in town. Another report would indicate that several of the M. P. T. O. members here will ask Sydney S. Cohen to make another investigation of the New England situation.

It is understood that reports similar to the above have come to the attention of the Exhibitors' and Operators' officials, who, it is understood, are inclined to place little credence in them.

Arthur James Leaves M. P. World

Arthur James has resigned as editor of the Moving Picture World effective the end of this month. He will probably be succeeded by Robert E. Welch, former managing editor of the Motion Picture News.

Baum Closed Some Deals

Louis Baum, sales manager of Equity while abroad closed a number of deals for Equity. His company may handle an English-made picture which Baum looked at while abroad. Other American firms have been interested in buying some of the films but the bulk of them was not suited for American exhibition.

Effanem Starts

Ernest Hilliard and Effanem Shearer have been signed to appear in "When the Cows Come Home," the initial production of Effanem Film Co. This picture will be directed by John McGinty, with Shaddy Graham assisting, and Ray Freedon will be production manager. Robert Elliott and Gladys Leslie are the leads. The picture will be made in the E. K. Lincoln studios in Grantville.
Coast Breasts
(Special to THE FILM DAILY)

Hollywood—Harry C. Raymaker is directing Pecoe Holmes in a comedy at the Fox studios.

Leatrice Joy is preparing to go to New Orleans for a visit lasting about 2 weeks.

Dick Jones has finished shooting "Homemade Movies," a new Mack Sennett-Bea Turpin comedy.

Norma Talmadge will be presented in "The Garden of Allah," when she finishes "The Voice from the Minaret."

Roy Del Ruth will direct the next Bevan-June comedy for Mack Sennett, "When Summer Comes."

Sol Polito will photograph "The Bishop of the Ozarks," which Fox is directing at the Fine Arts Studio.

Marion Fairfax has been engaged by Metro to write a story for Billie Dove. It will be "The Girl in the Gilded Cage."

John Bowes will appear in "Quincy Adams Sawyer."

Arlene Pretty will appear in "Page Tom O'Brien."

William Abrahamson has left the local offices of Phil Goldstone Prod. to make an extensive tour in the interests of the Richard Talmadge and Franklin Farnum productions.

Beside supervising a large portion of the scenario department at Universal City, Raymond Schrock finds time to prepare continuity now and then. He wrote the scenario for "Conscience," which Herbert Rawlinson is starring in.

Jack Wagner has joined the Schenck forces at United as general assistant to Lou Anger. He replaces Al Worker, whom Anger transferred to the Buster Keaton unit as assistant director to Eddie Cline.

George Metford will be at Channel Islands the entire month, to make scenes for "Fbb-Tide," a Robert Louis Stevenson story. James Kirkwood, Tia Lee, George Fawcett, Raymond Hatton, Noah Beery and Jacqueline Logan will be seen in it.

Selznick is preparing to start two new productions at the United Studios within the next few days, coincident with the return of Myron Selznick from Los Angeles. George Archainbaud and Victor Heerman will direct.

In the Courts

An attachment for $500 has been granted in the Supreme Court against the property of Ward Lascelse in Los Angeles, in suit of Harry A. Richards for legal service in connection with "The Rip Van Winkle." The complaint alleges that Lascelse had a contract with the W. W. Hodkinson Corp. to produce Richard's play, and agreed to indemnify that company against any claim for infringement of copyright. Richards said a claim was made by W. W. Hodkinson Corp. to retain the infringing play in violation of the agreement of the Joseph Jefferson version, and Lascelse retained him to effect a settlement, as a result of which a sum was paid to Hadley and legal proceedings that might have caused Lascelse a loss of $3000, but has failed to do so. He says that Lascelse has a 60% interest in the gross receipts from the film and the attachment is levied against that.

Daisy C. Danziger has sued David P. Powell, producer of "The Man," for an assigned claim of Jake W. Danziger, owner of the film, "The Corsican Brothers," to recover $20,907 alleged to be due to the defendant for which money was collected from the foreign rights to the film for the past two years.

Supreme Court Justice Donnelly has appointed Robert L. Luce referee to determine whether the bids made for the lease of the Astor Theater when the present lease held by the Astor Theater, Inc., expires Nov. 1, are bona fide or are for the purpose of "jacking up" the present rent of less than $40,000. One of the bidders is the Selznick Company, which offers $75,000. The suit is brought by the present tenant against the Longacre Square Theater Co., to compel the owner to renew the present lease on reasonable terms.

Pension Appropriation Proposed
(Special to THE FILM DAILY)

Washington — Representative Upshaw has proposed a bill providing for $2,000,000 to be given in pensions to those who were incapacitated in the Knickebocker accident last winter and to dependents of those who lost their lives in that Contributionary negligence was charged to Congress in failing to provide district officials with sufficient money for proper building inspection.

Masterpiece's Fall List Ready
(Special to THE FILM DAILY)

Philadelphia—Masterpiece Film Attractions has prepared its fall release list. The company will distribute in Eastern Pennsylvania, Southern New Jersey, New York, and the district officials with sufficient money for proper building inspection.

Masterpiece's Fall List Ready
(Special to THE FILM DAILY)

Philadelphia — Masterpiece Film Attractions has prepared its fall release list. The company will distribute in Eastern Pennsylvania, Southern New Jersey and New York. The list includes a series of reel comedy weekly; one series of one reels weekly, 52 reel West-Cris, 52 two reel Westerns, one novelty reel weekly, and several weekly and special productions, among them "His Nibs" and "Shadows of Conscience."

Go After Rentals
(Continued from Page 1)

"The fact is that living costs will not permit them to accept a reduction and it is to rental costs of film to which, in our opinion, the exhibitors should look for a solution of their much spoken of operating costs.
Fortunately the condition of the Local 366 treasury is such that we are prepared to meet the needs and await developments. The wage scale of the operators took no flights during the war period and since that time we have suffered one 5% curtailment.
This is positively as far as the operators intend to go, and there should be no doubt of this fact in the mind of anyone who attended yesterday's meeting in the Central. If, in the opinion of the exhibitors as stated in THE FILM DAILY, the operator is not a 'skilled' mechanic we are equally determined that he shall not become a 'killed' mechanic. That portion of the exhibitor statement to the effect that operators can be 'fired' in three hours is simply ridiculous. The work is both hard and confining. The idea of the distaste of the work may be gained from the fact that since the first of the year to date we have buried an average of one member each month whose death was directly caused by occupational disease contracted in the booth of local motion picture theaters."

OBITUARY

A certain press agent is just DYING for some work. Send condolences to BOX K-14 FILM DAILY

STUDIO FOR RENT

Most complete in East. Perfect lighting equipment. Modern sets. Extensive props and wardrobe departments.

World Film Corp. 130 W. 46th St. Bryan 9900.

FILMACK PRODUCTION TRAILERS

With and Without Scenes Can Now Be Had For

C A Foot TINTING FREE 24 Hour Service

Without fear of contradiction we maintain that our Trailers are the best of their kind. Make us prove it!

IRVING MACK & CO.

804 S. Wabash,

CHICAGO
And Again Keaton Takes the Honors!

Read what the Conservative New York Times and The Film Daily say of Buster Keaton in "The Cops."

Keaton the Feature

"It would take something a lot better than the feature photoplay at the Rivoli this week, to take the honors of the program away from Buster Keaton's new comedy, 'Cops.'

"You must see the comedy to learn of these things—and laugh. Ever since the early Keystone Age comedies have wound up with a police chase, but how many comic heroes have mixed themselves up with a police parade and then had the entire force after them? There's novelty in multiplication, as you will see at the Rivoli."


Keaton Rings the Bell

"Once more Buster Keaton rings the bell. His latest comedy, 'Cops' is just as funny as 'The Boat' and will bring down the house with laughter. The comedy gags roll out one after another and lead to a side splitting climax in which Buster is chased all over the lot by about 300 cops.

"Never have so many cops been assembled before in a short subject and in no comedy have the devices used to evade capture been so ingenious. And through all this Buster sails quickly and quietly; not once does his serious expression break and not once does he forestall a gag. As the reels unravel the laughs get closer together until at the finish it becomes all one long ripple. Such was the effect, when this comedy was shown to a Broadway audience on a hot, humid night.

"Buster Keaton is irresistible and you can make no mistake if you show him to your audience. His popularity has grown and is on the ascent. He is the chief attraction of many a program and threatens to remain so."

—The Film Daily.

Don't Miss Any of the Buster Keaton Comedies

"The Cops"
"The Boat"
"The Paleface"
"The Playhouse"
"My Wife's Relations"

Presented by Joseph M. Schenck; written and directed by Buster Keaton and Eddie Cline.

First National Attractions

Every Show Is a Good Show When Keaton Heads The Bill!
Steamer Sailings

Sailings of steamers for foreign ports tomorrow with sailing time, hour, time of closing of the mails and destination are:

Olympic for Southampton sails at noon, mails close at 8 A.M. for Europe, Africa and West Asia (Ceylon, British India, South Africa, Madeira and Canaries specially addressed). For New York, mails close at 7 A.M. for Europe, Africa, India and West Asia, North America.

Noordam for Rotterdam sails at noon, mails close at 9 A.M. for Europe, Africa, Asia and West Asia (Ceylon, British India, South Africa, Madeira and Canaries specially addressed). Savoie for the Havre sails at noon, mails close at 9 A.M. for Europe, Africa and West Asia (Ceylon, British India, South Africa, Madeira and Canaries specially addressed).

The lollypop. W. Haiti, Cincinnati, 9 a.m., Buenos Aires, 9 a.m., Bremen, 9 a.m.

A. A. for Trinidad, rides the turret-yet,

Film 8 Buenos Aires, 7:30 A.M., 8 Buenos Aires, 7:30 A.M., 19 Buenos Aires, 7:30 A.M.

B. A. for Fort Wayne, Sweden, Denmark and Finland (specially addressed).


B. A. for Cuba (specially addressed).


B. A. for South America and Cuba (specially addressed).

B. A. for for San Juan sails at noon, mails close at 11 A.M. for South America and Cuba (specially addressed).

B. A. for San Juan sails at noon, mails close at 11 A.M. A. for Porto Rico.

B. A. for Panama and Paraguay (specially addressed).

B. A. for Panama and Paraguay (specially addressed).

B. A. for Panama and Paraguay (specially addressed).

B. A. for Panama and Paraguay (specially addressed). Will Remove Times Sq. Sign

Booth President Miller has decided that when the sign in Times Square expires on July 16, it will not be renewed. At present there is a large display there on behalf of "In the Name of the Law." Part of the proceeds of the commercial showing is being turned over to the Police. Furthermore, Miller has told other sign owners that the sign in Times Square is a sign that has been advertised was Jackie Coogan in "Trouble." Now Fox Service in Canada (Special to THE FILM DAILY)

Toronto — The Fox exploitation service in Canada will shortly be extended outside of Ontario, C. de Gregorio, manager of the publicity for the Canadian company.

Stolzer Succeeds Murphy

San Francisco (Special to THE FILM DAILY)

Irving "Mike" Stolzer has succeeded Edwin F. Murphy as superintendent of the Universal labora-

tory at San Francisco. Stolzer was a staff employee of Murphy on his leaving, after being with the organization for 14 years.

Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

It took David Schaefer, general manager of Rossayas Theatrical Enter-
prises of Brooklyn, at the Manhattan, a new testing ground for publicity idea, which got the money and helped to dispel the hot weather jinx. He selected an idea that was not the indifferent ways of the general ballyhoo men, dressed himself in a very picturesque cos-
tume of an Arabian Sheikh, hired a thoroughbred stallion from a riding academy, and mounted on same he raced at top speed through the lead-
ing streets of Jamaica, and Wood-
haven. Flying banners announced the title, date and name of the the-

treasure chest of stories with which was that Schaefer was arrested for racing and masquerading in the pub-
lic highways, but the judiciary interfered furnished additional publicity.

Los Angeles—A newspaper contest to find the film that had publicity for Goldwyn was that engineer-
ed by J. A. Jackson, studio publicity manager for Goldwyn, with the Ex-
aminer. It was a search of stories, and not trusting the indifferent ways of the general ballyhoo men, dressed himself in a very picturesque costume of an Arabian Sheikh, hired a thoroughbred stallion from a riding academy, and mounted on same he raced at top speed through the lead-
ing streets of Jamaica, and Wood-
haven. Flying banners announced the title, date and name of the the-

treasure chest of stories with which was that Schaefer was arrested for racing and masquerading in the public highways, but the judiciary interfered furnished additional publicity.

Emporia, Kan.—A personal mes-
sage from Norma Talmadge, star of "Smilin’ Through," was given a new angle as the picture played the Strand as the result of a keen exploitation campaign. The fifty word fire from the star to the mayor mentioned the fire truck mark by the Santa Fe Station of which every true Emporian is justly proud and incidentally brought in some word about "Smilin’ Through." The truck was as pleased as a twelve-year old with a lollipop. He got in touch with the local radio broadcasting station and had the message sent out to all Emporia. It was caught at every receiving station and then retransmitted on the air and now Norma Talmadge is in solid.

Dallas, Tex.—There is some feel-
ing pro and con about the Ku Klux Klan here, and manager of the Hope took advantage of the fact to help exploit "One Clear Call." Five large, electrically illuminated advertising automar par-
took in a day and night parade, a trumpet heading the procession. The result was that it was all part of the campaign for the First National production and this town’s city citizenry came to the the-
ater as a result of the paper and now Rich Men’s Wives" is finished.

Jacobs Will Produce

Los Angeles—Arthur H. Jacobs has resigned as general manager of Preferred Pictures, Inc., to enter the production field, took the resignation becoming effective when "Rich Men’s Wives" is finished.

Southern States Gets Westerns

Dallas, Tex.—The Southern States Films, of that city, will handle five 

Full Staff Named

The exploitation staff created Universal for the boosting of "Touhill," which has been certain by Universal and a number of additions made to it. Raymo Cavanagh has been placed in charge with headquarters in New York.

The members of the staff are:

New York, Marc Lachmann; Arthur Charles, W. C. Infaul, Wolf Leventhal; L. Leonard; Bette, Mont, W. L. Fenney, Jack, Howard; Walter J. Schaefer; Cleveland, Lee S. Ferguson; L. k., Morris Frankel; Denver, Al Kedem United States; Golden, W. Roche; K. H., Louis P. Kramer; Los Angeles, D. M. McRae; Milwaukee, Ann McGee.


To Illinois for Lincoln Scenes

(Special to THE FILM DAILY)

Louis W. Rothacker, A. C. Rockett Rockett-Naylor Pictures, Inc., company has decided to build a stage at Springfield, Ill., to take care of those who wish to "The Abraham Lincoln," that cannot photographed in their original settings. The town of New Salem is a result of restoration by the Lincoln League of Petersburg, Ill., and will be completed in time for the Illinois centennial.

The Rockett-Naylor organization has arranged to follow the Lincoln picture with another American historical picture. Which is negotiating to purchase one of the most notable of smaller Hollywood studios which proposes to enlarge and improve.

Exhibitor Wins Sunday Show Fi

(Special to THE FILM DAILY)

Bryant, O,—When a jury render a verdict of not guilty in the trial of J. Stuart Cagney, manager of Temple, at which Sunday picture "The Children of the Old Age," the first second, the trial ended. Whether the trial, there was a defendant, but this time, there was a definite decision, in the face of the witnesses. The defender of the Temple will continue to attend Sabbath entertainment.

Vimy Corporation Established

(Special to THE FILM DAILY)

Pittsburgh—The Vimy Corp. a new addition to the independent change field. In charge will be Harold Gouling.

W. A. FLEMING & CO.

Dependable
Public Accountants and
Bookkeepers

452 Fifth Avenue at 44th St.
Telephone Longacre 9074
Cohen Attacks Hoy
Denounces System—His Committee Confers with Will H. Hays in the Morning
Sydney S. Cohen yesterday attacked the Hoy Reporting Service and recommended M. P. T. O. to its operation. Cohen said his organization was squarely behind Fred G. Nixon-Nirdlinger who brought suit to test the legality of the Philadelphia Film Board of Trade which uses the Hoy system.

Yester-day and hoy Cohen, Nirdlinger, M. E. Comerford, John T. Collins, Ed M. Fay, M. J. O'Toole, John Mannheimer and C. E. Whitehurst of the M. P. T. O. conferred with Will H. Hays, Karl W. Kirchwey and Courtland Smith on uniform contracts. At the meeting, the opposition to Hoy and his service was explained to the M. P. T. O. members and the plan for arbitration as outlined in an adjoining column gone into.

Cohen in attacking Hoy stated: "In view of the developments of the past few weeks involving the suit of Fred G. Nixon-Nirdlinger of Philadelphia against the Film Board of Trade and other agencies using the so-called "Hoy" system the Motion Picture Owners of America are positively opposed to any blacklisting proposition of this character brought about through the efforts of a self-appointed board of judges, who assume to impose their dictum upon the exhibitor without any opportunity of appeal and, as an alternative to obeying their mandates, use the Hoy system, as a deterrent to the illegal practice of forcing a dark house upon the exhibitor by withholding film through improper processes."

"It is undeniable that any such line of conduct could be tolerated in any business which, because of its peculiar character, must have mutuality as one of its fundamental features. The Motion Picture Owners of America are firmly behind Mr. Nirdlinger in his actions. We stand for fair and square business dealings and honest arbitration with both sides properly represented."

No Recognition

Nixon-Nirdlinger Denies Settlement Called for Acknowledgment of Film Board
Fred G. Nixon-Nirdlinger of Philadelphia who filed suit recently against the Film Board of Trade was in town yesterday and attended the conference.

Acuses the Aschers
E. A. Katz Charges Theater Chain Faces Bankruptcy Because of Mismanagement of Funds (Special to THE FILM DAILY)
Chicago—Eugene A. Katz charges mismanagement of asset funds, which, it is alleged, threaten bankruptcy to the chain of theaters operated by Ascher Brothers, Inc., in an affidavit filed in the Superior Court against the Cosmopolitan Securities Co., and Harry Max and Nathan Ascher, co-partners in the theater enterprise.

Katz asserts that he is owner of a one-third interest in the Cosmopolitan theater in Chicago and is a subsidiary of Ascher Brothers, Inc. The affidavit follows the admissions made by Max and Nathan Ascher in a hearing before Master in Chancery Sidney Pollack, in which it is developed that the affairs of the securities Co., and those of Ascher Brothers, Inc., had become so involved that both were on the verge of bankruptcy.

Cohen Forbes is in Town
Colette Forbes who has been playing leads in a number of coast-made films is in New York from the coast. She is at the Algonquin.

Deal Covering Rochester
One of the biggest contracts negotiated this season by the New York Paramount exchange has just been closed with the Regorson Corp. and George Eastman’s new theater in Rochester for the entire 41 Paramount productions covering the first six months of next season.

Margetts and Golding Here
G. A. Margetts, Paramount branch manager at St. John, N. B., has been spending a few days in New York in conference with sales executives at the home office. He was accompanied to New York by Walter H. Golding, manager of E. F. Albee’s Imperial in St. John and one of the best known exhibitors in the Maritime Provinces.

Walsh Resigns
(Special to THE FILM DAILY)
Washington—Congressman Joseph Walsh of Massachusetts, one of the industry’s best friends in Congress resigns this week to become a member of the Massachusetts Superior Court. Walsh introduced the bill which bars the transportation of obscene pictures through the mails and is the father of the film theft bill now in committee in the House.

Dec "About Closed"
First 1 Ional-Goldwyn Contracts Await signatures—All Obstacles Cleared Away
The contracts between First National and Goldwyn will be signed either today or Monday, unless some unexpected obstacle should intervene.

After many weeks of conferences in which lawyers for both companies have played the most prominent part, the contracts are understood to be drawn and ready for the necessary signatures.

A deal of such magnitude involved a long period of discussions. Two factors are said to have held up the deal. The final straightening out of Goldwyn’s interest in the Ascher Bros. chain of theaters and the disposal of Alfred Weiss’ ownership of the New York State exchanges are said to have been knotty problems which retarded the progress of the transaction.

From Chicago last year there came word of the filing of an affidavit by E. A. Katz against the Cosmopolitan Securities Co., and Harry Max and Nathan Ascher, of Ascher Bros., Inc. Katz charges mismanagement of funds. Whether this new twist will have any bearing on the closing of the deal remains to be seen.

Markowitz Buys a Franchise
Markowitz, doing business as California Films, has purchased the franchise in San Francisco, has secured distribution of 12 pictures for sale in the year season by second National.

Worsley Directing C. K. Young
(Special to THE FILM DAILY)
Los Angeles—Wallace Worsley has finished direction of "Brass," and will now direct Clara Kimball Young in "Enter Madame."

Sloman on His Own
(Special to THE FILM DAILY)
Los Angeles—Edward Sloman intends making his own productions. The first will be "Blind Justice," Sloman of late has been directing for J. L. Frothingham.

"Lincoln" Film Ready
Earlier in the week at the National Arts Club, a picture called "The Spirit of Lincoln" was shown as the opening shot in a campaign to raise $1,000,000 for the Lincoln Memorial University at Harrington, Tenn. The film was made by H. E. Hollister of the Pyramid Film Co., Dayton, O., with funds supplied by Frederick Patterson, president of the National Cash Register Co.
Won't Work With Hoy (Continued from Page 1)

The session at which they were present was presided over by Harry G. Koselt, Karl W. Reid, and W. O. S. Reider, both former presidents, during which a number of important matters were discussed. The question of arbitration was taken up in detail and it was decided to proceed with the necessary steps in order to have the arbitration proceed.

There will be a series of Film Boards of Trade in operation in all of the exchanges of the country. The arbitration boards of these various units will be maintained with an equal number of members and exhibiters. Just what the number will be has not been discussed. Settlement can be made in the exchange centers where there will be a regional board of appeal which will sit in New York and which will have an equal representation from distributors and exhibitors.

It is expected, however, that recourse to the board of appeal will be necessary. The belief is held that the local arbitration boards will be sufficient to handle the situations as they develop.

It is further understood that a new organization will be created. The plan as drafted has been submitted to him for his advice to the Hoy. It has been deemed necessary because one of the complaints made against the Hoy service is that it sets up jurisdiction through a self-appointed court without recourse to the regular legal channels.

When the National Association was fully operative and when the Hoy Reporting Service began to expand, the impression was conveyed that the important matters would be handled through the Hoy. That condition is not believed to exist. It is understood that only one major company has actually signed an agreement with Hoy and that so far as the others are concerned, Hoy has its promises and nothing else.

The stand of the distributors apparently means a clear cut victory for Sydney S. Cohen and the M. P. T. O. That organization at the Washington convention voted against the extension of the Hoy idea and has since urged its members not to cooperate with Hoy and its branches in any way. Chicago has voted against Hoy while rumblings from Baltimore and Cleveland yesterday heard New York.

Hoy was in Washington yesterday. At his office in the New York theater building, it was stated no word had been received from any of the national distributors regarding their change of plans in the matter. Hoy is expected back in New York to-day.

Patterson Given a Watch

William C. Patterson was presented with a gold watch by First National when he was in New York this week. He could not take his trip to the coast with the rest of the exhibitors who won in the anniversary week contest and so named another exhibitor in his place.

White In Chicago

(Continued from Page 1)

Week In Chicago

In passing through Chicago, visit Irma Mack, our representative; he will be found at the Hoy office and will always have on hand a file of THE FILM DAILY for your use. Mr. Mack will be glad to help you in any way he can.

Cohen Attacks Hoy

(Continued from Page 1)

Cohen's interference with Will H. Hays on standard contracts. He wrote the following letter and asked it to be turned over to THE FILM DAILY by Sydney S. Cohen. The letter in full follows:

"While an adjournment was made of the injunction proceedings instituted in Cohen's action against Five by Mr. Love and Myself, the action was not dropped but continued and there is good faith of the film companies in not discriminating against my theaters in general and against the Amcasadador theater in particular; that I was not compelled in any manner, shape or form to assume any of the obligations of our predecessors nor any of the contracts arranged or negotiated by them, a large portion of which were invalidated and rushed through after settlement of the property that had taken place and which they were endeavoring to force me to pay.

"I did agree to play one of the pictures previously contracted for with the distinct understanding that the contract was to be made directly with me and that thereby no precedent was established obligating me in any way. There was no recognition of the Film Board of Trade nor the continued service of the Hoy, which I consider a menace to every theater owner and exhibitor in the United States and Canada, and which the Department of Justice must destroy."

Cohen Attacks Hoy

Evans No Longer Committeeman

Sydney S. Cohen in commenting on the stand of the Pennsylvania M. P. T. O. regarding the Hoy Reporting Service stated that John S. Evans who early in July said for that unit that the exhibitors were opposed to Hoy is no longer national committee-man from Eastern Pennsylvania. The special committee headed by Lewen Pizor repudiated Evans' statement and in view of Cohen's statement it would seem that Evans spoke as an individual and not as an official of the Eastern Pennsylvania unit.

Piedmont Oil Company by that Denny Harris of Pittsburgh had been elected national committee-man from Western Pennsylvania. The Eastern committee was temporarily without one.

Buys the Liberty

Atlantic City, N. J.—Abe Zabel, real estate operator, has purchased the Liberty for about $100,000.
Cuts and Flashes

Roy Crawford, vice-president and treasurer of Associated Exhibitors, is at William Early's Camp in Maine.


Sena Owen and Lionel Barrymore will appear in "The Face in the Fog" for Cosmopolitan. Alan Crosland will direct.

Gerhard Wallman, of Swedish Biograph who has been appearing in "The Legend of Sleepy Hollow," has completed work in that film.

Dave Foster enemies have been arrested.

Davies in Des Moines (Special to The Film Daily)

Des Moines, la.—Walter F. Davies is now manager of the Rialto here.

Signs Roberts and Madison (Special to The Film Daily)

Los Angeles—Louis B. Mayer has signed Edith Roberts and Cleo Madison to appear in "The Dangerous Age."

Start Exchange Building (Special to The Film Daily)

Dallas—Work on a five-story, fireproof exchange building has been begun. It will cost $240,000 and is being financed by H. P. Willard and J. O. Davis.

St. Louis Exhibitor Murdered (Special to The Film Daily)

St. Louis—Jacob Sprech of Caseyville, Ill., part owner of the Monroe air dome at Chippewa St. and California Ave., was found murdered a few days ago.

Spoo Plans Apartment Project (Special to The Film Daily)

Chicago—G. K. Spoo, president of Essanay, plans a large apartment project, the first unit, a nine-story building costing $35,000,000, having been designed. Four duplicates will go up later.

May Cut Playing Dates (Special to The Film Daily)

Trenton, N. J.—It is reported that because daylight saving has cut into the business at some of the local houses, several will decide to run only three days each week during the summer.

Sarr Leaves Rochester Theater (Special to The Film Daily)

Rochester, N. Y.—Fred Sarr has resigned as manager of Fay's theater to accept a post in another city. He was given a banquet by the Theatrical Managers' Ass'n and the Rochester M. P. Exhibitors' League last week.

Hahn is Appointed (Special to The Film Daily)

Chicago—John G. Hahn has been appointed assistant general manager of the Rothacker Film Co., and while Watterson R. Rothacker is in Europe during the summer he will be in charge here. The board of directors chose him for the post. Hahn being a member of the board as well as secretary of the Illinois Rothacker Corp. 

Out The First Week In August

A Special Edition that will be of value to the exhibitor every day throughout the coming year — articles by the leading exhibitors of the country — a complete chart of all short stuff released, etc., etc.
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let other fellow know how you cleaned up.

Dallas, Tex.—William W. Hays, manager of the Grand, used a very attractive cut-out for you, which the day was simply called “Mrs. Jones’ Moving Boy Tonight.” He built a miniature stage, placed a cut-out of the mother of the picture in back of his prescussion opening. An old fashioned oil lamp was put in the window, the wick having been replaced by a small electric bulb. White carnations were used to tie the display up with Mothers Day. The cost of the display was only $4. Day or night, the whole job himself, including the lettering. A large turn-out resulted.

San Francisco—At the California, Roth and Saming enlisted the aid of the First National exploitation man in consummating their decision to put all their advertising resources behind a new subject. The big feature of the campaign was a concerted action by which all motorists on the avenue were stopped and told to back out for cops. They were handed a card reading: “If you violate a parking ordinance you are subject to a fine. Cops are nosing you more by seeing Buster Keaton etc.” It was good for a laugh and, used in conjunction with the convention to the International Police, then being held in San Francisco, had ready made co-operation.

Los Angeles—The Kinema in exploiting the title “Fools First,” played up the detective angle. Chief of Police Oaks was invited to a special showing with his entire staff, including all the members of the detective department. The criminologists, locally famous, gave their opinions on the pictures and the technical point of criminology involved in the detection and eventual reformation of the chief character of the story. These were printed in the local paper and formed the basis for extensive discussion by correspondence in the theme of the production. Equally effective were the services of a devil aviator who flew above holiday crowds, dropping 50,000 cards with a message about the Marshall Neilan film. Every hundred card was numbered and was a free admission to the Kinema, having been so advertised. The aviator’s flight was publicized as “Fools’ Stunts for Fools’ First” and the tie-up with the title caught the fancy of the crowd which cheered him to the echo when he made his final descent to safety.

Indianapolis, Ind.—The radio was used to help exploit Jackie Coogan in “Trouble,” at the Circle. A long picture show plug from Hollywood to the Circle had been expedited several days beforehand with the officials of the telephone company. The local radio station, being a station licensed to operate for the proper transmission of the message to the theater patrons. When the moment arrived the audience became a single unit, listening to “Mr. Jack” tell them of his fishing expedition, stated that he had caught an 18-inch bass but that his father had caught more fish, said he had just acquired a new dog and hoped that they all liked his new picture. The stunt had been advertised in advance so that every one in Indianapolis knew of it. That was the essential point of the exploitation. Many of the patrons came claiming that it was only another “dodge,” but when Jackie’s voice actually filtered over the broadcasting station they were agreeably surprised and at the conclusion of his message he applauded him heartily.

The cost was limited to the charge for the long distance telephone call for the special notice was included in the regular advertising done by the theater.

Cleveland, O.—J. L. McCurdy, manager of the Standard, is an opening. On Tuesday, a few weeks ago he read a newspaper account of the attempt of William E. Arliss, to beat the endurance record for piano playing in which the following remark appeared: “If I could only have the movies to watch and keep my mind in the game, I’d win.” Arnold said this as his twenty-fifth hour of continuous playing began.

McCurdy immediately began scouring Cleveland for a projector, rounded up an operator and landed at the store where the pictures were being held, with a print of “Outside the Law,” the only thing he could obtain at that time of night, two Century Comedies and the show he was playing that week at the Standard. He set up shop right in the middle of the city window of the Wurlitzer store and gave Arnold a show of his own. Several hundred interested spectators also enjoyed the performance which lasted from 1 a.m. to 8 a.m. There was a bulletin board in the window reading: “Courtesy of Standard Theater and Universal Film Exchange.”

Arnold broke the former record, 44 hours and 30 minutes by more than twice his, his new mark being 45 hours and 1 minute, and the Standard obtained much publicity meanwhile.

Building in Winnipeg

(Special to THE FILM DAILY)

Winnipeg, Man.—A house seating 1,200 and costing $60,000 is going up at Parkview and Portage Ave.

Secure the Clinton

(Special to THE FILM DAILY)

Clinton, 1a.—Dixon and Stewart have secured the Clinton. For several years, they have run it as manager and treasurer respectively.

Shut During Warm Weather

(Special to THE FILM DAILY)

Beaumont, Tex.—During the summer, the People’s will remain closed.

Oak Cliff House Opens

(Special to THE FILM DAILY)

Oak Cliff, Tex.—The Rosewin, a neighborhood house, has been opened.

New National to Open Soon

(Special to THE FILM DAILY)

Mexico, Tex.—The New National is to open shortly.

Begin Theater in Robstown

(Special to THE FILM DAILY)

Robstown, Tex.—H. H. Elliott has begun building a new theater.

Mishawaka Will Seat 1,200

(Special to THE FILM DAILY)

Mishawaka, Miss.—The Mishawaka is to be erected. It will seat 1,200.

Torgan Managing Lowell Strand

(Special to THE FILM DAILY)

Lowell, Mass.—Samuel Torgan has been appointed manager of the Strand.

Now Own Eureka House

(Special to THE FILM DAILY)

Eureka, S. D.—August D. Harr and J. J. Stock are now the owners of the Idle Hour.

Constructive Work Begun

(Special to THE FILM DAILY)

Lumberton, Miss.—Forney and Walker have started construction work on a new theater.

Closes Down Permanently

(Special to THE FILM DAILY)

Breckenridge, Tex.—Poor business has resulted in the permanent closing of the Alamö.

Lease Priscilla, Lewiston

(Special to THE FILM DAILY)

Lewiston, Me.—A lease on the Priscilla has been secured by C. Russell from Dr. Robert J. Wiseman.

Isis Nears Completion

(Special to THE FILM DAILY)

Warsaw, N. Y.—John Quinlivan, the Ist, is going up rapidly and will be ready to open before long.

Fire Damages Star

(Special to THE FILM DAILY)

Houston, Texas.—A loss of $10,000 was caused by a fire at the Star, the house being partially destroyed.

General Amuse. Co. Plans One

(Special to THE FILM DAILY)

Chicago.—The General Amuse. Co. is to erect a 1,000 seater on Kedz Avenue and Courtraild St.

Buys Interest for New Yorkers

(Special to THE FILM DAILY)

New York.—Messrs. Thomas J. Long of Syracuse, representing New York City men, has purchased the interest in the Capitol owned by Harry Morton.

Opening Date Set for November

(Special to THE FILM DAILY)

Troy, N. Y.—Frank P. Dolan, Edward Murphy and Joseph Murphy theater will be ready to open November. It will seat 2,600 and, is said, will be called the Miss Strand.
A clean-up—do to it! says M.P. News

Carl Laemmle
will present

Dedicated to the Mothers of the World.

HUMAN HEARTS
from Hal Reid's Great Play

Starring HOUSE PETERS
and a BIG SPECIAL CAST including
RUSSELL SIMPSON  MARY PHILBIN  GERTRUDE CLAIRE
EDITH HALLOR  GEO. HACKATHORNE  RAMSEY WALLACE

DIRECTED BY KING BAGGOT

UNIVERSAL-JEWEL

THIS PICTURE WILL BE ADVERTISED IN THE SATURDAY EVENING POST
Oscar Wilde’s
Noted Drama
‘A Woman of No Importance’

A Superb Screen Entertainment—Rich in Sentiment, Heart-Interest and Pathos—A Powerful Wilde Story, Faultlessly Told.
Features Reviewed

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Thomas Meighan in
IF YOU BELIEVE IT, IT'S SO
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IN THE NAME OF THE LAW
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“Pardoning the bad is injuring the good.” —Benjamin Franklin.

News of the Week in Headlines

Monday
Metro to sell Fall product on single picture basis only.
“Freedom of the screen” clause may be inserted in Missouri state constitution.

Tuesday
Harold B. Franklin elected president of Black's New England Theaters, Inc.
Alfred S. Black assumes presidency of Ice Poles, Inc., an ice cream company.
Silent Drama Syndicate announces new color process. Claims elimination of all fringing.

Wednesday
Hodkinson to distribute "Fun from the Press," made by Literary Digest. Company dickering for "Salome."
Civic associations rounding out committee to work with Will H. Hays.
University of Chicago announces new talking film invention.

Thursday
Fred G. Nixon-Nirdlinger's suit against the Philadelphia Board of Trade ends. Settlement made out of court.
William Fox renews lease on Lyric and takes over 44th St. Number of specials to be shown there.
M. P. Machine Operators' Union won't stand for 10% wage cut asked by T. O. C. C. Latter claims reduction is necessary.
W. A. Bach resigns as general manager of Famous-Lasky Film Service, Ltd., of Canada and is succeeded by Gerald C. Akers.
Hodkinson denies any deal on "Salome."

Friday
Operators advise T. O. C. C. to reduce overhead through rental cuts, not through operators' wages.
Pennsylvania M. P. T. O. denies any opposition to Hoy there as reported in statement by John S. Evans.
F. B. O. to film "Uncle Tom's Cabin." Old version now circulating in New England.
Metro sued over use of title "Hate." Fairmount released one in 1917.

Saturday
Hays' organization virtually adopts arbitration plan, not based on Hoy Reporting Service idea.
Goldwyn-First National deal near consummation.
A Human Story, a Fine Production, and Excellent Acting

"HUMAN HEARTS"
Jewel-Universal

DIRECTOR ......................... King Baggot
AUTHOR ............................ Hal Reid
SCENARIO BY ...................... Lucien Hubbard
CAMERAMAN ...................... Victor Milner and Otto Dyar
AS A WHOLE.............. Heart interest drama that scores successful entertainment and should prove good box office attraction

STORY........... Wholesome and interesting; moves along in splendid succession of events and never drags.

DIRECTION ...... Gets the spectator's interest at the start and never loses it; very good all the way through

PHOTOGRAPHY .................... Excellent
LIGHTINGS ........................ Excellent
PLAYERS......... House Peters gives another of his very worth while performances; an exceptionally fine cast including Russell Simpson, Gertrude Claire, George Hackathorne, Edith Hallor and others

EXTERIORS ................. Very pretty
INTERIORS ......................... Good
DETAIL .......................... Good
CHARACTER OF STORY ...... Son of countryman marries city girl against father's wishes and later serves a prison term for the murder of his father whom he believes his wife murdered

LENGTH OF PRODUCTION ............. 6,350 feet

There have been a number of pictures similar in theme to "Human Hearts" but in this instance the production is not going to suffer because of being like so many others. It is just strong enough and different to hold its own and satisfy the desires of those who like wholesome dramatic entertainment.

The story is by Hal Reid and has served as a popular stage play in the past. It provides an entirely suitable and worth while vehicle for the screen and with the fully satisfying production accorded it by King Baggot, has every chance of being a real box office number, the feature of greatest importance to the exhibitor. The atmosphere of the small town with its typical townsmen and associate characteristics is remarkably well represented, not only generally, but in numerous individual touches that really stand out prominently. There is the blacksmith shop, the typical town cronies and events in the life of the village such as the annual picnic with its greased pig contest. These are only a few of the touches that makes the picture seem to live, gives it an atmosphere of realism.

The situations are not what you would probably call strictly original but they have been skilfully handled and so well acted that they become distinctive. The director leads up to the dramatic climaxes with a surety and increasing interest without forcing it and throughout he touches it off with a mother love that is obvious though never dominating. Lastly, he has assembled a cast that is capable and well suited to the most unimportant member.

House Peters' performance in "Human Hearts" is worthy of stellar prominence. His playing is careful and yet natural and he seems to have an unfailing ability to make himself fit in with surroundings. He'll gain more admirers with this. Gertrude Claire, as the mother, gives the next most impressive performance while Edith Hallor, George Hackathorne and Russell Simpson are equally capable and dependable.

Story: Logan, a farmer, cuts off his son, Tom, when the latter marries what his father calls a scheming city woman, Barbara Kay. Tom and Barbara are happy with their babe until the wife begins to long for the city. An old admirer kills Tom's father when he interferes with an elopement plan. Tom, thinking Barbara committed the murder, assumes the guilt and goes to jail. Barbara joins her lover but finally confesses. Tom is released and they go back home to Tom's mother.

A Good Entertainment But It's Up To You To Put It Over

Box Office Analysis for the Exhibitor

You know pretty well by now how your folks take to heart interest stories such as that contained in "Human Hearts," and just about what the picture can do for you. Where they like clean, wholesome dramatic entertainment you should be able to make a profitable return through the exhibiting of this feature. It will bear any promises you care to make for it in the way of good production, fine acting, and a worth while story.

It would probably interest the "fan" crowd to know that the author is the father of Wallace Reid. Play up House Peters' name and tell them not to miss his performance in "Human Hearts." It is worth the price of admission. The title is a good one and will go well with catchlines and whatever exploitation you can give it. A trailer will arouse their interest and stills in the lobby will be enough to let them know the picture is good to look at.
Very Pleaseing Spanish Atmosphere Gives It Fine Pictorial Appeal

"THE SPANISH JADE"
Paramount

DIRECTOR .................. John S. Robertson
AUTHORS ................ Louis Joseph Vance, the play;
Maurice Hewlett, the novel
SCENARIO BY .................. Josephine Lovett
CAMERAMAN .................. Roy Overbaugh
AS A WHOLE......Plenty of pleasing atmosphere
in real Spanish backgrounds makes it splendid
offering pictorially

STORY.......Rather interesting dramatic romance
but too long drawn out and suffers from un-
necessary detail

DIRECTION.......Very good for the most part al-
though he uses too much footage in telling story
in round-about fashion

PHOTOGRAPHY .................. Excellent
LIGHTINGS .................. Good

PLAYERS......Well suited cast including Evelyn
Brent, David Powell, Marc MacDermott,
Charles de Rochefort, Harry Ham, and others;
all do good work

EXTERIORS .................. Very attractive
INTERIORS .................. All right
DETAIL........Suffices; too many sub-titles

CHARACTER OF STORY......Spanish senorita
sold by step-father to no-account son of noble-
man, kills him but is saved by her lover

LENGTH OF PRODUCTION........5,111 feet

Director John S. Robertson has provided such a splen-
did production for "The Spanish Jade," from the play by
Louis Joseph Vance and the novel by Maurice Hew-
lett, that it is unfortunate he did not have better story
material to work with. It is a fairly interesting drama-
tic romance that is sufficiently original and strong in
situations at first but when the story is about half told,
it drifts into an uninteresting and unconvincing vend-
etta theme that drags it to a more or less monotonous

Will Satisfy Unless They Object to Dragging of Story Toward Close

Box Office Analysis for the Exhibitor

Delightful Spanish atmosphere and locations that
give it a first rate pictorial appeal are your best talking
points in connection with "The Spanish Jade." Be
sure to let them know that Director Robertson took
his company abroad to make the picture. It should
interest them to know that the film was made in the
country where the story is supposed to take place.

David Powell's name is well enough known to war-
rant using and if you number any of his admirers
among your patrons, tell them they will like him as Gil
Perez, a Spanish wanderer, who was in love with a girl
but did not know she loved him. Catchlines will give
a good idea of the story and the title is sufficiently at-
ttractive to boost. Your only objectors are likely to be
those who want snappy, fast action stories and pic-
tures with little drama or romance. You can safely
make promises for the production and play up picto-
rial values.
In May and June, 1,000 theatres bought this fast-moving, powerful production and this fine combination of skilled director, great cast and resultant good entertainment is drawing heavy patronage into theatres everywhere.

With such a title as your audience-magnet there are instant values for you in

### The Marion Fairfax Production

### The LYING TRUTH

With an all-star cast including

NOAH BEERY - MARJORIE DAW - PAT O’MALLEY - TULLY MARSHALL

Written and directed by MARION FAIRFAX

Johnston’s Motion Picture News praised it for box-office power and human interest. Moving Picture World rated it as sure-fire entertainment. Harrison says it has good audience values and that all kinds of audiences will like it.

Film Daily says, "You will certainly do business with this one;" Exhibitors Trade Review says, "Nobody can fail to like it" and Exhibitors Herald says, "Marion Fairfax left out nothing that audiences like on the screen."
See the critic's review in The Film Daily, dated July 9th, which says: "JAN OF THE BIG SNOWS" is a good bit different from most of Curwood's stories and contains no wasted footage on unessential details. You can be certain of pleasing audiences with 'JAN.'

James Oliver Curwood's
Drama of the Hudson Bay Country

JAN OF THE BIG SNOWS
Directed by Charles M. Seay

There's a strong, elemental force in this human Curwood story of a woman—the only woman at a fur traders' post—protected by the code of the Far North against a designing agent from civilization. It is a story of honor, love and loyalty.

The other trade journal critics have been just as vigorous in their approval. "A picture that will please nine out of every ten picture fans," says Motion Picture News. "It will satisfy all who like strong outdoor subjects; among Curwood's best," says Exhibitors Herald.
Star Has Dual Role in Unconvincing Production

Clara Kimball Young in
"THE WORLDLY MADONNA"
Equity—State Rights
DIRECTOR .................. Harry Garson
AUTHOR ..................... Sada Cowan
SCENARIO BY .............. Sada Cowan
CAMERAMAN ................ Arthur Edeson
AS A WHOLE.......... Unconvincing drama saved by
good work on part of star. Well directed and
staged
STORY......... Does not ring true. Situations forced
and overdone
DIRECTION...... Good. Allows star full freedom
but fails to gain very much sympathy for her
PHOTOGRAPHY .................. Good
LIGHTINGS ...................... Good
STAR.... Carries entire production by playing dual
role. Does good work but is hampered by
questionable story
SUPPORT.... Includes William P. Carleton, Richard
Tucker and George Hackathorne
EXTERIORS ..................... Fair
INTERIORS ..................... Good
DETAIL ......................... Satisfactory
CHARACTER OF STORY....... Nun takes sister’s
place and goes to jail for her. Contrast of
cabaret and convent life
LENGTH OF PRODUCTION ......... 5,600 feet
"The Worldly Madonna" has lots of good acting,
strong drama, contrast and all the other elements
that go to make an appealing production, but
the story fails to convince and the star gains little
sympathy for herself.

Clara Kimball Young plays a dual role. In the
first part of the production she takes the part of
a cabaret dancer and drug fiend. Then to avoid
imprisonment she changes places with her sister, a nun.
When the man, whom she thought she killed, recovers
she leaves the convent and allows her sister to return
to the veil. Such a character as this can gain very little sympathy from an average audience.
The character of the self sacrificing nun, who is the
real heroine is also a little unconvincing. It is question-
able whether a nun would impersonate her sister so
far as to appear in cabaret for her. This is stretching
it a bit too far. In the end of the story the guilty
sister repents and marries her lover, but there is noth-
ing to show that she freed herself of the drug habit.

Two shootings occur in the opening scenes and
you are led to believe that both men are killed. The
situations that follow depend upon this, but in the
end you find that both men have recovered and because
of this none is guilty. Another weak point in the
story is the amount of deception employed. The girl
pretends that she is a nun while her sister, the real
nun, deceives all into believing that she is the dancer.
The hero believes that the nun is his sweetheart and
so does the villain.

The good work that the star does in this complicated
dual role is entirely overshadowed by the weakness
in the story. Director Garson has done as well as
could be expected with this material. He has allowed
the star a good deal of play, but has failed to place
her in a sympathetic light. The photography and
supporting cast are good.

Story: Lucy, a dancer, shoots her lover in a quarrel
and escapes to the convent where her sister is a nun.
Here she changes clothes with her sister Janet and
plays the part of a nun while Janet returns to town
and goes to prison for the shooting. The nun re-
covers and Lucy is welcomed back to the cabaret
where she is forced to sing. Then both appear to
save the lover; and all is explained.

The Star’s Name Is Your Best Drawing Card

Box Office Analysis for the Exhibitor

It all depends upon how well Clara Kimball Young
stands with your patrons. If she is popular in your
vicinity then you can safely run this one. Her ad-
mirers will be glad to see her regardless of the story.
You can safely promise some good acting but do not
say very much about the story or they may be dis-
appointed.

Mention the cabaret scenes and the convent shots
but it might be well to cut out the scenes showing the
star smoking in the convent. They are likely to
offend those of Catholic faith. Mention some of the
star’s former releases if you have played them and
use the posters and stills. The use of a trailer and
slides may help attract.
Good Acting and Gold Rush Story Make Satisfying Entertainment

Jane Novak in
"BELLE OF ALASKA"
American Releasing Corp.

DIRECTOR .................. Chester Bennett
AUTHOR..............J. Grubb Alexander and Harvey Gates
SCENARIO BY ................. Not credited
CAMERAMAN .................. Jack MacKenzie
AS A WHOLE......Satisfying entertainment, built around Klondike days. Many situations, cli-

dmaxes and changes
STORY......Biographical and a bit rambling but
holds the attention
DIRECTION......Some good effects but a little un-
even
PHOTOGRAPHY .................. Good
LIGHTINGS ........................ Pair
STAR.......Pleasing and does good work throughout
SUPPORT.......Adequate. Includes Noah Beery
and J. Frank Glendon
EXTERIORS .................... Suffice
INTERIORS ..................... O. K.
DETAIL ......................... Fair
CHARACTER OF STORY......Young wife sepa-
rated from husband in gold rush. Falls victim
of circumstances but defends herself by taking
the identity of a dead companion
LENGTH OF PRODUCTION.......5,000 feet

The "Belle of Alaska" is a satisfying entertainment
dealing with the gold rush in Alaska. The scenes
are laid in Seattle and Nome in about the year 1899.
The story deals mainly with the adventures and ex-
periences of a deserted farmer's wife who attempts to
join her husband in Alaska. This role is taken by
Jane Novak who does some nice bits of acting and
carries the burden of the production.

Director Bennett has achieved some good effects
and helped intensify the drama in its many situations.
In some places he has allowed a little overacting and
has given too much importance to minor details. As
a whole he has obtained an interesting and entertaining
offering built with familiar material.

The story is a little rambling and events seem to
"just happen" as they do in real life. There is little
foreshadowing and no accumulation but it holds the at-
tention just the same and deals with a picturesque and
dramatic period of American life.

There is but one episode in the entire production
that might raise a question in the minds of the audi-
ence. This is after the girl shoots the bully in self-
defense and becomes a fugitive from justice. There
seems to be no need for her to run away from such
kind of law breaking, yet much of the story depends
upon this unconvincing point.

In the cast J. Frank Glendon and Noah Beery sup-
port the star with some good work to their credit.
Florence Carpenter and Leslie Bates add a needed
contrast of strong and well done character parts.

Story: A farmer and his wife, Ruth, sell their home
and set out for Alaska. They are separated in Seattle
where Ruth gets a job in a lunch room. She shoots a
man in self defence and flees to Alaska. The ship is
wrecked before it reaches its destination but Ruth is
rescued by a passing steamer. She takes advantage
of the disaster to assume the identity of her companion
who was known as "Chicago Belle" and who was on
her way to a dance hall in Nome. Ruth gives birth
to a baby and avoids the dance hall until one of the
rich miners wagers that he will make her dance. He
turns out to be her lost husband but money and life in
Alaska has worked a decided change in him. The
former owner of the Seattle lunch room arrives, and
fights the evil husband and wins the girl.

Use the Star's Name and Play Up the Alaska Theme

Box Office Analysis for the Exhibitor

Mention Jane Novak in your advertisements for she
has many admirers and a steadily increasing following.
Also play up the Alaska idea in the story for this
period of American life is romantic and always attrac-
tive. You can promise some good acting and
plenty of dramatic situations.

Give them an idea of what the story is about and tell
them that it is a chapter of a girl's life during the gold
rush. Shovels, picks and money bags hung about the
lobby will attract attention and lend atmosphere to
the offering. Stills of some of the climax scenes and
a trailer run a week before will also help attract. A
catchline might read: "The Belle of Alaska was not
the kind of a girl that they thought she would be be-
fore she arrived."
"Good Production But Story Is Not Easy to Follow"

Betty Compson in
"ALWAYS THE WOMAN"

Goldwyn

DIRECTOR .................. Arthur Rosson
AUTHOR .................... Perley Poore Sheehan
SCENARIO BY ............... Perley Poore Sheehan
CAMERAMAN .................... Ernest Palmer

As a Whole ....... May satisfy those who can understand it but it is much too incomprehensible for the average audience.

Story ......... A weird and fantastic concoction of situations, scenery and time; too complicated in its romance.

Direction ....... Varies; good as far as production is concerned but hasn't maintained a proper comprehension.

Photography ............. Usually very good

Lightings ................. Good

Star ............... Does very good work at times

Support ........ Doris Pawn, Macey Harlam and Emory Johnson strive to make you believe in them.

Exteriors .............. All right

Interiors ............... Suitable

Detail ................. Fair

Character of Story ....... Egyptian mystic leads American dancer to desert claiming she is reincarnated spirit of ancient queen and that a treasure awaits her in a secret tomb in the desert.

Length of Production ....... 5,450 feet

It is possible that Betty Compson’s personally produced production “Always the Woman” will satisfy those who like unusual settings, fantastic atmosphere and reincarnation themes, but they will have to accept all this without getting a very definite idea of their relation to each other because the offering is generally quite incomprehensible. The story is not sufficiently well put together for the spectator to grasp it readily and clearly. He can get a fair idea of what it is all about but not enough to satisfy him if he wants to sit back and thoroughly enjoy it.

Arthur Rosson has provided a fairly spectacular production and there are numerous attractive settings that are excellently lighted and splendidly photographed. Those representing the interior of the temple are interesting and some pretty desert locations with a few beautiful night shots are the best of the exteriors. It would seem that the director has given too much attention to artistic detail and not enough to story development. One reason for the story’s failure to be clear is the lack of a definite premise at the start. The characters are introduced, one after the other, without enough explanation as to their relations in the play. Those who have no trouble in placing the characters right off will not find it difficult to follow the rest of the story, but if they miss out at the start, the remainder of the picture is bound to be a bit vague.

The Egyptian sequence in the latter reels bears a resemblance to the recent Sheik pictures and contains a certain amount of audience appeal that can undoubtedly be relied upon to please them. Betty Compson gives a good performance and in the scenes where the Egyptian mystic tries to persuade her into believing that she is a reincarnated spirit of his ancient queen, she offers some good humorous touches and the subtitles bring a few laughs. Emory Johnson is suitable as the hero while Macey Harlam glories in the role of the Egyptian statesman.

Story: Celia Thaxter, a dancer en route to the Orient, is told by a mystic on board the ship that she is the reincarnated spirit of an ancient Egyptian queen and that a great treasure, hidden in the desert, awaits her coming. Khalim Pasha, an Egyptian statesman, also on board, desires the dancer and plans to win her through his lackey, Stanhope, who proposes to Celia. Meantime Celia has fallen in love with Boone, an American, whose wife is in love with Pasha. How Pasha’s plans are spoiled and Celia marries Boone, remains to be told.

Star’s Name and Desert Atmosphere Can Be Played Up

Box Office Analysis for the Exhibitor

Exhibitors will have to decide for themselves whether or not they can show “Always the Woman” and satisfy their patrons because it depends upon just what your particular clientele wants. If they like romance and don’t mind it being fairly improbable, they will accept the Betty Compson feature. Or if you happen to know they are interested in the theory of reincarnation you can undoubtedly bring them in by playing up this angle of the story.

Where the star is a favorite it may go very well. If you have played any recent Sheik pictures and did good business, it might be well to let them know there is desert atmosphere in this. Stills should bear you out and use pictures of the Egyptian characters. Catchlines relative to the chorus girl who was once Egypt’s queen might attract attention.
Hailed as amazing and a genuine surprise, it absolutely took New York by storm at the Capitol the week of June 11th.

Revillon Freres

presents

Nanook of the North

A Story of Life and Love in the Actual Arctic

Produced by Robert J. Flaherty, F.R.G.S.

"Beside this film the usual photoplay, the so-called 'dramatic work' of the screen, becomes as thin and blank as the celluloid on which it is printed."

New York Times
Nanook of the North

A whirlwind of applause at every performance at The Capitol: positive enthusiasm from the New York papers!

"Beside this film the usual photoplay...becomes as thin and blank as the celluloid on which it is printed...It is real...Its people not acting but living...Nanook is a genuine hero, one who is watched with alert interest and suspense and far-reaching imagination...There is body as well as dramatic vitality to Nanook's story...It is far more interesting, far more compelling purely as entertainment than any except the rare exceptions among photoplays. No matter how intelligent a spectator may be...he can enjoy 'Nanook of the North.'"—N. Y. Times, June 12, 1922.

"There is a powerful thematic feeling running through the picture, ending with inspired appropriateness with scenes of dogs howling in the bleak wilderness as the storm comes on, then dropping off to sleep too tired to do anything but freeze...Fascinating."—N. Y. Herald, June 12, 1922.

"Far more interesting than most of the features we have seen lately."—N. Y. Tribune, June 12, 1922.

"'Nanook of the North' at the Capitol is a surprise picture.... The surprise comes in the amazing beauty and dramatic texture of this simple story....It's wonderful!"—N. Y. World, June 12, 1922.

"Talk about atmosphere in photodrama! There is more atmosphere to the cubic centimeter around 'Nanook of the North' than was ever compressed into the same space in the previous history of the screen! Far and away the best thing of the kind that has been done....Nanook is a real superman....The picture generates more thrills than a serial, provokes more genuine mirth than a slapstick comedy....From introduction to finale, 'Nanook of the North' is there!"—N. Y. American, June 12, 1922.

For the first time in the history of the New York Capitol the Monday's receipts exceeded Sunday's!
One More Northwest Mounted to Add to the List

Charles Jones in
"TROOPER O'NEILL"

Fox

DIRECTOR ........ C. R. Wallace and Scott Dunlap
AUTHOR ................ George Goodchild
SCENARIO BY .......... William K. Howard
CAMERAMAN ............. Lucien Andriot

AS A WHOLE—Conventional Northwest Mounted picture that contains fair action but nothing that is new

STORY.......The same old situation involving love and duty; has one or two slight surprise twists

DIRECTION ......... Adequate but couldn't do very much with trite material; production is suitable

PHOTOGRAPHY .................. Good
LIGHTINGS ......................... All right
STAR.............Well suited and will please admirers
SUPPORT.....Beatrice Burnham a pleasing heroine; nearly everyone overacts at times

EXTERIORS ....................... Pretty
INTERIORS ........................ Appropriate
DETAIL .................. Fair
CHARACTER OF STORY.......Mounted officer, in love with girl he is forced to arrest, finally learns she is not guilty of the murder

LENGTH OF PRODUCTION ...... 4,862 feet

The only difference between the latest Northwest Mounted picture, "Trooper O'Neill," and most of the others, is the absence of snow. It happens to be summer in the North during the action of this story but everything else runs true to the formula, making Charles Jones' latest release only an average entertainment because it is so very familiar and contains such trite situations.

The Mounted Police offer is certainly working overtime on the screen of late, and the disappointing feature of it is that no one seems to get a new angle on it. It is the same old struggle between love and duty.

Hero falls in love with a girl whom he believes is guilty of murder and he must sacrifice love for duty by arresting her. But that isn't all. There has to be a happy ending, and a deathbed confession clears the girl's name once more.

There are one or two good bits of action, one at the start when the hero-officer battles with his victim on the precipice and continues the fight when they fall into the rapids below, and then again when he plans to trap another murderer by a ruse. On the other hand the picture does not offer as much excitement as the usual run of Charles Jones' western features.

The directors have probably done as well as they could with the story and it will prove thoroughly pleasing except in theaters where they have already had their share of similar stories. One very faulty bit of detail that the directors have overlooked entirely in the costuming of players. From all appearances it is summer in the Northwoods. The heroine wears summer frocks and in one scene picks up a bouquet, but throughout the entire picture the men wear fur or knitted caps and heavy jackets.

Jones does his usual good work and Beatrice Burnham is a pleasing leading lady who photographs very well. The supporting cast is adequate but most of them overact. They are Francis McDonald, Claude Payton, Sidney Jordan, Jack Rollins and Karl Formis.

Story: Trooper O'Neil is sent to bring in the murderer of Jacob Dell. He goes to the Saskatchewann country and poses as a trapper, meets Marie and falls in love with her. O'Neil has reason to believe that her brother, Paul, or Pierre, a suitor of Marie's sister Celeste, who died because Dell had refused to marry her, killed Dell for revenge. O'Neil reasons, from marks of shots fired, that the slayer bears a wound in his right side. O'Neil is forced to accuse Marie but Pierre's dying confession clears her name and the two are happy.

Will Do Unless Your Folks Are Tired of a Too Often Repeated Theme

Box Office Analysis for the Exhibitor

It is possible that you can satisfy your folks with Charles Jones' latest feature, but only in case you have not played many of the recent Northwest Mounted pictures. There have been so many of them that your folks are bound to tire of so much of the same thing. If the star has a loyal following you won't have to worry because they will likely be pleased with "Trooper O'Neil."

The line "a tale of love and duty in the Northwest," will be all you need to let them know what to expect, and of course the title readily suggests a story of the Canadian Royal Mounted Police. Display some stills in the lobby showing Jones with his new leading lady and tell them they will like the romance contained in "Trooper O'Neil."
Will Satisfy If They Like Regeneration Themes or the Star

Box Office Analysis for the Exhibitor

Crook stories and regeneration themes always seem to find an audience so you can probably satisfy your folks with “If You Believe It, It’s So,” Thomas Meighan’s latest release. You can tell them it is both amusing and dramatic and so reach them all. Those who want to be amused will be satisfied with the comedy it contains, and those who prefer something more serious should be pleased with the regeneration sequence.

Play up the star’s name and you can use the names of several in the cast such as Pauline Starke and Charles Ogle, as well as Joseph Dowling, who will be remembered as having appeared with Meighan in “The Miracle Man.” Your usual line of exploitation should be adequate for this offering. You will only have to mention the star’s name to bring his admirers in.
Heart Interest and Mother Love Make For Good Audience Appeal

"IN THE NAME OF THE LAW"
Film Booking Offices of America

DIRECTOR ...................... Emory Johnson
AUTHOR ....................... Emilie Johnson
SCENARIO BY ................ Emilie Johnson
CAMERAMAN .................. Ross Fisher

AS A WHOLE.......Heart interest story with mother
love angle offers satisfying entertainment

STORY.......Contains audience appeal and will reach
a good majority who will be pleased with it

DIRECTION.......Supplies an appropriate atmos-
phere and adequate production; occasionally
stresses detail too much

PHOTOGRAPHY .................. All right
LIGHTINGS ..................... Average
PLAYERS ...... A suitable and capable cast includ-
ing Ralph Lewis in the principal role with Claire
McDowell, Ella Hall, Johnnie Walker and
Emory Johnson all doing good work

EXTERIORS ................. Not many
INTERIORS ................. Fair
DETAIL ....................... Sufficient

CHARACTER OF STORY.......Police officer shoots
his own son in performance of duty; another
son, a lawyer, proves his brother's innocence

LENGTH OF PRODUCTION .......... 6,217 feet

"In the Name of the Law" tells a satisfying heart
interest story that touches on the mother love theme
in its depiction of the conflict between love and duty
as found in the life of an officer of the law. Those
who favor this particular type of screen offering
will be adequately pleased with the Emory Johnson
production inasmuch as it blends the elements that
make for human interest appeal, in a satisfying man-
er without becoming too tense or dragging too harshly
upon the heart strings. It gains a proper sympathy
without being gushy or making a strikingly obvious
play for sympathy.

As a whole, the material contains a main situation
that, while not entirely original, offers the picture goer
something that is not used frequently and at the same
time pertains to every day life. It brings him the
ever appealing love of a mother for her child and shows
the extremes to which she will go to protect her own.
Then there is a touch of brother love in the character
of the hero who assumes the guilt of a theft which he
believes was committed by his sister, who, in turn, he
thought was stealing to save another brother.

Johnson, for the most part, tells his story in an un-
minced fashion and production values generally are
up to standard. Some of the interiors are a bit off,
particularly those representing the rooms of the police-
man's cottage. At times, detail also is a bit stressed
through too many close-ups and shots that are held
longer than they should be. The director handles the
sequence in which the officer shoots his son, capably
and the trial scene is well handled. He has selected
a good company to fill the various roles.

Ralph Lewis, a dependable performer, is the police
officer; Johnnie Walker is a well suited hero and Ella
Hall is satisfying as the heroine. Claire McDowell
makes a sympathetic and understanding mother. Juve-
nile players in the short prologue also do good work.

Story: Mrs. O'Hara strives to give her eldest son,
Harry, an education while her husband, Patrick, an
officer of the law, works to pay for their little home.
Harry is accused of a theft he did not commit and his
mother draws the money from her husband’s savings
to aid her son. Mary, an adopted daughter, also seeks
to obtain the money as a loan from her employer. How
Mary and Johnny, another brother, become involved
in the robbery of the bank, and Harry, who has cleared
himself, wins his brother's acquittal, is told in the re-
mainder of the picture.

Will Go Very Well Where They Like Sentimental Subjects

Box Office Analysis for the Exhibitor

It is quite likely that "In the Name of the Law"
will prove a first rate box office attraction. It has a
good title and a theme with a more or less general
appeal, both of which can be effectively exploited. A
proper exploitation, on the whole, will have consider-
able to do with putting the film over. It offers plenty
of possibilities that will put it over for you if you take
advantage of them.

The cooperation of your local police force would be
one sure means of advertising it and one of the best
boosters you could ask for. Johnnie Walker and Ella
Hall should be known to your patrons and if your folks
saw Ralph Lewis in "The Conquering Power," as the
miser, it isn't likely they have forgotten his good work.
Post the title of the picture widely and well in advance
of the showing. Promise heart interest and a good
mother love theme.
Open Market

BETTY BLYTHE

in

"HOW WOMEN LOVE"

Your New Star in Your First Big Hit of the New Season—
If you move fast enough!

B. B. PRODUCTIONS, Inc.
JAMES A. GAUSMAN, Sales Manager
15 West 44th Street, New York City
Some Short Reels

"Perils of the Yukon"—Universal

Type of production..................................15 chapter serial

Alaska during the gold rush days is the setting for Universal's latest chapter play. The opening episode contains some historical shots which are interesting in themselves, but have little or nothing to do with the general theme of the story. For the sum of $7,200,000 Alaska was bought from Russia in 1867. The American flag was first raised on this territory in the town of Sitka which at that time was nothing but a Russian settlement. It is here that the daughter of a Russian trader falls in love with the American hero. Intrigue follows which results in the lovers being separated on the eve of their wedding. The girl is later forced to marry a Russian adventurer while the young man returns to San Francisco. Thirty years later the son of the man who goes to Alaska and falls in love with the daughter of his father's sweetheart. The Alaskan Indians provide a good deal of the action by capturing the hero and building a fire in which to roast him. He is saved by the daughter of the chief and to prevent recapture he is forced to dive off a large cliff. The story calls for snow scenes, dog sleds and the romantic life of Alaska in the gold days. A gold claim and scheming bad men help out the plot. Laura La Plante and William Desmond take the leading roles and accomplish some good serial work. The production was directed by Perry Vekroff and Jay Marchant from a story by George Morgan. The photography is good and is credited to William Lynch.

Like most serials the story is very disjointed and jumps from one situation to another, the object being to get as much action as possible. Many plots are introduced and discarded as soon as their action is exhausted. The serial as a whole is up to Universal's standard and former productions should be your guide. The snow scenes are cool to look at during the hot weather and can be used in exploitation. Also use the name of the star, William Desmond, and mention Laura La Plante.

"The Fable of Brewing Trouble"—Aesop's Fables—Pathe

Type of production...............................1 reel animated cartoon

The cat and the mouse have a little tussle in the first part of the cartoon. The mouse is too quick for the cat and hides in the farmer's still. The cat also gets a taste of the home brew with the result that all are happy. Then the farmer tries the stuff on his animals and the results are comical. The animation of this number of Aesop's Fables is well up to the standard of the series and will bring the usual number of laughs when shown.

"The Yellow Face"—Sherlock Holmes—Educational

Type of production...............................2 reel drama

"The Yellow Face" is another of the Sherlock Holmes mystery dramas. The story holds the attention to the very end. As usual the acting is good and the production as a whole entertaining. No time is lost in getting under way. A certain Mr. Munro calls upon Holmes and engages his help in solving the mystery which is closely connected with his wife and her relation to the house opposite. A yellow face appears in the window. In the end the yellow face is discovered to be a mask worn by a child who is the son of the woman by her first marriage. Fearing that her second husband would dislike her if he knew that she had had a child, she managed to keep his identity a secret. All ends well. The mask was used to hide the child. This number is well up to the standard of the series and will hold the attention of almost any audience.

"Apartment Wanted"—Century—Universal

Type of production...............................2 reel comedy

Lee Moran is the chief fun maker in this latest Century offering. The comedy business centers around the difficulties that a family man has in securing an apartment. Lee manages to find plenty of apartments but none would take children. At last he gets a janitor's job so that he can make some of the tenants move. He tries to frighten them out with a mouse but his wife does not like the apartment. He then creates a lot of smoke and calls "fire." This brings them a good sized apartment but also lands them all in jail. The jail is fitted up with the latest improvements and they are just about beginning to enjoy their home when the horrid jailor appears and informs them that their time is up and they will have to get out. Most of the comedy business has been done before in exactly the same manner. The gags have been done so often that they have almost lost their laugh. As a whole this number of the Century Comedies is but a mild entertainment.

"The Story of the Magnet"—Urban Popular Classics

Type of production...............................1 reel scientific

Here is an amusing and instructive scientific reel made by Professor F. B. Smith, of London. The subject this time is the magnet and the variety of experiments that can be performed with this simple device. Faraday's historical experiment proving that an electric current tends to revolve around a magnetic pole is demonstrated. Magnetic lines of force are shown by sprinkling iron filing on a card resting upon a magnet. How an electric magnet is made, and some novel experiments with a rotating magnetic pivot, are shown in an entertaining manner. With the present vogue of wireless and the popularity of all electrical subjects, this little reel will make a very desirable program filler. It holds the attention and is at the same time amusing.

"Treasure Bound"—Jack White—Educational

Type of production...............................2 reel comedy

Here is one of the most amusing comedies Jack White has ever done. It is full of laughs and has some very unique comedy business. It moves along quite smoothly and loses no time between gags. Most of the fun comes from an invention of a non-explosive gas. The inventor fills the comedian's mattress with the gas and the sleeping man is carried up and out of the window. At a colored men's spiritualistic meeting the windows are thrown open and as the leader calls, "Brother Alexander, let de spirits enter," the floating mattress sails into the room. The second part of the comedy deals with the search for a missing treasure. The airship that is treasure-bound engages in duck shooting and a little fishing while on its way. But a rival party has copied the map and also set out in search for the gold. The situations that follow are amusing and laughable. The comedy as a whole is well done and should entertain any class of audience.
## CURRENT RELEASES

### AMERICAN RELEASING CORP.

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Footage Reviewed</th>
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<tbody>
<tr>
<td>Belle of Alaska (Chester Bennett)</td>
<td>5,009</td>
</tr>
<tr>
<td>Daring Danger (Cliff Smith)</td>
<td>5,009</td>
</tr>
<tr>
<td>Jim of the Big Smoos (J. Oliver Curwood)</td>
<td>5,009</td>
</tr>
<tr>
<td>The Cradle Busters (Turtle Walker)</td>
<td>6,000</td>
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<tr>
<td>Bluebeard Jr. (Jay Livingston)</td>
<td>5,000</td>
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<tr>
<td>The Lying Truth (Marion Fairbanks)</td>
<td>6,000</td>
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<tr>
<td>The Hidden Woman (Nanuet Am. Corp.)</td>
<td>5,000</td>
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<tr>
<td>My Old Kentucky Home (Pyramid Pictures)</td>
<td>7,000</td>
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<tr>
<td>Man's Law and God's (Finis Fox)</td>
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<tr>
<td>The Three Bunkers (Klondike)</td>
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<tr>
<td>The Pilgrims (Louis W. Chanler)</td>
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<tr>
<td>Destry's Jail (Wm. P. S. Earle)</td>
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<td>His Wife's Husband (Pyramid)</td>
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<tr>
<td>False fronts</td>
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<td>The Great Alone (Monroe Salihury)</td>
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### ASSOCIATED EXHIBITORS, INC. (Distributed through Pathé)

<table>
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<tr>
<td>Marry the Poor Girl</td>
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<td>Lady Godiva</td>
<td>5,700</td>
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<tr>
<td>Don't Kick Your Wife (Leach Maid)</td>
<td>4,800</td>
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<td>The Real Adventure (Florence Vidor)</td>
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### FAMOUS PLAYERS-LASKY CORP.

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<tr>
<th>Release Date</th>
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<tr>
<td>June 4 Across the Continent (Wallace Reid)</td>
<td>5,502</td>
</tr>
<tr>
<td>11 The Woman Who Walked Alone (Melford-Dalton)</td>
<td>6,837</td>
</tr>
<tr>
<td>18 Our Leading Citizen (Thomas Meighan)</td>
<td>6,634</td>
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<tr>
<td>July 2 The Man Unconquerable (Jack Holt)</td>
<td>9,095</td>
</tr>
<tr>
<td>9 For the Defense (Ethel Clayton)</td>
<td>5,237</td>
</tr>
<tr>
<td>16 South of Swa (Mary Miles Minter)</td>
<td>4,369</td>
</tr>
<tr>
<td>20 Borderland (Ames Ayres)</td>
<td>6,069</td>
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<tr>
<td>Aug. 7 The Dictator (Wallace Reid)</td>
<td>5,221</td>
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<tr>
<td>7 The Young Diana (Marion Davies)</td>
<td>6,774</td>
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<tr>
<td>If You Believe It, It's So (Meighan)</td>
<td>6,764</td>
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<tr>
<td>21 The Bonded Woman</td>
<td>5,148</td>
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<tr>
<td>25 The Loves of Pharaoh (Jubies)</td>
<td>7,476</td>
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### FOX FILM CORP.

#### Tom Mix Series
- The Fighting Streak | 4,888 |
- For Big Stakes | 4,037 |

#### William Farnum
- Shackles of Gold | 5,057 |

#### Dustin Farnum
- Strange Idols | 4,300 |

#### Shirley Mason Series
- Very Truly Yours | 5,282 |
- Lights of the Desert | 6,422 |

#### Maurice Flynn
- The Last Trail | 4,809 |

#### William Russell
- Money to Burn | 4,580 |
- Men of Zanzibar | 4,999 |
- A Self Made Man | 4,920 |

#### Pearl White
- Without Fear | 4,406 |

#### John Gilbert
- Arabian Love | 4,440 |
- The Yellow Stain | 5,005 |

#### Charles Jones
- Western Speed | 5,002 |
- Rough Shod | 4,486 |

#### Special
- Silver Wings | 8,271 |

### W. W. HODKINSON CORP.

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<td>Hoïtra Prod.</td>
<td>Nô Trespassing (Irene Castle)</td>
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<td>17 The Face Between (Bert Lyttele)</td>
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<td>Seeing's Believing (Viola Dana)</td>
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<td>Hat (Alice Lake)</td>
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<td>Missing Husbands</td>
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<td>They Live 'Em Rough (Viola Dana)</td>
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<td>Sherlock Brown (Bert Lyttele)</td>
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<td>The Five Dollar Baby (Viola Dana)</td>
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### METRO PICTURES CORP.

#### Pathe Exchange, Inc.

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<td>June 11 Nanook of the North</td>
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### FILM BOOKING OFFICES OF AMERICA (R-C)

#### The Bigman (Ivy Duke) | 5,300 |
#### The First Woman (Fred C. Kuhl) | 4,890 |
#### Queen of the Turf | 5,009 |
#### Gay and Devilish (Doris May) | 4,800 |
#### The Glory of Clementina (Pauline Frederick) | 5,790 |
#### The Son of the Wolf | 4,759 |
#### The Understudy (Doris May) | 5,530 |
#### My Dad (Johnnie Walker) | 7,932 |
#### The Name of the Law | 7,932 |
LEWIS J. SELZNICK ENT.

Selznick Pictures (Distributed by Select Exchanges)
Elaine Hammerstein Star Series
Reckless Youth
Evidence

Rugby O'Brien Star Series
The Prophet's Paradise
Channing of the Northwest

Conway Special Series
Love's Masquerade

Special Productions
Reported Missing (Owen Moore)
A Woman of No Importance

UNITED ARTISTS

Feb. 26 Fair Lady (Reed Beach's) 5,481
Fair Lady (Paleface's) 5,000

UNIVERSAL FILM MFG. CO.

Jewel Features
The Trap (Lon Chaney) 4,500
The Storm 4,748

Universal Features
The Bear Cat (Hoot Gibson) 4,500
The Man Under Cover (Herbert Rawlinson) 4,500
A Wonderful Wife (Miss Du Pont) 4,668

Universal Features
Second Hand Rose (Gilda Dawn) 4,500
Step Out of It (Hoot Gibson) 4,215
Kissed (Marie Prevost) 4,215

Alice Cartoon
The Angel of Crooked Street 5,000

Alice Joyce
The Inner Chamber 5,951

VITAGRAPH

Super-Features
The Much Business 5,000
My Wild Irish Rose 5,000

Earle Williams
The Man From Downing Street 4,950

Corinne Griffith
A Virgin's Sacrifice 5,000
Divorce Coupons 3,249

Antonio Moreno
A Guilty Conscience

Wm. Duncan-Edith Johnson
The Silent Woman 4,600

Alice Cartoon
The Angel of Crooked Street 5,000

Alice Joyce
The Inner Chamber 5,951

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies
Mack Sennett Comedies (2 reels)
Ben Turpin Comedies (2 reels)

EDUCATIONAL FILM CORP. OF AMERICA

Selig-Park-Photoplays (2 reels)
Mermaid Comedies (2 reels)

Chester Comedies (2 reels)

Torchy Comedies (2 reels)

Christie Comedies (2 reels)

Vanity Comedies (1 reel)

Gayety Comedies (1 reel)

Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Living (Herman), 1 reel; How to Knock His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Stone Caves, 1 reel; Bruce Scenics Beautiful (1 reel)

Chester Quirks (1 reel)

Chester Serenades (1 reel)

Miscellaneous (1 reel): Could Columbus Discover America, The Crater of Mt. Rimal, Etc.

Sketchographs (1 reel)

Punch Comedies (2 reels)

Campbell Comedies (2 reels)

Cinal Films (slow speed)

FAMOUS PLAYERS-LASKY

Paramount-Arbutus Comedies (2 reels)
Paramount-Burton Holmes Travel Pictures (1 reel):
Paramount-Burlingame Adventure Booking (1 reel)

Paramount-De Haven Comedies (2 reels)

Paramount-Mack Sennett Comedies (2 reels)

Paramount-More Magazine (1 reel): Pictorial and Cartoons (weekly)

Paramount-Roentgen Nature Movies (1 reel)

Paramount-Vandenbergh Series (2 reels)

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels)
Mack Sennett Comedies (2 reels)

Henry Lehrman Comedies (2 reels)

Butter Beans Comedies (2 reels)

FOX FILM CORPORATION

Sunshine Comedies (2 reels)

Cliff Cook Comedies (2 reels)

Mutt and Jeff Animated Cartoons (1 reel)

Fox News (Twice a Week)

Serials: Bride 12 (15 episodes), Fastenoms (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels)

Edgar Comedies (2 reels)

Goldwyn-Bray Comedies (1 reel)

Goldwyn-Bray Photographs (1 reel)

Sport Review (1 reel)

W. W. HODKINSON CORP.

The Beggar Maid (Mary Astor) (2 reels)

The Bashful Suitor (2 reels)

The Young Painter (Mary Astor)

Hope (Mary Astor)

Charles Urban's Movie Chats

Wonder of the World (2 serials); First Series from No. 1 to No. 26 (each 1 reel); Second Series from No. 27 to No. 52 (each 1 reel).

PATHE EXCHANGE, INC.

Go Get 'Em Hutch (Serial)
Roach 1 reel comedies

Amon Fables, 2/3 reel cartoons

Herald Lloyd re-issues

Pathé Pictorials, 3 reel re-issues

Pathé Review, 1 reel educational

Topics of the Day, 1/3 reel

Pathé News, twice a week

Topics of the Day—1 a week

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces.

William J. Flynn Series (Detective Series, 2 reels).

Chaplin Classics.

Selznick News.

Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Jewel Comedies—Ted Rider Series (Leonard Clappam) (2 reels)

Serials: The Fighting Man, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Nest, 15 episodes; King of the Circus (Ed- die Polo), — episodes; The Diamond Queen (Elise Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Ed- die Polo), — episodes; Terror Trail, — episodes.

Star Comedies (1 reel)

Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Elise Sedgwick)

Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher).

VITAGRAPH

Big V Special Comedies (2 reels)

Larry Semon Comedies (2 reels)

Jim Aubrey Comedies (2 reels)

Serials: Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonino Moreno), 15 episodes; The Silent Avenger (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elmo Field), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 12 episodes.

KINETO CO. OF AMERICA

(Released through National Exchange)

Kineto Review (The Living Book of Knowledge).


LEVEY, HARRY, ENTERPRISES

Electricity—It's Development.

NATIONAL EXCHANGES, INC.

Serial: The Great Reward (Francis Ford and Ella Hall).

Comedies: King Cule Comedies (Bobby Burns).

Kineto Review (Chas. Urban) (1 reel), issued weekly.

PRIZMA, INCORPORATED

26 Short Subject Color Pictures

"Heidi of the Alps" (2 reels)

"Ball, the Unknown" (5 reels)

Short Reel Music Film Product
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<td><strong>ARROW FILM CORP.</strong></td>
<td><strong>ARTCLASS PICTURES CORP.</strong></td>
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PROGRAM BUILDING
AND
SHORT STUFF NUMBER
OF

Out The First Week In August

A Special Edition that will be of value to the exhibitor every day throughout the coming year — articles by the leading exhibitors of the country — a complete chart of all short stuff released, etc., etc.

Reserve Space Now
No Increase In Rates

“Our Advertising Department is as close to you as your phone.”
"Up In The Air About Mary"

The Bathing Girl Special Five Acts of Furious Fun

IT'S A WOW!

It's got the zip of the mountains, the tang of the seashore.

Speed? That's its keynote. The zoom of airplanes, the roar of racing boats.

And such a romance, such a story, such comedy—and such girls.

The cast:—Joe Moore, Louise Lorraine, Robert Anderson, Laura La Vernie and oceans of girls.

Story and direction by William Watson.

All about a society girl engaged to a fine healthy sap. She runs away to the country and falls for an honest boyish smile. Enter the fond mother. Discovered. Daughter is rushed to the seashore. The boy gets there, too. Big play for daughter's hand.

The boy pulls a Young Lochinvar. Into the wedding—out with the girl—into a blimp.

Zowie! Some climax.

And what you can do with this one by exploitatio

It is made to order to solve your summer worries

ASSOCIATED EXHIBITORS

ARTHUR S. KANE, PRESIDENT

FOREIGN REPRESENTATIVE
SIDDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
**Viewpoints**

Kipling said it: "East is East and West is West, and never the twain shall meet." And that is certainly true. Of European production, as against America.

Ben Blumenthal expresses it like this: "They have their own ideas over here. And they think they are right. They think the American idea is wrong. Until they have been proven wrong by the success of American pictures in Central Europe, they will continue their way."

Which. In a nutshell. Is about right. Modern pictures, as made in, and liked by Americans, are foreign to producers in Central Europe. That is the whole story. In a nutshell.

**FEW AMONG MANY**

There are today, in Central Europe. Notably Berlin. Probably 40 to 50 big productions being made. But a trifling percentage of them are good for the American market. The reason: That the producer has given no consideration, in the making. To what America wants. Or likes. In Vienna. At the Sacha plant. I saw them finishing "Sodom and Gomorrah." Based on the Biblical legend. It has taken eight months to do it. At a cost of about $80,000. You need a Burroughs to add it up. In Austrian crowns. Which are about 14,000 to the dollar. At this writing. The sets are marvelous. One is tremendous. It has been sold to France. And Wertheimer has it for England. "Peter the Great." In which Jannings appears. Negri is doing a costume play. Of the period of the 16th century. When completed she sails for America. And it will be a long time before she returns to Berlin. She is picking up English now. And speaks a few words. Lubitsch has acquired a large assortment of American phrases. Which he will demonstrate when he arrives. About next Christmas.

**EMERSONS BUSY**

John Emerson and his clever wife—Anita Loos—are busy working. In Vienna. Where it is so quiet. They get a real chance. John says they have almost finished another. For Conny Talmadge. The Emersons return in September. Or later. And on his return John says. He will get busy again. Seeking a real tariff. On German made pictures. He has a lot more arguments than he had before. "Insists pictures can be made here. By American producers. At a much lower cost. Than in America. And every picture made here. Blocks some American-made picture. Very emphatic is John. Very. Of course John doesn’t look. At the other side. Which is— that if America shuts out foreign pictures. Foreign nations will retaliate. With a tariff. Against American pictures. And it is a fact. That they like American pictures here. As much. If not more. Than the home product. One Viennese girl said. "We all loafe Sharley Shaplin vair mooch. And Pearl Vite-she is nicht schoen. Oh, saer schoen." Meaning Pearl is very beautiful.

(Continued on Page 2)

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**More F. P. Exchanges**

Four Planned—Move Designed to Give Small Town Exhibitors Better Distributing Service

Famous Players has made plans to open at least four new exchanges in this country. These will be located in Portland, Ore.; Sioux Falls, S. D.; and Butte, Mont. One exchange in Wilkes-Barre, Pa., is now being made ready and will shortly start operation. The company is taking this step in order to give small-town exhibitors the service the theater man in the larger cities enjoys. It is figured that with new exchanges located at strategic points in the territory, there will be fewer instances of shows failing to arrive in time.

**Nat Wolf Here from Dallas**

Nat Wolf, former Educational manager at Dallas, is at the F. G. Flanders. He has just arrived from the South.

**Banks in New Federated Series**

Ben Wilson has wired Federated that the star to appear in one of the series to be made by him is Monty Banks, who previously appeared in two Federated series.

**F. B. O. Will Open in Salt Lake**

A new Film Booking Office of American exchange will be opened at Salt Lake City on Sept. 1st. Emil C. Jansen, western division manager, will make arrangements for the opening.

**F. P. L Exploitation 3 Years Old**

Famous Players-Lasky is celebrating the third birthday of its exploitation department, founded July 10, 1919. Originally, the staff consisted of eight but has been increased and in addition, each branch office has its own exploitation man.

**Va. Exhibitors to Show Slides (Special to THE FILM DAILY)**

Ocean View, Va.—The Paramount Publicity Corp., of New York, has agreed to pay the annual dues of $25 of each participating exhibitor. The Virginia, under an agreement whereby the exhibitors will show slides supplied by Paramount at every show.

---

**Buy “Othello”**

L. Auerbach, on behalf of The Export & Import Film Co., and David P. Howells have just closed a contract whereby they have jointly bought the American and Canadian rights of “Othello,” featuring Emil Jannings.
**Viewpoints**

(Continued from Page 1)

**EUROPEAN THEATERS**

Usually small. No Capitols. Nor Roosevelts. Nor Rialtos. Rarely see a 1,000 seat house. In either Germany, Austria, or wherever you go. In this neighborhood. In Buda Pest and the surrounding country. There are about 400 houses. Seating on an average about 700. Finest the Kamara. In Buda Pest. A little gem of a place. With a wonderful ceiling which slides apart. And lets in the air. And moonlight. When it's too warm. Owned by the same firm which controls Starfilm. Which has a delightful little studio. Near Buda Pest. Very complete. Have shown about 64 features and 20 comedies. None ever reached America. Some beautiful girls in Buda Pest. One being tested out now. For American productions. Name: a secret. But she's a peach for looks.

In Vienna the best house is the Oes which has about 900 seats and does a nice business. Even in these tough days. In Berlin there are quite a few good, big houses. The Ufa Palace; The Union; The Tauentzien Palace and the Marmor House. Also the Alhambra and the Primus Palace, and several others.

**AL KAUFMAN POPULAR**

Al has charge of Famous production in Berlin. But that hasn't stopped him from being very clever. They have named a schmucklach after him and also a cocktail. The latter is just plain Bacardi. But the name makes it popular.

**SOME EXPERIENCES**

Enough to fill a book. Enjoyed—if that's the word—by Abe Carlos, of the Fox organization. Who will be home in August. After about 20 months in Europe. Had charge of production of “Nero” and “The Shepherd King.” If Carlos wants to write his experiences in full they will make a great hit. He had some great times. To prove that picture making in foreign countries. By Americans. Isn’t a joke.

In Rome, when making “Nero” all the papers took a wallop. At the Fox organization. And getting started wasn’t easy. They wanted “Nero” to be left for an Italian producer. When they wanted 10,000 extras. For the Circus Maximus spectacle. Carlos could not get the Circus Internationale—where it was staged—until he lifted the mortgage on the property. Which, unfortunately wasn’t much. In dollars. Then all the supers weren’t wanted to wear straw hats. To protect them from the sun. As there were no straw hats in Nero’s days you can imagine his difficulties. Finally he offered five lira for each hat checked. That made it easy. But the owners didn’t care whether or not they found their own. In the thousands checked. They could buy new ones for less. At noon the extras quit cold. Nothing could induce them to work further. They had made 10 bras and even the inducement of an extra 10 for another hour meant nothing to them. They would return after they had spent what they had earned.

To get the lion episodes Carlos took his principal to Cologne, Germany. Where a troupe of trained lions was available. The military authorities didn’t like the idea and stopped it. Finally, in a little summer park outside the city Carlos arranged the shooting. And then one of the lions escaped, dashed through the city and frightened the kiddies. Who were just returning from school. Imagine the result! It took endless effort and guarantees. To allow the shot to be tried the next day.

In making “The Shepherd King” in Egypt there were other troubles. The authorities did not want a crowd to congregate. Because of possible political difficulties. Finally an entire regiment of native troops was hired. In their stead. The funds going to the mess. Then there were more objections, but finally it was all finished. But—

Just try and get Carlos. To produce in Europe again. Just try.

**SOCIAL NOTE**

Ralph Kohn. Famous. Acting as interpreter for all American film folk. Visiting Berlin. And he couldn’t speak a word of German. A year ago.

DANNY

---

**Absolute CLEAN PRINTS**

The Tube System is a remarkable improvement over the antiquated tank method of film development and printing departments.

In our Flushing laboratories we develop, tone, fix, tint, and wash film in tubes through which the solutions are circulated by pumping. And every foot is under the constant and careful inspection of experts. Our drying system is just an improvement over the dust-catcher, film-stretching, drum dryers.

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**THE ASSOCIATED SCREEN NEWS, INC.**

120 West 41st Street—New York City
On Broadway

boolo—"Silver Wings."
roadway—Wallace Reid in "The Dictator.
brooklyn Strand—"The Fast Mail."
no.—John Barrymore in "Sherlock Holmes."
pitol—Short reel program including Charles Chaplin in "Shoulder Arms," "Hope," "Record Breakers," and "Nights of Many Shores."

entral—"The Storm."
han—"In the Name of the Law."
pition—Viola Dana in "The Five Dollar Baby."
lew's New York—Today—"Loves of Pharaoh."

esday—"The Dust Flower."
riday—"Norma Talmadge in "Her Only Way."
iday—Charles Jones in "Trooper O'Nuts."
iday—"The Married Flapper," and "The Hardest Way."
aturday—"God's Country and the Law."
ric—"Nero."
ito—Thomas Meighan in "If You Believe It. It's So."
oll—Jack Holt in "The Man Unconquerable."
and—"A Fool There Was."

Next Week

olo—"Silver Wings."
roadway—Not yet determined.
brooklyn Strand—"A Fool There Was."
no.—Not yet determined.
pitol—"Voices of the City" (tentative attraction).

Central—"The Storm."
Cohan—"In the Name of the Law."
Criterion—"Forget Me Not."
Lyric—"Nero."
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—Dorothy Phillips in "Hurricane's Gal."

Form Distributing Concern

(Detail to THE FILM DAILY)

Dallas, Tex.—The Midwest Distributing Co. has been organized and has taken over the entire output of Peacock Prod. The former Peacock force, including the branch manager, Ralph Morrow, is to be in charge.

Action Against Burns Comedies

A petition in bankruptcy has been filed against the Sammy Burns Comedies, Inc., by the following creditors: Jack Singer, who has a claim of $2,000; Albert L. Stinger, $250, and Edward T. Beatty, $300. Arthur Lewis has been appointed receiver under $5,000 bond. The liabilities are placed at $21,000 and the assets about $15,000.

Lease Space for Exchanges

(Detail to THE FILM DAILY)

Dallas—It is reported that the following exchanges have taken space in the new building which has been started: Southwestern, Metro, United Artists, Lewis, Enterprise Distributing Corp., and others. In all probability the new building will be filled to its capacity with a possibility of other stories being added to the building.

Reopens in Beaumont

(Special to THE FILM DAILY)

Beaumont, Tex.—A. N. Patineau has reopened the Peoples.

Salesman on commission with experience in moving picture and commercial picture illustrations, for advertising purposes. Good income for the right party.

WALCO PICTORIAL COMPANY
552 Park Ave., West New York, N. J.

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Capital Has "Yankee Doodle, Jr."

"Yankee Doodle, Jr.," has been acquired by Capital Film Exchange for the Metropolitan district for release Aug. 15.

---

41 Great Paramount Pictures

Thomas Meighan in "Back Home and Broke"

By George Ade

Directed by Alfred Green

Released December 25, 1922

HERE is one that has everything to achieve success—Star, Author, Story and Director. It was specially written by America's foremost humorist for the star. It's even better than "Our Leading Citizen."

A small town story filled with heart-interest and romance, directed by the man who made "The Bachelor Daddy." A splendid supporting cast will be announced later. A great picture for the holidays—or any other time!

"Every one is a box-office attraction"

ED. BEATTY, Battle Creek, Mich.

Watch this space tomorrow for No. 32

---

FAMOUS PLAYERS-LASKY CORPORATION

1500 Broadway N.Y.

No. 1. "The Dictator."
No. 2. "If You Believe It. It's So."
No. 3. "The Bonded Woman."
No. 4. "The Top of New York."
No. 5. "The Ten Commandments."
No. 6. "Her Gilded Cage."
No. 7. "Nice People."
No. 8. "The Young Diana."
No. 9. "Blood and Sand."
No. 10. "The Siren Call."
No. 11. "Wild Woman Sleeps."
No. 12. "The Valley of Silent Men."
No. 13. "Mantrap."
No. 15. "Pink Gods."
No. 16. "The Old Homestead."
No. 17. "The Prince of Foxes."
No. 18. "Burnings Bridges."
No. 20. "The Cowboy and the Lady."
No. 21. "To Have and To Hold."
No. 23. "On the High Seas."
No. 24. "The Young Rajah."
No. 25. "Anna Ascent."
No. 27. "The Impossible Mrs. Beliew."
No. 28. "Dold Tide."
No. 29. "Outcast."
No. 30. "Singed Wings."
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but with "sense"
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Let's win the fight together!
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Directors—
Save money on your next production.
Create atmosphere by inserting scenes
that no amount of money or ingenuity
can duplicate—scenes spectacular,
historic, scientific, geographic.
We saved others money, we undoubtedly
are saving you some. Not "May-
be-Jawitz-has-it."—JAWITZ-HAS-IT.

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Directors make pictures, but Film
editors make suspense, thrills, laughter,
and sales value.
Use our edited and titled hundreds
of independent and foreign pictures.
George Martin
and
John Natteford

Watch this page every Monday. Exhibitors
can find here the little things that help to build
 patronage. Producers the little things that
go to make big pictures and Distributors
the little big ideas that make for success.

Start The Week Right By Reading

The First Thing Every Monday Morn

Evans Film Laboratores
416 West 216th Street
New York

Little Ads
BRING
Big Result

The Film Daily
Illinois for Quinn
P. T. O. Supporting His Better Pictures Idea—Nine Points of Procedure
(Special to THE FILM DAILY)

Chicago—J. A. Quinn, whose picture empire is being busier than ever in Chicago, has
been endorsed by the M. P. T. O. of Illinois for their program of nine points, including the
adoption of a resolution at a meeting of a board of directors:

That the Better Picture Association of the World be resolved on to present to our mem-
bers at a general meeting held at the Black
stone, the following resolutions for their
adoption, and with the request that these
be helpful in carrying this program forward.

Vera—The said program and request
approval and co-operation were referred to
the board for final action:

S. Bernard McCormick—In connection with what
has been reported as an important pro-
duction deal.

McCormick at Mcvicker's
(Special to THE FILM DAILY)

Vera—S. Barrett McCormick assumed management of the new
Mcvicker's theater when it opens in
Fall. He is at present with the
in theater, Cleveland.

Hulan with F. B. O. in Canada
M. Hulan, has been appointed
a representative of the F. B. O.
with headquarters in Toronto,
and will make his office with
the F. B. O. Co., the distributors of
O. pictures in Canada.

Schiller in Los Angeles
(Special to THE FILM DAILY)

Los Angeles—E. A. Schiller, gen-
eral representative of the F. B. O.,
with headquarters in Toronto,
has returned to their offices in Los
Angeles, via San Francisco.

Eve Unsell's Contract Up
(Special to THE FILM DAILY)

Los Angeles—Eve Unsell, whose
recent contract with R-C expires tomorrow,
will leave for New York in August,
their plans call for production of
picture in New York, which she
personally supervises, and two
pictures to be made this fall in Hol-
lywood.

Aschers File Denials

Scout Impending Bankruptcy and
Financial Chaos As Claimed by
Eugene A. Katz in Chicago
(Special to THE FILM DAILY)

Chicago—Alleging that the receiv-
erness action instituted recently by
Eugene A. Katz against the Cos-
mopolitan Securities Co., and Harry,
Max, and Nathan Ascher was the culmi-
nation of unsuccessful attempts to
force the brokers into paying an
exorbitant price for his holdings in
the company, attorneys for the
Aschers have denied that financial
difficulties existed in the affairs of
the company or that of Ascher Bros.,
Inc.

It was denied that the operation of the
Ascher string of 25 theaters was
imperiled in any way, and it
was pointed out that the Aschers are
supported financially by Goldwyn
and this, they assert, precludes any
possibility of bankruptcy in no
way connected with Balaban &
Katz, who recently leased the Roose-
velt from the Aschers.

In an answer to the petition for a
receiver, the Aschers described the
history of the Cosmopolitan Securi-
(Continued on Page 2)

Barnes Signs Contract

Nita Naldi has just signed a five-
year contract as a member of the
Paramount stock company.

Mayer to Feature Edith Roberts
(Special to THE FILM DAILY)

Los Angeles—Edith Roberts will
be featured by Louis B. Mayer.

Barnes Plans Stage Role

Nita Naldi contemplates returning
to the stage next season in a
radio version of "Salome."

Keenan in Barker's "Timber"
(Special to THE FILM DAILY)

Los Angeles—Frank Keenan will
appear in "Timber," for which
Reginald Barker is taking his company
to British Columbia for exteriors.

Ragland and Frank Back

J. C. Ragland, secretary of Asso-
ciated Exhibitors, has returned from
a five-weeks' tour of the South and
W. B. Frank, general sales manager,
from a trip through the Northern
and Middle Western States.

Viola Dana's Five

Viola Dana's five pictures for Metro
for the coming year will be "Pape Tim O'Brien," "June Madness,"
Miss Emmie Lou," "Noise in New-
York" and "The Five Dollar Baby,"
which are ready for release.

Satan Is Foiled
(Special to THE FILM DAILY)

Chicago—Wilbur Glenn
Voliva, General Overseer in
Zion City, Mich., completely
baffled the devil, scoring a sen-
sational victory for piety and
righteousness, when he heard
the confession of one who had
visited a picture show. At the
Shiloh Tabernacle where about
2,000 persons recently had their
souls cleansed of various

black magic—such as chewing gum
and plucking eyebrows, a trav-
elling man admitted that he had
made a deal with Satan, Voliva
turned all colors of the spectrum, it is reported, choked
hysterically and finally stam-
ing out in horror. "Write
your wife a letter every
night for that," he told the man
who had spoken. "We'll put one
over on this bird, Satan, yet!"

Sign Marie Prevost

Warner Bros. Have Plans for Three
Pictures First—"Little
Heroes of Street"

Warner Bros. have signed Marie
Prevost to be featured in a number
of productions. The first will
be "Little Heroes of the Street," the
second "The Beautiful and Damned" and
the third, "Brass."

"Little Heroes of the Street" is
now in production under direction of
William Beaudine. Wesley Barry
will be co-featured. E. Mason
Hopper has been engaged to direct "The
Beautiful and Damned" and Wallace
Worsley, "Brass."

The Warners have made arrange-
ments with Famous Players for the
use of several scenario writers. Monte
Katterjohn will prepare
"Brass," "Olga Printzlau," "The
Beautiful and Damned," and Julian
Josephson, "Main Street."

Cassidy and Elizabeth Johnston,
worked on "Little Heroes of the
Street."

"Within the Law" Again

(Special to THE FILM DAILY)

Los Angeles—Frances Marion will
scenarioize "Within the Law" which
Joseph Schenck has bought for Nor-
a Talmadge.

Harry T. Morey and Alice Joyce
were starred in "Within the Law" by
Vitagraph in 1917.

Hays Going to Coast

Plans Hurried Trip from Bay View, Mich.—Will Be There Six Days
and Then Back East

Will H. Hays who is now in Bay
View, Mich., with his family will
fly a flying visit to the coast before
returning to New York. His office
stated yesterday that he will be in
Los Angeles July 15, will remain
there for six days and then return
immediately to New York.

The trip was planned to meet the hundreds of people engaged
in the actual making of pictures. Mr.
Hays knows the producers and
their associates in all parts of the
country and it is expected that
Hays will be of help to them in
their plans for the future.

The Kick Back" at Capitol

Harry Carey's first picture for the
F. B. O. "The Kick Back" will be
the feature at the Capitol next week.

The deal was closed yesterday
by Charles R. Rogers, acting for F. B. O.
Nashville "Blue" on Sunday
(Special to THE FILM DAILY)

Nashville, Tenn.—Nashville was
"blue" on Sunday. The lid was
dropped on a new feature by Chief of Police
Smith and a number of officers
were stationed to see that the closing law
was rigidly enforced.

50% of Profits to Charity

"Forget-Me-Not" which opens at
the Criterion on Sunday will be
given a special showing at that theater this
morning for managers and directors
of various orphanages in the city.
Marcus Loew intends donating 50% of
the profits each week to a different
institutions.

Party Back from South

The Loew party of film folks re-
turned from the South yesterday in
a special car. After leaving Ocean
View, where the Virginia exhibitor
convention was held, the party went
to Richmond as the guests of Harry
Bernstein, of the Jule Wells Enter-
prises, and Walter Kirsh, of the
Richmond Inn, who is known there
as "the man who eats in his own
restaurant." Members of the party
gave testimonials to the wonderful
hospitality of Kirsh during their
outings spent in Richmond. A number of
personal appearances were made
at Norfolk and in Richmond.

The trip, under the leadership of
Nils Granlund, was a great success.
Aschers File Denials
(Continued from Page 3)

ties Co. They state Katz holds a 
-third interest, purchased in 1913, for $2,500, and that since then he has 
received dividends amounting to 
$2,700 over his original investment.

Katz, the aswer states, placed 
interest of the Metropolitan, at 79th 
and Halsted St., which is insured by the 
companies, and after some time was 
superseded by Max Nathan when his ineffectiveness resulted 
in a loss to the company.

From that time, the Aschers 
content, Katz had harmed them in 
an effort to force the purchase of his 
interests at a high figure, said to be 
$110,000. It is further alleged that 
the demand has been accompanied by 
letters threatening litigation unless 
his requests were satisfied.

An offer of $50,000 made to 
Katz by the Louis, Mo.—The Ascher 
and the present suit for an accounting 
and a receivership followed.

The answer denies the affairs of 
the Cosmopolitan Securities Co. 
Ascher Bros., Inc. have become 
badly entangled, as was charged in 
the Katz affidavit, nowadays the 
companies "threatened with or on 
the verge of bankruptcy." The books 
and accounts of both companies, ac-
cording to the plea, are simple and 
most efficient and are open to Katz's 
inspection at any time, despite his 
claim they are closed to him and are 
confidential.

In a lengthy statement the Aschers 
declare in part:

"The damage thus caused by 
Katz's malicious attempt to compel 
Ascher Brothers to pay him a fancy 
price for his minority stock in one 
of their theaters is beyond estimate; 
and even though the outcome of the 
hearing set for July 20 shall prove to 
be a complete victory for the the-
trical firm, the unfavorable public-
ity will not be entirely offset."

An Aug. 15 the Aschers will 
have completed 13 years in the picture 
field in Chicago. There are 17 
Ascher houses in Chicago, one in 
Milwaukee, one in Peoria, one in 
Rockford, Ill., and one in Manitowoc, 
Wis.

Marshall to Build in Dallas 
(Special to THE FILM DAILY)

Dallas, Tex.—Allen F. Marshall 
will build at a cost of $11,000.

Will Cost $250,000 and Seat 400 
(Special to THE FILM DAILY)

St. Louis, Mo.—The Albert Photo-
Comp Co. will spend $250,000 on 
the erection of a 400 seater.

Cost Will be $50,000 
(Special to THE FILM DAILY)

Oelwein, la.—Brownell and Luth-
er will build a $50,000 theater.

New One for South Bend 
(Special to THE FILM DAILY)

South Bend, Ind.—Louis Hasburg 
plans a house costing $150,000.

Phillips' House to Seat 700 
(Special to THE FILM DAILY)

Gibson City, Ill.—A house seating 
700 will be built by Altord Phillips.

Open House in McEwen 
(Special to THE FILM DAILY)

McEwen, Tenn.—A house has been opened by the Waving Amuse-
ment Co.

Steinberg Theater Co. to Build 
(Special to THE FILM DAILY)

Webster, Mo.—The Steinberg 
Theater Co. will build at a cost of 
$125,000.

Plan Large One for Grand Rapids 
(Special to THE FILM DAILY)

Grand Rapids, Mich.—The Con-
solidated Theater Co. will build a 
house costing about $600,000.

Will Have 1,000 Seats 
(Special to THE FILM DAILY)

Beatrice, Neb.—The house which 
George Monroe will build at a cost 
of $20,000 will seat 1,000.

Airdrome to Be Built 
(Special to THE FILM DAILY)

Kansas City, Mo.—The Wyandott 
Amuse. Co. will spend $50,000 on 
the construction of an airdrome.

Will Replace Recreator 
(Special to THE FILM DAILY)

Ocilla, Ga.—H. E. Oxford plans 
the construction of a building to 
replace the Recreator.

Will Open July 28 
(Special to THE FILM DAILY)

Port Huron, Mich.—The Port 
Huron, costing $500,000, will open 
July 28 with "The Storm.

Another Large One for Chicago 
(Special to THE FILM DAILY)

Chicago, Ill.—A house will be built at 
Drake and Central Park Ave. for a 
sum of $600,000.

Larry Trimble Busy on Film 
(Special to THE FILM DAILY)

Los Angeles—Interiors have been 
completed on the Murian-Trumble 
Prod. "Brawn of the North," feat-
uring Strongheart, dog actor.

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CHAPLIN PRINTS

ONE REELERS — TWO REELERS

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Sailings of mail-carrying steam 
with hour of departure and it 
mails clear with destination 
are as follows:

Tomorrow

President Adams for Bremen sails a 
P. M. mail close at 8 A. M. for 
Europe (specialy addressed.) 
Hannover for Bremen 
sails at 9 A. M. mail close at 9 A. M. for 
Germany (specialy addressed.) 
Hamburg for Bremen 
sails at 11 A. M. mail close at 12 A. M. for 
Panama (specialy addressed.)

Thursday

Scythia for Liverpool sails at noon, 
in close at 8 A. M. for 
Quebec, (other countries especially 
Mt. Carroll for Hamburg sails at noon, 
in close at 9 A. M. for Germany (specialy 
Holland Oley for Copen 
sails at 2 P. M. mail close at 10 A. M. 
for Norway, Sweden, Denmark and 
Ireland (specialy addressed.) 
Hollywood for Bremen 
sails at 10 A. M. mail close at 11 A. M. for 
Great Britain (specialy addressed.) 
U. S. Grant for Bremen 
sails at 11 A. M. mail close at 11 A. M. for 
Canal Zone (specialy addressed.) 
Grand Canal for Bremen 
sails at 2 P. M. mail close at 2 P. M. for 
South America (specialy addressed.) 
Havelock for Bremen 
sails at 4 P. M. mail close at 4 P. M. for 
South America (specialy addressed.) 
Havelock for Bremen 
sails at 4 P. M. mail close at 4 P. M. for 
South America (specialy addressed.)

Noble Back in Oklahoma

(Special to THE FILM DAILY)

Oklahoma City.—W. W. 
well-known newspaper man, is 
from a month's trip to the West 
where he interviewed Douglas F. 
Hanks and saw "Robin Hood" in 
making.

Phone—Beekman 9991

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Phone Bryan 6436
**EXCELLENT OPPORTUNITY FOR HIGH CLASS SALESMEN**

Do not apply unless you are in that class. Give complete information regarding yourself and state salary. Mail application to Box K-117 Film Daily, 71 W. 44th St., New York.

Illinois for Quinn

(Continued from Page 1)

"1. To discourage the production and presentation of objectionable motion pictures.

"2. To offer constructive suggestions and criticism making for greater popular approval and support.

"3. To work for the elimination of misleading and untruthful advertising.

"4. To strive for betterment generally in the art of making motion pictures, and for this purpose to maintain various departments of service, research statistics and information.

"5. To safeguard the screen from unreasonable regulations and restrictions.

"6. To back up worthy productions through pulpits, press, schools and special bulletins sent out by the B. P. A. and its various affiliated organizations.

"7. To award the B. P. A. merit seal, a mark of excellence that can always be depended upon to productions of unusual merit.

"8. To encourage and help, through a service department of experts, the production and presentation of motion pictures that the whole family can enjoy.

"9. To prevent as far as possible, unfair criticism and propaganda from being circulated against the motion picture art and profession.

"10. And be it further resolved—That the Motion Picture Theater Owners of Illinois co-operate in every way to the end that all the nine points included in the program of the Better Pictures Association of the World shall be carried forward successfully.

Those film men in local circles who recall Mr. Quinn’s ranting against motion pictures in general when he was in New York some time ago are interested in Point Nine, of Quinn’s creed, the prevention of unfair criticism and propaganda being circulated against the motion picture art and profession.

Some film men undoubtedly recall the derning clash between Quinn and Jesse J. Goldburg at the Astor on July 3, 1919, when Quinn attacked the industry and when Goldburg took up the cudgels on behalf of it.

Quinn, who now proposes to prevent unwarranted criticism being heaped on the industry has these kind words to say at the Astor meeting:

"I have been suffering from the bunk and four-lushing of these so-called ‘kings’ of the picture business for four years. They talk about the picture business being the fourth largest in the world today. I say it is the biggest joke in the world today. ***

"In the four years that I have been an exhibitor, there have been about four times that I played a good film to which I could call my family patrons and tell them to come to see. ***

"Studio conditions are rotten, rotten right through to the core. Fifty per cent of these so-called players in the game today should be thrown out. ***

"I still maintain that over 50% of the people in the industry are incapable. Two agencies operating on the coast are willing to testify that the larger percentage of those whom they place in the studios are not placed because of ability."

Will Remodel Lowell House

(Special to THE FILM DAILY) Lowell, Mass.—The Merrimack Square, one of the theaters passing into the hands of Famous Players through the deal with A. S. Black, will be remodeled and enlarged. Walter J. Nelson will continue as

Kansas City House to Cost $250,000

(Special to THE FILM DAILY) Kansas City, Mo.—A sum of $250,000 is to be spent on the erection of a new house by F. C. and E. J. Grubel.

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41 Great Paramount Pictures

**The Pride of Palomar** by Peter B. Kyne

Directed by Frank Borzage

Created by Cosmopolitan Productions

Released December 11, 1922

Frank Borzage, who made "Humoresque," will direct. A wonderful cast, to be announced later, will enact the powerful roles, and in every way it will be one of the year's outstanding successes.

Watch this space tomorrow for No. 33
Robert Z. Leonard

Announces that his next production with

Mae Murray

will be

Coronation

adapted from manuscript novel

by Edmund Goulding

Produced by

Tiffany Productions, Incorporated

M. H. Hoffman, Gen. Mgr.

1540 Broadway, N. Y.
I From Vitagraph

Promotions for Vitagraph's August release, "Seventeen," have been underway. The movie stars John T. Cobb and is directed by Theodore Johnson. It is a drama set in a New York City slum.

List Up to 965

The only national distributor which has not yet announced its approximate distribution for next season is United Artists, and its new subsidiary, the New York-based story, "The Little Prince," is its latest release. The film is directed by Henry King and stars John Barrymore.

Not With Allied

Lillian Gish, the acclaimed actress, has signed a contract with Allied Pictures Corp. for her next film, "The Green Pastures," directed by D.W. Griffith. Gish, who has been working with Griffith for many years, is excited about the project.

Sargent in "U" One Reeler

(Special to THE FILM DAILY)

Los Angeles—Eugene Sargent, senior vice president of Universal Pictures, has completed "The Green Pastures," a film based on the Broadway play of the same name. The film is directed by D.W. Griffith and stars Lillian Gish.

Green Again with Meighan

(Special to THE FILM DAILY)

Los Angeles—Al Green, head of Meighan Pictures, has started production on "The Green Pastures." The film, directed by D.W. Griffith, stars Lillian Gish.

Alleged a Bankrupt

A petition in bankruptcy has been filed against the firm of Meighan Pictures, owned by Al Green. The company has been involved in financial difficulties.

Two Stars in Selznick Film

(Special to THE FILM DAILY)

Los Angeles—Elaine Hammerstein and Conway Tearle will appear together in a film produced by David O. Selznick. The project, "Blazing Sands," is expected to be a major event for the studio.

Lightman's First Five

Al Lightman, a retired banker, has agreed to become the new chairman of the board of Allied Pictures Corp. He replaces John T. Cobb, who resigned earlier this year.

Oxygen Combine

Portland Suburban Exhibitors to Book Together—More Theaters Now Involved

Portland, Ore.—W. E. Tibbitts, owner of the New York-based story, "The Little Prince," is its latest release. The film is directed by Henry King and stars John Barrymore.

Glyn Story for Miriam Battista

Mrs. Elina Glyn is writing a story called "Miriam," especially for Miriam Battista. It will probably go into production in the fall.

Memoirs in Pictorial Review

Samuel Goldwyn's memoirs of the picture business, which will be called "The Memoirs of Samuel Goldwyn," will be first published in the Pictorial Review.

Priscilla Dean Comes Here

Priscilla Dean and her company are en route for New York to shoot scenes in the Eden Musee at Coney Island for her new picture, "Tow Browning."
Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Jefferson, Ia.—When Cecil B. De Mille's "Fool's Paradise," played the Majestic, Manager Wm. Youngclaus book for "Dances with Wolves," the large local department store, who gave away one gross of high grade hair, gave a flash for "Her Husband's Trademark," with the information that the mysterious numbers were the starting hours of the program. An easily applicable idea!

Lansing, Mich.—When Clond Cadly, manager of the Gladium theater, gave his teaser campaign for "Her Husband's Trademark," he took several small flashes in the paper, reading: "Watch 2-4-6-8-10 West." This queer stunt was carried on the following days with text only slightly changed. Manager added a line reading: "for beyond the Rocks" they would be able to see the picture free. Fifty kids responded in a jiffy. The theater paid for the signs and the boys went all over town taking hair-raising trials of this picture.

Nampa, Ia.—The Strand told the youngsters of the town it helped them supply themselves with funny caps, haul out their toy drums, and parade down "Beyond the Rocks" they would be able to see the picture free. Fifty kids responded in a jiffy. The theater paid for the signs and the boys went all over town taking hair-raising trials of this picture.

Webster City, Ia.—Hairpins were used in advertising the attention of the multitude to "Fool's Paradise" at the Isis. On the afternoon preceding its first day, Manager A. C. Schumum distributed one thousand of them among women shoppers in the store. To each pin was attached a little card reading, "Save this hairpin. You will need it to keep your hair in order during the hair-raising trials of "Cecil B. DeMille's greatest production, etc." It made them smile and many came to see the picture.

Ft. Blint, Mich.—Nothing in a long while has pleased the automobile country so much as the free tickets given away. Manager B. D. Bayly of the Regent as part of his exploitation for "Her Husband's Trademark." Bailey stood in front of his theater and took the license numbers of six automobiles as they passed by. These he published in his newspaper ad the next day with instructions that each person recognizing his number should clip the ad from the paper, write his name and address in the blank space provided, and present it at the box-office, where he would receive two free admissions. By requiring the person who used his name and address on the blank, Bailey secured additional names for his mailing list.

Adrian, Mich.—Manager Elwood M. Simons of the New Family created quite a stir when he inserted a wanted poster in the Adrian Daily Telegram, outlining the plot of his picture and ending it with a declaration, "Find the time the cameraman dog, the operative advertising secured by the theater, the telegram made a mystery story out of it and featured it in the news columns.

Louisville, Ky.—Three hundred new tickets were used in news space free. A street ballyho of which was seen by thousands in a city where all ballyhous are strictly tabooed and an attempt to make them patent was fail numbered on the unique film exploitation stunt for "The Crossroads of New York" at the Mary Anderson theater. Advertisement ran: "Said Mr. Sine, goes the full credit for the foresight and execution that brought stunt into motion..."

EXPLOITATION MEN WANT PHOTOS NOT TALKERS
All Territories—Every Cooperatine Film Booking Office.
Room 903—727 Avenue.
Applications by mail only.

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For Sale or Rent
SPECTRO LAMPS
We furnish and guarantee complete equipment for Studios or Locatio.
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STUDIO FOR RENT
Most complete in East. Perfect lighting equipment. Modern sets. Extensive props and wardrobe departments.

World Film Corp.
130 W. 46th St.
Bryant 9930.
At Broadway Theaters

Cameo
"Sherlock Holmes," the John Barrymore detective drama, continues for another week.

Capitol
What is styled, "Popular Request Program," is being offered here. There is no lengthy feature film, all of the screen numbers being short subjects with Charles Chaplin's trench story, "Shoulder Arms" holding down the "big letter" position. In addition, there is another Robert C. Bruce Wilder-ness Tale, "Nights of Many Shadows"; "Hope," which features Marty Astor, is a Jack Eaton Sport Review, entitled "Record Breakers" and the customary magazine.

Cohan
"In the Name of the Law." is in the second week of its engagement.

Central
"The Storm" continues its indefinite run.

Criterion
Viola Dana in "The Five Dollar Baby," with the program unchanged, is here for the last week.

Rialto
Thomas Meighan in "If You Believe It. It's So," has been moved from the Rivoli, the other film numbers being a Marx animated cartoon, "What a Difference a Little Hair Will Make," "A Trip to Paris Mountain" and the magazine. Franz Von Suppe's "The Beautiful Galatea," is the overture which is immediately followed by what is billed as "Rieseneck's Classic Jazz." "Flirt for Jack" is the title of the baritone solo and at the new organ, Seymour Kauf- man gold plays "So This Is Jersey," the numbers for which are credited to Rose Peters, round out the musical part of the program.

Rivoli
Frederick von Flotow's "Martha," is the overture, after which the pictorial goes on. This is followed in turn by "Color Sketches," a Primo reel, by Sono, "Oriental" is sung by Miriam Lux, soprano, Beatrice Knight, contralto, Maurice Kontrow, bar-itone and the Rivoli make ensemble and then Jack Holt appears in "Man Uncon-trollable." Lillian Powell and the ensemble then render "Audra's Dance," from the "Peer Gynt Suite," by Grieg and a Universal comedy, "Short Weight," with Brownie, closer.

Strand
Selections from "The Mikado," the Gilbert Sullivan opera, comprise the overture, followed by what is programmed as "Here and There." Madeline MacGuigan, violinist, plays Wieniawski's "Faust Fantasy," after which the usual Topical Review is offered Kitty McLaughlin, soprano, and Harold Brown, tenor sing the vocal prologue to the feature, "A Fool There Was." A Pat Sulli-van animated cartoon, "Felix in the Swim," browsesthe comedy relief after that and the organism close.

Wilmer and Vincent Change Plans (Special to THE FILM DAILY)
Harrisburg, Pa.—The plan to re-place the Orpheum with a modern house has been postponed indefinitely by Wilmer and Vincent, who have also deferred the building of a chain of six houses in outlying residential sections. The desire to wait for more activity in the industry is reported on the reason for the change of intentions.

New Theater for Bronx
Bernard Kraus sold to Aaron Miller the northwest corner of Burnside and Harrison Ave., a plot having a frontage on Burnside and Harrison Ave. of 197 feet and a depth of 141 feet. The purchaser will immedi-ately erect on this property a theater with stores.

"U" Plans Bull Fight Films (Special to THE FILM DAILY)
Los Angeles—With Charles Molina as the featured player, Universal will produce a series of one reel comedies, the themes of which will be bull-fighting. Gil Pratt will direct. Julia Leonard and Otto Fries are in the cast.

Conservation Commission Has Film
Albany—A picture entitled, "Working Together for Conservation," based on incidents in the regular work of the Conservation Commission of New York has been made and will be used to show how closer cooperation between sportsmen and farmers in the protection of game and property can be established.

Community Theater Opens (Special to THE FILM DAILY)
Pearl River, N. Y.—The Pearl River theater opened here recently. The house was built by popular sub-scription at the cost of $60,000, and seats about 700. The profits of the venture will be shared by 60 of the town folk who have invested in it. It is under management of A. M. Geiger. E. K. Knit is president, L. Woodworth, secretary and D. Von Soosten treasurer.

41 Great Paramount Pictures

No. 33

Agnes Ayres in "A Daughter of Luxury"

By Beulah Marie Dix

Released December 25, 1922

Not since Cecil B. DeMille's "Forbidden Fruit" has Agnes Ayres appeared in a picture so eminently suited to her beauty and talents. As the pampered product of a millionaire home, she is superb.

"My success was made with Paramount. My people demand them."

ELWYN M. SIMONS, Adrian, Mich.

* * *

Watch this space tomorrow for No. 34

No. 1. "Jury."

No. 2. "If You Believe It. It's So."

No. 3. "The Bonded Woman."

No. 4. "The Top of New York."

No. 5. "The Loves of Pharaoh."

No. 6. "Her Golden Cage."

No. 7. "Nice People."

No. 8. "The Vortex."

No. 9. "Blood and Sand."

No. 10. "The Sheik."

No. 11. "White Satan Sleeps."


No. 13. "Man alaughter."


No. 15. "Pink God."

No. 16. "The Old Homestead."

No. 17. "The Face in the Fog."

No. 18. "Burning Sands."


No. 20. "The Coward and the Lady."

No. 21. "Tom, Tom, To Hell."


No. 23. "On the High Seas."

No. 24. "The Young Rajah."

No. 25. "The Big Damsels."


No. 27. "The Impossible Mrs. Believer."

No. 28. "Old Tide."

No. 29. "Outcast."

No. 30. "Singed Wings."

No. 31. "Rack Home and Brake."

No. 32. "The Pride of Palesten."

No. 33. Agnes Ayres in "A Daughter of Luxury."

By Beulah Marie Dix

Released December 25, 1922

As the title implies, the star wears some gorgeous gowns; her wardrobe for this picture is probably the largest ever used in one production. Beautiful and luxurious sets form splendid back-grounds for this great drama of a woman's soul.
Thursday's Issue

**Pathe Creeps Up**

Playing Fine Baseball — Defeated Vitagraph and Hodkinson on Sunday

Quite a furor has been created in the baseball league by the sensational pace set by Pathe. The Roosters, have hit their stride and are considered by their rivals as a dangerous contender for the championship. Their defeat of the First National team incurred them with the confidence to go in and win, and their accomplishment of last Saturday demystifies the caliber of ball they are dispensing.

In a double-header at Elks Field, Long Island City, they defeated Vitagraph in the first game 7-3, and Hodkinson in the second game 6-3.

At the Catholic Protective grounds, Goldwyn defeated Metro 12-7. Messick, who started in the box for Metro was replaced in the third by Loen, who failed to stop the Goldwyn sluggers. Borack for the Lions was not as effective as usual and was hit hard and often. The game resolving into a batting duel for both sides and when the smoke cleared Goldwyn was on top. Batteries: Borack and Caulway. Messick, Loen and Ellesworth.

By mutual consent Paramount, Universal and First National did not play, but have arranged to play off the postponed games as twilight games, or double headers on Saturdays.

Won Lost Pt.
First National . 6 2 .750
Paramount . 6 2 .750
Goldwyn . 4 3 .571
Vitagraph . 4 5 .444
Pathe . 4 5 .444
Metro . 3 4 .427
Hodkinson . 5 3 .625
Universal . 1 5 .167

**In the Courts**

Because Mary Pickford authorized two music publishing houses to use her photograph and autograph on the cover of a song based on her picture, "Daddy Long Legs," the Appellate Division has dismissed a suit brought in her behalf against the Waterman, Berlin & Snyder Co., to recover the minimum royalty agreed to be paid, and reversed a judgment for $2,500 for Elizabeth A. Reay, to whom the claim was assigned.

The opinion of the court showed that the day after Miss Pickford personally made an exclusive contract with the defendant for the use of her autograph and photograph for a song based on "Daddy Long Legs," her mother and attorney made a similar contract with the Broadway Music Corp., which published "Dear Old Daddy Long Legs." The court said that the evidence showed that while the defendant sold 480,000 copies of its song, the other publisher sold 414,210 copies and paid Miss Pickford $2,021 royalties to Feb. 28, 1920. The defendant had paid $2,597 on "Daddy Long Legs," "The Hooligans," and "Heart of the Hills." It was decided that because of the alleged breach of contract by Miss Pickford, the Appellate Division also that Miss Pickford's attorney agreed by the defendant that as compensation for its loss on "Daddy Long Legs," because of the competition the defendant could have sold the next pair released by Miss Pickford for a sure song, and it was agreed in this picture would be "Pollyanna." Upon advising the publisher of "Pollyanna" had reserved the song rights and the defendant could not use it, the defendant paying any more royalties, and suit was brought.

The court says that the defendant was induced to keep on paying royalties after Miss Pickford had broken her agreement, as the result of the promise that was not kept, "plainly sustained damages result from Miss Pickford's violation of contract."

**Plan Another House**

(Special to THE FILM DAILY)

Bloomingon, Ind.—Harry P. V. Derscheidt will erect a $35,000 house. He operates the Libby Washington.

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Name ____________________________
Address ____________________________
Theatre ____________________________
Quinn Heats the Local

from Chicago with details of Better Pictures Move—Committee of Seven Planned

John A. Quinn, pres of the Better Pictures Association of the world arrived in New York yesterday from Chicago with details of his better pictures idea. He is scheduled in a meeting of the important city there will be committees of seven appointed. In instance these will be composed a member of the Federation of churches a representative of the Jewish church a rabbi representing Jewish faith a business man interested the promotion of better film relations a representative of men's clubs and an official of the Better Pictures Association.

One of Quinn's plans as he outlined them yesterday follow:

The country will be divided into six sections the East the Middle West and the Far East. Western squatters will be in New York Western Chicago and Eastern Los Angeles.

Review theaters will be established in these three cities for the exhibition of any worthwhile productions regardless of company affiliation. These theaters will be of above-average quality and will only be booked and used the public of the people who belong to the B.P.A. by means of luncheon and son to be sent out by that organization.

National Better Pictures Week be launched in the Fall and a non-wear membership drive be held in September.

Quinn yesterday produced a type sheet which gave the names as members of the national committee of the parent organization Dr. Robert Watson pastor and Presbyterian Church New representing Protestant Church Charles A. McManus, director picture bureau National Catt-Welfare Council representing (Continued on Page 2)

Mike Vogel Here

Like Vogel Paramount exploiter Los Angeles is visiting the home of Salesmen's Outing Tomorrow

The Motion Picture Salesmen's Union hold their first outing to-row at Bear Mountain. They have chosen the "Onetora" which leaves the Battery at nine o'clock. The trip include both lunch and dinner on the vessel. About five hundred will be in the party.}

Operators' War Chest

Decide Self-Assessment of 15% To Fight T. O. C. C.—Held Meeting Yesterday Morning

Determination and to acced to the T. O. C. C. was expressed concurrently in the wagers of operators was the general attitude expressed at a meeting which he quoted herein can be held. Picture Machine Operators Local 306 yesterday morning. The wage reduction was offered the men as a basis to negotiate a wage increase for the year commencing Sept. 1st. The high cost of rental being given by the theater owners as the basis of the reduction. The operator body declared the present attempt of theater owners to cut expenses by reducing wages was both ill directed and ill-timed. The meeting was attended by the operators.

A motion was offered and passed unanimously whereby the men went on record as willing to pay a self-inflicted assessment of 15% between now and the wage scale agreement to provide additional funds to carry out the policy they have decided upon. Namely, to accept no wage reduction. It was pointed out that this 15% assessment would net a great deal upon the men, but the general attitude at the meeting was to "give until it hurts."

No clamor or disturbance marked the meeting. The body had previously listened to the wage scale committee of the Chamber of Commerce and the individual operators had expressed inability to conform to the reduced scale. Statements of these men to the effect that living costs made it impossible to accept the cut were confirmed.

In addition considerable discussion was expressed concerning a statement which appeared in the trade press attributed to an exhibitor claiming that he can "break in" in three hours as operators.

Speakers contended that while the modern projection upon machinery and the view of screen results demanded the standards for operator qualifications were constantly growing more rigid and responsibility more pressing.

The findings of Local 306 will be sent to the T. O. C. C. at an early date.

Ingram Film at the Astor

Rex Ingram's "The Prisoner of助力" will open at the Astor Theater on Monday, July 31 for an extended run.

Hepworths Placed

Burr Nickle Prod. Secure English Output—To Be Released on State Rights Market

An interesting deal in the independent field was announced yesterday by Burr Nickle, president of Burr Nickle Prod., with offices in Los Angeles, who stated his concern had acquired the productions of the Hepworth Picture Plays, Ltd. of London, for distribution in the United States and Canada.

Mr. Nickle has just returned to California after spending several weeks in the east, during which time he concluded negotiations with Thomas MacMahan, attorney for Hepworth in the United States. The pictures will be distributed on a state rights basis.

The first of the new productions will be ready in August, and it is planned to release the pictures twice each year. The first will be "The City of Beautiful Nonsense" and the next "Sunken Rocks."

While Nickle was in New York, he made arrangements with Leslie Mason, to act as his eastern representative, Nickle expects to return to New York about Sept. 1st.

Hager Going to Holland for "U"

Gus Hager for some time Universal manager at Salt Lake is in New York preparatory to sailing for Holland on Saturday where he will be Carl Laemmle's personal representative. He will be succeeded in Salt Lake by S. L. McNamee who has been an assistant salesman for the past 10 years.

Australian Exhibitors Here

Stanley N. Wright, general manager and J. McLeod Bolton, chairman of the board of directors of the Haymarket Theaters, Ltd. of Sydney, arrived in New York on Tuesday evening. They are at the Belmont.

Ince's Exchanges?

Producer's Own Distribution Talked Of—Wire of Denial Comes From the Coast

That Thomas H. Ince intends forming his own distributing organization is a report that is being discussed in New York.

The story goes that Ince, who has completed his next year's output, is seriously considering the formation of a releasing organization to possibly bear his name. At present the producer is involved in litigation with Associated First National over his next season's series, in which there will probably be little pictures.

On Monday a telegram asking Ince for a statement regarding this was sent to the coast, and yesterday the following response was received by THE FILM DAILY:

"No truth to report I am forming my own distributing organization nor reissuing my former subjects at the present time."

The latter portion of Ince's telegram concerned the report that he intended state righting a number of old pictures including "Civilization." He was asked to comment on that, as well as the report regarding the releasing company.

Rogers Back to Home Office

Charles R. Rogers has relinquished his duties at the New York exchange of the Film Booking Office and has accepted appointment as assistant to the company Charles Rosenzweig, who recently left Universal for F. O. B., will assume charge of the exchange.

Selznick News Censored

Selznick News No. 1058-C, containing scenes of four bathing girls on a beach near Chicago, in which the bathing censor has been attempted to make the abbreviated suits cover a greater portion of the girls limbs, has been censored by the Motion Picture Commission of New York. Indecency is the official reason.

Harry Scott Resigns

(Special to THE FILM DAILY)

Detroit—Harry Scott, First National manager, has resigned. His health is not of the best.

Floyd Brockell, First National supervisor of exchanges, stated yesterday that H. A. Band, Central Division manager, was at present in Detroit in charge of the office. No one has been named to succeed Scott as yet.
Thursday, July 20, 1922

**Film of Mars**

To Be Shot in About Two Years—Astronomers Developing Idea

Motion pictures of Mars are being planned for the first time, to discover whether the planet is inhabited, according to Dr. David Todd, emeritus professor of astronomy and navigation at Averest College. Todd is head of the Mars expedition to the Bahamas Islands, which sailed last April and established an observatory in an abandoned United States fort at Nassau.

"Summer will be the best time of the year to attempt photographs from the Northern Hemisphere and midnight will be the time of day," said Dr. Todd. "Every night for six weeks, when the opposition changes very little, Mars will swim through the field of our telescope. With luck, the size of the planet on the negative should be about that of a quarter, or at least of a dime."

"To obtain this film a special mirror, slightly concave and as big as the drive wheel of a locomotive and nearly as thick, will be set up at an angle of 45 degrees at the base of the telescope. It weighs 10 tons. The camera, which has been specially constructed at a cost of $3,000, will be placed at a point some 40 feet above and aimed down at the mirror. Parallel rays, infinite in number, pass through the focal point and are reflected in the mirror."

"The actual photographic will be done by James G. Sands, a photographer."

Dr. Todd was astronomer in charge of the American expedition to Japan to observe the eclipse of the sun in 1887. He is interested in the problem of photographing the solar corona, which will be attempted in Western Australia, Sept. 21, 1923, when the next eclipse occurs.

**Coast Brevities**

(Special to THE FILM DAILY)

Hollywood—Al Herman has finished his "At Fair for Century".

Edward Gibson's next for Universal is to be "Laramie Lad".

Vernon Steele has the male lead in "The Man Who Ran Wild".

Ward Hayes will continue as director of Billy Franey in Robert O'Connor comedies.

Frankie Lee's next two-reeler for R-C will be "The Wharf Rat".

Returning to Universal, Reaves Eason will direct Edward Gibson in "Laramie Lad".

Walter Long, has been made captain of the 804th company of the Coast Artillery Reserve Corps.

Filming on "The Cowboy and the Lady," featuring Mary Miles Minter, has begun.

Richard Walton Tully has annexed Muriel Prickett to his executive staff at United Studios.

Henry B. Walthall, has been engaged for "Gimme."

Added to the cast of "To Have and To Hold" is Arthur Rankin.

The title of Baby Peggy's "The Scoop" has been changed to "The Kid Reporter."

Mark Sandrich is now head of the Century property department, his predecessor, S. Blum, has departed on an European trip for his health.

Allen Holubar is on location at Huntington Lake, with the Goldwyn company filming "Broken Chains."

Harriet Hammond will appear opposite Herbert Rawlinson in "Confidence." Harry A. Pollard, directing.

H. E. GAUSMAN.

**Quinn Here**

(Continued from Page 1)

the Catholics.

Mrs. Harry Sternberger, executive secretary, National Council of Jewish Women, representing the New York Council.

Frank Bacon, representing the theatrical and allied professions.

Arthur S. Friend of Distinctive Prod., who is listed as "representing the businesses of making motion pictures."

Hilrey Boone, executive secretary of the B.P.A.

John A. Quinn, president of the B.P.A. "He is listed as being "chosen by many strong organizations in and out of the motion picture industry to head this movement."

Quinn claimed to be strongly organized in New York, San Francisco, Los Angeles, Chicago and Washington. He said a committee of New York would have to be appointed that one for Chicago was now being drafted but that pending the acceptance of certain individuals he could not make public the names.

The B.P.A. is an outgrowth of the Motion Picture and Theatrical Co. Operating Association of the World. It maintained offices on West 47th Street, New York. Ten months ago when Quinn left New York for Los Angeles he was asked yesterday whether there had happened to the local head quarters and replied that the 47th Street office had been abandoned as one at 500 Fifth Avenue opened. This, he said, has been in operation.

**Positive Quality**

The QUALITY of the motion picture PRINTS PRINTED at our Flushing laboratories has always stood supreme.

This quality consists of: 1. Putting into the positive every detail of the negative. 2. Treating the film in a way that makes it stand up for an unusually large number of rushes. The TUBE SYSTEM of developing, fixing, tinting, washing, hand-drying in the reason. Our tints do not rub off, or smear on the film, and our method of drying entirely eliminates brittleness, thus greatly increasing the life of the film.

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**Quotations**

High Low Close Sales
East, Kod. 734 724 724 750
F. P. L. 854 824 824 750
do pid. 924 924 924 200
Griffith Not quoted
Loew's Not quoted
Triangle Not quoted
World Not quoted

**Fox Loses Appeal**

(Special to THE FILM DAILY)

Albany, N. Y.—The Court of Appeals has decided against Fox Film in their action against Stuart Hirschman. Fox brought action to obtain awards made by the City of New York for certain property which had been conveyed to the Chop Tank Co., and later transferred to Fox. The latter company were successful in their action in the lower court, but the Court of Appeals decided to grant a new trial.

The Loew's Buffalo Theater Co., which had leased some 900 from the Eilde Clothes Company of Buffalo to vacate property they now occupy, the property was leased to the theater company and subleased to the Goldie Clothes Co. The Court of Appeals held that the three month's lease clause applied only to the original owners, the Loew's Buffalo Theater Co.

**Fire Destroys Theater**

(Special to THE FILM DAILY)

Wichita Falls, Tex.—A fire destroyed the Texas, a negro house.

**House Discontinued**

(Special to THE FILM DAILY)

Carrollton, Tex.—The Carrolton has been closed down.
The greatest crook play ever produced on stage or screen, Mr. Fitzmaurice has been trying to get "Kick In" for three years. He promises that it will be his finest picture.

"Hats off to Paramount. They're looking out for the live exhibitor!"

By Willard Mack. Scenario by Ouida Bergere

Released January 1, 1923

It has the regeneration theme which has made the greatest pictures of history, and it is filled with wonderful action and a marvelous love-story. The two big stars will be supported by a great cast.

**41 Great Paramount Pictures**

**A George Fitzmaurice Production, "Kick In"**

With Betty Compson and Bert Lytell

No. 34

**No. 35**

**Watch this space Monday for**

**FAMOUS PLAYERS-LASKY CORPORATION**

1000 BROADWAY N.Y.

**Paul Schlossman, Muskegon, Mich.**

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**THE FIlM DAILY**

Thursday, July 20, 1922

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**Lincoln, Ill.,**

It was the second of July, 1922, and Mr. Edward Small, the President of Edward Small Co., was in charge of Edward Small Co., on the corner of North Main and State St., Chicago. Small is the manager of the Mid-West Manager (Special to THE FILM DAILY) branch of Edward Small Co., and the Mid-West Manager's branch offices are located in the same building. Small is also the manager of the Mid-West Manager's branch offices in Indianapolis, Ind., and is the manager of the Mid-West Manager's branch offices in Kansas City, Mo.

**Mellows" for State Rights**

The six melodramas, which C. B. Smith is producing, will be state rights. The six melodramas are: "The Lady," "The Man," "The Girl," "The Forest King," "The Girl From Rocky Point," and "The Girl From the Missouri River." The six melodramas are produced by the Mid-West Manager's branch offices in Indianapolis, Ind., and are distributed by the Mid-West Manager's branch offices in Kansas City, Mo.

**Two Sales on Hallrooms**

The 1922-1923 series of Hallroom comedies have been sold to Ben Sturdevant, of Masterpiece Film Attractions for Eastern Pennsylvania and Southern New Jersey, and to Grand, of New England Federal for that territory.

**Lande Buys Two Features**

He Quality Film Corp., Harry A. de Don, president, has purchased "In Search of the Maids" and "Vandals" from the advertising and publicity departments, but we charge will be vested in that territory.

**New Shipman Film Ready**

Spokane, Wash., "The Grub Stake." Nell Shipman's latest feature is practically completed. Miss Shipman is now making the animal scenes in the mountains near the Canadian border.

**Canadian Producer Organized**

Montreal—A producing company is being formed here composed entirely of Canadian capital for the exploitation of Canadian films. It is planned to use Canadian players and directors only. The product is designed for showing in the Dominion only.

**Signs Edna May Spooner**

John L. McCutcheon, who is now directing "When The Cows Come Home," at the Lincoln studio, at Grantwood, has engaged Edna May Spooner to play the mother role.

**Halifax Exchange Burns**

Halifax—H. H. McArthur, 102 Hillis St., lost his exchange by fire, the material destroyed including 17 features and considerable office equipments and supplies. Mr. McArthur is the representative in the Maritime Provinces for Stevenson Attractions, Ltd., and also handled Equity releases. His loss was heavy.

**Elkins a Regal Manager**

Vancouver, B. C.—Fred Elkins has been appointed manager of Regal Films, Ltd., replacing G. A. Palkner, who has been transferred to Toronto.

**Canuck Film Co. Formed**

St. John, N. B.—The Canuck Film Co. has been organized to produce advertising films. It may later make one reelers dealing with Canadian life.

**Lande Buys Fight Films**

Cincinnati—The Lande Film Dist. Co. has purchased the Dempsey-Carpentier fight pictures for Kentucky.

**New Delivery in Cincinnati**

Cincinnati—The Columbus and Cincinnati Trucking Co. has been formed here by William Cheesbro to maintain a delivery service between those two cities.

**Novel of "Fury" Planned**

Edmund Goulding, author of "Fury," Richard Bartholomew's newest picture, is novelizing the story for publication in the fall. Dorothy Gish will support Bartholomew in it.
Putting It Over

An exploitation campaign, Brooklyn-wide in scope, was successfully started by the big receipts by Edward L. Hyman of the Mark Strand and it cost only $18! Tie-ups composing every well situated ice cream shop, shoe store, drug store, drug store, soft drink stand, sporting goods shop and pet store, on the main thoroughfares of Brooklyn, were achieved. Employed in this direction were window cards 2x29 with a colored picture of an eskimo boy standing at the top, reading directly below. One of these:

"My Daddy is Nanook of the North. Ma, he and I are playing in this Pathe Picture at the Brooklyn Mark Strand Theater Beginning Sunday. Try a Nanook Sundae right from the icy North cooling and delicious." Many local ice cream proprietors co-operated with the Strand to the extent of concocting a new sundae and calling it a Nanook Sundae. Shops selling sporting goods were induced to make a display of thermos bottles with relatively lettered Strand theater window cards inserted. The same idea was worked with drug stores selling moth balls; electrical shops with electric fans; fur shops with furs; pet shops with "Nanook's pet" etc.

Piqua, O.—Exploiting short subjects seems to pay Manager Harry W. Kress of May's Opera House. His publicity man Marc Bauser, through the co-operation of the Dayton and Troy Traction Co., recently brought to life First National's Toomerville Trolley, the Skipper and Aunt Eppie Hogg, on the streets of this town. The oldest and smallest car in the line, being properly bannered, appeared on the streets with Bauer properly outfitted as The Skipper and with Martin Sweet as Aunt Eppie. The Skipper drove the car over the regular routes traveled by the other cars of the company while attached to the rear was a sign carrying the picture of Captain Franke. This unique tie-up is more of than ordinary interest when the fact is taken into consideration that the stunt naturally upset local street car sched- ules and that both car and trailer had to be somewhat remodeled for the occasion.

Hartford, Conn.—With the aid of Tom Meighan, Paramount star, Manager of the Capitol was able to sell "The Bachelor Daddy" and at the same time hook in with the most popular sports of baseball, Clancy sold the idea to the Daily Times to have all the boys on the baseball teams of the many public and parochial schools visit the Capit ol Tuesday morning for a pre-re lease showing of The Bachelor Daddy." The Times in turn sold the idea through their columns. This was the Times' own party and that all the boys were guests of the paper. Clancy simply donating the theater. The boys met at a given place, formed in platoons and paraded to the theater. After these plans were made, Meighan was invited to participate and he replied with a wire of congratulations to the Times, commending it for their interest in local school sports. Meighan also donated a silver loving cup, presented to the team making the nearest appearance in the line of march. Two bands were donated, one by the Times and the other made up of musicians of the theater. To make the marching more musical, the Scouts were tied up for their line and drum corps. Approximately three thousand or more to be exact, 24 boys marched in the parade. No advertising of any description was carried by the theater. All the newspaper space was free. Saturday afternoon the Times carried two 3-column photographs with a full column story, topped by a 7-colon head on the front page giving details of the turn-out. This display was augmented by another color and a half of news matter and of photos on an inside page. Clancy secured nearly 6,000 boost and aroused all sorts of interest when the picture opened. It is a very big business. Fred E. Walt Paramount exploiter from the Haven Exchange assisted in ran the campaign.

Agnes Ayres at Rivoli

Agnes Ayres in "Borderland," be the Rivoli's feature next week cause "The Bonded Woman" not be prepared for presenta

Roberts Handling Proposed Club

Los Angeles—Theodore Rob is chairman pro tem of the committee of film folks who are considering the formation of a club similar to the one in New Y.

The club is designed to embody every one connected with the industry, whether he be a star or not, for the distribution motion pictures.

Mack Sennett Comedies Corp. moved from Room 302 Capitol Theater Bldg., to more commodious quarters in Rooms 402 and 403.
Finance Corporation Launched; Griffith, Powers and Price Directors

E. Brulatour, Arthur S. Friend, A. H. T. Banzhaf, Whitman Bennett, J. J. McCarthy Also Interested, and Others Not Directly Connected with Motion Pictures on Board

After a year's quiet work in organizing and testing the practicability of the plan, the Producers Finance Corp., incorporated under the laws of New Jersey, announced its personnel and its offices yesterday.

Its board of directors includes the following:

Whitman Bennett, Jules E. Brulatour, Arthur S. Friend, A. Powers, Oscar A. Price, John B. Cochran, president Franklin National Bank of Washington; A. J. Dalton, president Main and Creek Coal Co., of Huntington, W. Va., and J. J. McCarthy, who has been identified with W. Griffith in the routing of that director's important pictures. Frank D. McCarthy, former national executive of the Liberty Loan campaigns and his assistant treasurer of the loan bureau, is president of the company. Of late, Mr. Wilson has been identified with motion pictures and, it is said, was largely instrumental in securing finances for the production of "Way Down East." Conversely D. Marsh, a broker, has given a contract for the sale of more than $5,000,000 of the company's stock.

Producers Finance was organized last year ago by Wilson, who at the age of the war, joined Griffith, and during his activities organized D. Griffith, Inc.

When this work was completed he secured several important men in the industry, the people who have long been in business, and the men who have been identified with the industry in general.

Producers Finance," says a statement, "will solve the long standing difficulty under which the motion picture industry is laboring in getting

(Continued on Page 2)

Back to Famous Players on September 1

Despite Contrary Reports, Apparently Theaters Are Not Involved—Offices in Atlanta, Charlotte, Dallas, New Orleans and Oklahoma City Involved

Famous Players, it is understood, will assume complete charge on Sept. 1 of the five exchanges now controlled and operated by the Southern Enterprises, Inc. of Atlanta. The offices are located in Atlanta, Charlotte, N. C., Dallas, Oklahoma City and New Orleans.

While no one at Famous Players yesterday cared to discuss the deal, it is understood that the exchanges are reverting to Famous because that portion of the contract with S. A. Lynch which covers distribution of Paramount pictures in the South has expired.

Phila. Sewed Up

Deal on Aldine with Stanley Would Give Latter Complete Say Over First Runs There (Special to THE FILM DAILY)

Philadelphia—Unless some unusual occurrence should happen the Stanley Co. of America will assume full control of the first run situation here by virtue of an impending deal which will give to that company the operation of the Aldine theater.

The Aldine, 19th and Chestnut, is the one first run which distributors other than Famous Players and First National have had here. Although no official statement has been made by either party concerned, it is known that the signatures are all that is necessary for the Felt Bros. to turn over the Aldine to Stanley on the following basis:

Stanley will give the Feltis a cash consideration of $25,000. Stanley will assume the actual carrying charges on the property such as the interest on mortgages, the rent and taxes. This is believed to total about $60,000 a year. The Feltis are to be guaranteed against a loss in operation and the profits are to be split equally both ways. The lease is to run for 20 years.

When this deal is closed—and (Continued on Page 2)

Fitzmaurice Chosen

Will Direct Pola Negri in Her First American-Made Picture—Fleming Here for Brady Film

The production department at Famous Players has practically decided that George Fitzmaurice will direct Pola Negri in her first American-made picture.

Miss Negri will arrive in New York sometime next month and will start work about Sept. 15, at the Long Island City plant. Fitzmaurice is at present on the coast preparing to film "Kick In," in which Betty Compson and Bert Lytell will appear.

Victor Fleming is in New York. He will direct Alice Brady in "Anna Ascents," which will also be made on Long Island.

There will probably never be more than four companies at work in the Paramount Eastern studio. The peak will undoubtedly be reached this fall when Alice Brady, Thomas Meighan, Elise Ferguson and Pola Negri will be busy there. As noted, Jack Holt will make part of one picture in the East in August.

13 On Release List

American Releasing Starts New Season with One a Week— Gets "Sign of the Rose" (Special to THE FILM DAILY)

American Releasing, which will handle about 70 pictures in 1922-1923, will distribute one a week for the first quarter of the new season, which, for this company, will start on Sept. 10 with "The Queen of the Moulin Rouge."

(Continued on Page 4)

Hattrick Back, Almost Recovered

E. B. Hattrick, general manager of International News, is back in New York after a severe illness which kept him confined to a London hospital for many weeks. He has almost recovered his former strength.

(Continued on Page 2)

Sales managers returning from the South in the past few days are authorities for the reports that the return of the exchanges is only a portion of the deal and that the other companies would give Famous Players complete sway over the management of the Lynch theaters in the South.

One important Famous Players official denied this part of the report and said that the deal involved exchanges only.

At the meeting between the special representatives of Famous Players and S. A. Lynch, Enterprises, Inc., held on April 3, 1919 whereby Southern Enterprises, Inc. were to be formed in Delaware with a capitalization of $5,000,000. Of the 50,000 shares of stock, each valued at $100, Famous Players got back 25 of the S. A. Lynch Enterprises, Inc., the remaining half. Lynch was elected president of Southern Enterprises, Inc. with the power to elect all officers as long as he lived. On June 3, 1919, Famous, by virtue of a second contract vested exclusive exhibiting rights in the Carolinas, Georgia, Alabama, Florida, Tennessee, Mississippi, Texas, Arkansas, Louisiana and Oklahoma in Southern Enterprises, Inc., for 25 years. A third contract covered the sale of Lynch's

(Continued on Page 4)

Saunders Back

E. M. Saunders, of Metro, returned yesterday from New Orleans, where he held a sales conference with Southern managers.
DURING the current season," says the Motion Picture World, "there have been presented to the trade some feature productions. Of the 658 productions, some 350 could be called failures. The remaining 300 can be termed average pictures not good enough to set the great public on a frame of mind to care whether they saw more of them or not.

It is worth recording in this connection that the National Committee of Better Films, in its "Year's List," awarded Hodkinson Punch 10% of the first prize of the year. This, in the face of the fact that Hodkinson Exchanges contributed only about 5% of the year's productions.

The selective principle exercised by this corporation, as applied both to pictures and sales personnel, comes near as is humanly possible to assure the Exhibitor a steady supply of sure-proof product.

"The Theatre Owner who can say, "I play Hodkinson 100%," dramatically reduces his percentage of poor pictures—a fact that is borne out by the impartial judgment of the best critical bodies of the industry.

\"THE MOTION PICTURE THEATER OF TOMORROW\"

BY S. L. ROTHAFEL

CAPITOL THEATER, NEW YORK CITY

IN THE

Program Building Number

OF THE

FILM DAILY

OFF THE PRESS AUGUST 6th

DAN'T MISS IT

DON'T MISS IT

100% BETTER "THE MOTION PICTURE THEATER OF TOMORROW\"
A Picture That Will Get the Money! That's What They All Say About It.

Read what the Trade Experts say:

Universal Appeal
"It carries universal appeal, adults and juveniles alike will acknowledge its charm, and exhibitors will welcome it as a sure-fire box office hit. Jackie's ability to keep an audience fluctuating between tears and laughter was never better demonstrated. Irresistibly funny. Gets the laughs in large quantities. A whirlwind of action."—Exhibitor's Trade Review.

His Best Picture
"So different from the usual that it will increase the popularity of Jackie. It is his best picture. There's no doubt about that. He has the audience with him. The pathos is ever keeping pace with the humor. There is no false sentiment. It is all human and genuine. Book 'Trouble' and you'll have no trouble in packing the house."—Motion Picture News.

Splendid Entertainment
"Splendid entertainment and has an appeal that is just about as nearly universal as may be expected in any one picture. Jackie Coogan is a distinct hit. "Coogan is a fine little actor and an intriguing personality throughout and is entitled to the great credit that certainly will be his. But the able efforts of Director Albert Austin should not be overlooked. Austin has executed many situations and bits of action in this production that constitute real commercial screen art and just how nearly they hit the mark is going to be realized by the vast majority of exhibitors—if not every exhibitor—who shows the picture. "With flashes of real fun and touching sentiment to hold the interest."—Exhibitor's Herald.

Will Get the Money
"A picture that will get a lot of money for the average exhibitor because it is a refreshing yarn that will appeal to the women particularly. It is the third of the series the juvenile star is making for Lesser, the first two being 'My Boy' and 'Peck's Bad Boy.' This one holds up to the standard of either of the previous two. "A simple little human interest story is the background for the star. "In the handling of the story the youthful star is given every opportunity to appear to advantage, and in a courtroom scene when he takes the witness stand he manages to put over a bit that would do credit to any of the much older stars of the screen. Wallace Beery makes the roughneck plumber a corking character study, while Gloria Hope is a winsome little housewife. "One of the real wallops is a fight that Beery and a cop put up in the latter part of the picture with the kiddie assisting on the side lines by hurling flower pots, etc."—Variety.

Strong Human Appeal
"The human appeal is so strong and is of such genuine character the picture cannot possibly fail to meet with success before any type of clientele. Jackie does the best work of his career. His work seems inspired. Generous amount of humor balanced with pathos. Take the kid to see it and you'll both have a good time."—Moving Picture World.

Sol Lesser presents

Jackie Coogan
IN
"TROUBLE"

A Jackie Coogan Production and a First National Attraction
Short Reel Charts

All producers and distributors, who have not yet done so, are urged to forward to THE FILM DAILY the following information for inclusion in the Short Reel Edition, out August 6th.

Releases from Jan. 1 to Aug. 1, 1922, giving brand or series name, title of individual picture, length in feet, type of picture whether comedy or scenic, star, producer's name and release date.

A second tabulation covering 1922-23 releases should contain series of short reels with number of pictures in series, length, star, if any, how released and how often.

This applies to short reels only.
German Film Opera

This Time Actual Voices Are to Synchronize with the Action—Notofilm Co. Has It

(Special to THE FILM DAILY)

Berlin—What its backers maintain will be the first real film opera, will shortly be produced here. It is said arrangements have been made to present it in London also.

It is a first attempt to combine motion pictures with a talking machine, but a work in which the action on the screen will be accompanied by the singing of actual living voices in synchronization.

This is the main novelty of what the film opera hopes to present.

The device for procuring this synchronization, which was demonstrated at the studio shops of the Notofilm Co., is simple. As the pictures are being taken a portion of the musical score, written on a continuous roll, is placed on the prime mover of the machine, and photographed at the same time as the action. It reappears on the screen, forming the lower margin of the film, and serves as a guide to the conductor. A supplementary device gives him control over the speed at which the film is taken.

Flynn to Direct Farnum

(Special to THE FILM DAILY)

Los Angeles—Emmett J. Flynn will direct William Farnum in "Without Compromise."

Weiss Goes to St. Louis

(Special to THE FILM DAILY)

St. Louis—Harry Weiss and R. C. Serry, of First National were here yesterday arranging for Weis to take over the local office. Fred Desberger has resigned.

Services for Alex Lorimor

Funeral services for Alex Lorimor were held yesterday at the Madison Ave. Presbyterian Church. Lorimor died on Wednesday. He was at one time managing director of Feature Films, Inc., former distributor for Paramount in Australia.

Hodkinson Meeting Monday

A. W. Smith, sales manager of Hodkinson has called in Washington, Philadelphia, Buffalo, Chicago and Boston managers to attend a sales meeting in New York on Monday, at which fall plans will be discussed.

Tom Brady, Buffalo manager, has placed a considerable number of Hodkinson pictures in the new Eastman theater at Rochester.

Must Have It

Corpus Christi, Tex.

THE FILM DAILY

New York City.

Gentlemen:

Enclosed please find my check on the following to THE FILM DAILY.

We are opening a new theater here about Aug. 1 and feel that successful operation is impossible without your valuable publication.

Yours truly,
(Signed) GEORGE K. ZINZS

Four Del Ruths

Going Through American Releasing—First to be "The Marriage Chance"

Hampton Del Ruth, for six years with Keystone comedies and Mack Sennett, and later supervising director of the Fox comedy forces on the coast, will make four features for the American Releasing Corp.

The first will be "The Marriage Chance," and will be released in either October or November. Del Ruth has established his own producing unit at Long Beach, Calif., in the studios formerly occupied by Balbo.

To Fit Ships to Exhibit Films

(Special to THE FILM DAILY)

London—The Ornuz, Orsow, Orcajes, Orvieto, Ostorley and Oamar, six of the fleet of the Orient Steam Navigation fleet, are to be fitted with all of the necessary apparatus for showing pictures.

Royal Welcome for Hays

(Special to THE FILM DAILY)

Los Angeles—Hollywood is all prepared to give Will H. Hays a welcome he will never forget when he arrives here tomorrow Monday.

Following Hays' recent telegram to the members of the Paramount Stock Company that he planned to visit Hollywood, an elaborate program has been arranged for his entertainment. Next Saturday, after inspecting the studios, Hays will meet the studio world at a monster meeting to be staged in the athletic bowl Wednesday evening at the Ambassador Hotel, there will be a reception.

Takes Over 3 Offices

Edward Weis has been appointed manager of the Educational exchange here under the new order of things.

Society to See Ingram Film

Members of the Sleepy Hollow Country Club at Scarpell will see Rex Ingram's production, "The Prisoner of Zenda" tonight.

Price of Agfa Stock Raised

(Special to THE FILM DAILY)

Berlin—The price of raw film has been increased by the Agfa to 13 marks a meter. The price of printing is also expected to go up.

Corinne Griffith on Coast

(Special to THE FILM DAILY)

Los Angeles—Corinne Griffith has arrived on the coast, and is preparing for work on "One Stolen Night." Earl Williams will star in "You Never Know."
Berlin Notes
(Special to THE FILM DAILY)
The capital of the Filmhaus A.-G., has increased to $8,000,000
marks.

Berlin—The Ubersee Film A.-G. has increased its capital from 1,000,000
marks to 7,500,000 marks.

A library comprising numerous German books on the industry has been
opened in the Berlin Filmclub.

A Verlein A.-G. is to be founded by exhibitors of Northern Germany,
while an exhibitors' distributing company will be founded in Berlin also.

The Dusseldorfer Film A.-G., an exhibitors' distributing organization
founded with a capitalization of $1,000,000, has been taken over by
Bruckmann & Co.

The Industrie-Film, Ltd., has been
converted into a joint-stock company with a capital of $10,000,000 marks.
E. M. G. English has founded the Atlantic Film A.-G., while other new joint
stock companies are the Aladin Film Co., $5,000,000 and the Flag A.-G.
with $1,000,000 capital.

Amos Joins Pathe Sales Force
(Special to THE FILM DAILY)
Des Moines—Nicholas Amos, formerly with Universal, is now affiliated
with the sales force of the local Pathe Branch.

Tomes Gets Appointment
(Special to THE FILM DAILY)
Dallas, Tex.—F. A. Tomes has
been appointed manager of the Educational office, succeeding Nat Wolf
who resigned, and has gone to New York.

Stanley Representative Sailing
Among the passengers sailing for Europe today will be Malakia Mata,
scenario writer, who is one of the Good Will Delegates for
Afro-European Film and the representative of the Stanley Co. Miss Mata carries
with her a large number of literature advertising the Sesqui-Centennial,
which will be held in Philadelphia in 1926 and the Stanley Co.

Cuts and Flashes
M. F. Broda, title artist has
returned from Europe and is back on the job.

A. W. K. Ziegfeld expedition,
which will take pictures in Russia,
has arrived in Petrograd.

"Flipper Love" will be produced
by Pyramid, under the direction of Geo. W. Tertlittiger.

Ray C. Smallwood is busy direct-
ing "When the Desert Calls," for
Pyramid. It will feature Violet
Hemming.

Barbara Castleton and Edward Earle have been engaged through Jay
Packard to play the leads in "The Streets of New York.

The film version of "Dear Me," which Madge Kennedy is making,
will be released as "The Purple Highway.

Franklin E. Backer of East Coast Productions is distributing "Flaming
Hearts," the second of the J. B. Warner series on the state road market.

The title of Carey Wilson's story, now being produced by A. A. Walsh
for Goldwyn, has been changed from "Captain Blackbird" to "Passions of
the Sea.

Constance Binney who has finished "A Bill of Divorcement," in London,
may appear on the legitimate next season in a new play by Clemence
Dane.

W. K. Ziegfeld has formed the
India Pictures Corp., with a capital of $1,000,000.
He is president, Frank J.
Johnson is vice-president, and treasurer, Bernard Sexton, secretary
and Albert E. Andre, assistant
secretary.

Dodd Joins Syracuse 'Change
(Special to THE FILM DAILY)
Syracuse, N. Y.—E. G. Dodd is
expected to join a new independent exchange here. He is now with
Empire State in Buffalo.

Riley Succeeds Fox
(Special to THE FILM DAILY)
Buffalo—James B. Riley has
succeeded Richard F. Fox as Sales
manager here. Fox is now in Buf-
} falo managing the affairs of Black
New England Theaters, Inc., under
Harold B. Franklin.

Award More Prizes
Three prizes of $450, $300 and $200 will be awarded for the month of
June by the Universal to the Doric, Kansas City, Mo.; the Dominion, Van
couver, B. C. and the Liberty, Great Falls, Mont. These theaters were
picked from the 16 weekly prize win-
ers for the month of June by a tri-
angle of exploitation editors of the lead-

ing trade papers, and were given the awards for having put over the best
exploitation campaigns on "The Adventures of Robinson Crusoe.
For weekly $50 prize winners were chosen prior to the awarding of the prize
prizes.

‘Frisco to Fight Reformers
(Special to THE FILM DAILY)
San Francisco—A one day conver-
sion the middle of August is being
planned by the local M. P. I. O. In order that the steady work of
the reform element may be com-
batting, P. A. Hanlon has been ap-
pointed chairman of a general con-
viction committee consisting in add-
ition of Marcus Klein, Aaron Goldberg, Sam Gordon, Allan E. Kim
Robert A. McNichol and Thomas
Van Osten. A circular letter is to be
broadcast to arouse the interest of
the exhibitors to the importance of
the matter.

FOR SALE
1,000 slightly used all leather theater chairs. A real bargain for a 50 cent buyer.
A. M. FABIAN,
729 Seventh Avenue,
New York City

ROTHACKER PRINT and SERVICE
E. O. BLACKBURN
SPECIAL REPRESENTATIVE
Rothacker Film Mfg. Co.
Chicago, Ill.
Rothacker-Aller Laboratory
Hollywood, Cal.
542 Fifth Ave., N. Y., Murray Hill 183

FILMACK PRODUCTION TRAILERS
With and Without Scenes
Can Now Be Had For

IRVING MACK & CO.
885 W. Wash. Chicago
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Barbara Bedford will play opposite Tom Mix in “Romance Land.”

Johnny Walker is to be directed by
Emery Johnson in a feature at R-C.

Wedgeford Nowell has been cast
for “Enter Madame,” which Wallace
Worsley is directing.

Bertram Bracken has started produc
tion on the first of a series of
stories from his own pen.

Clare Adams will be seen opposite
Tom Mix and probably William Farn
num in forthcoming productions.

Leatrice Joy will have the feminine
lead in “The Man Who Saw To
morrow,” directed by Alfred Green.

Metro’s “Page Tim O’Brien,” star
ning Viola Dana, is completed. Miss
Dana is vacationing at the beaches.

William Watson is winding up anoth
er in a long series of comedies
starring Neely Edwards at Universal
City.

Arthur Edmund Carew has been en
gaged to play the leading male
role in the new Jackie Coogan
production.

Mary Miles Minter, Tom Moore and
Charles Magnaig, director, are in
Wyoming for scenes for “The Cow
boy and the Lady.”

Harrison Ford has joined the suppor
ting cast being organized for
Helen Jerome Eddy’s first starring
picture, “Love’s Coming of Age.”

Ralph Staub is making a series of
one-reel subjects releasing one every
week which carries with it a title of
“Did This Ever Happen to You?”

Rowland V. Lee will direct “Mixed Fac
es,” Fox feature starring William
Russel. Cast includes Renee Adorée,
De Witt Jennings ad Harvey Clark.

“Honor Firs” has been selected as the
title for the John Gilbert pro
duction from George Bibbs’ novel,
“THe Splendid Outcast.” Fox will
release it.

The completed cast of “Deserted
at the Altar” includes Barbara Ten
nant, Bessie Love, Tully Marshall,
Eulalie Jensen, Wade Boteler, Wil
liam Scott, Frankie Lee and Queenie
Dana.

Louis B. Mayer has installed a
restaurant on the studio grounds, has
enlarged two of his big stages, added
new lighting equipment to his elec
trical department and rephened his
property department.

Louise Fazenda has been added to the
cast of “Quincy Adams Sawyer,”
Sawyer-Lubin production. Directed by
Clarence G. Badger, others in the cast
include Blanch. Sweet, John Bowers,
Lon Chaney and Barbara La Marr.

P. B. O. in New Buffalo Office
(Special to THE FILM DAILY)

Buffalo—The F. B. O. offices are
now in the new building at 505 Pearl
Street.

Have 30 Five-Reel Westerns
(Special to THE FILM DAILY)

Kansas City, Mo.—The Standard
Film Co. is releasing three series of
westerns, each consisting of 10 five
reel productions. Jack Hoxie is fea
tured in one series, Franklin Farnum
in another and “Bill” Fairbanks in
the third.

Charnas Buys “Felix” Cartoons

Harry Charnas, of Standard Film
Service, Cleveland, has purchased
the “Felix” cartoon series for Ohio,
Western Pennsylvania, Michigan,
Kentucky and West Virginia. M. J.
Winkler, who is handling distribu
tion has also sold the series for
Czechoslovakia and Brazil.

Kansas City Exhibitors Elect
(Special to THE FILM DAILY)

Kansas City—Thousands of the Kansas City Suburban Exhibitors will hold a meeting Wednesday of the Lincoln Amusement Co. is the new president, also being counsel for the M. P. T. O. of Mo. The other of
cers are: Jack Roth, vice-president;
L. B. Sponsler, secretary, and O. D.
Rose, treasurer. The new president is the following: A.
K. Bassad, J. W. Watson, Charles Frumhoff, R. Steadman, and Archie
Josephson of the Victory.

Voigt’s House Will Seat 400
(Special to THE FILM DAILY)

Shohola, Pa.—Fritz Voigt is building
a house to seat 400.

Bank Buys the Staufef
(Special to THE FILM DAILY)

Mifflintown, Pa.—The Staufef has been bought by the First National Bank at a Sheriff’s Sale.

“MUSIC AND THE FILMS”

BY VICTOR HERBERT

Don’t Fail to Read this Special Article
IN THE

Program Building Number
OF THE

FILM DAILY

OUT AUGUST 6th
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Richmond, Ind.—Manager F. Hollannd, of the Murray, actually put it over with his local newspaper, the Richmond Item. When he got out his special red printed page on "Trouble," he persuaded the publishers of the Item to include it in their regular afternoon edition and have it delivered to the local carrier. It made a circulation of some 10,000.

Additional publicity was obtained by the story that the picture had just been completed and that the print be shown at the Murray was shipped directly from the studio to the framework and advertising post from the Coogan laboratories in San Francisco.

Mason City, Ia.—The five robust youngsters with Tommy Meighan in "The Bachelor Daddy," suggested that "milk exploitation," pulled by the Palace when the picture played there, John J. Friedl, Paramount exploiter from Des Moines, sold a prominent local dairy on co-operative advertising. This always, the opening hangers were attached to the necks of every milk, cream and buttermilk bottle delivered. The text tied up with the picture in this fashion: "The Bachelor Daddy" wouldn't have been able to handle his family so well if he didn't have Hermanson's milk. The milk dealer has a mailing list that doesn't leave out three people in town, and a letter was sent to each tie-up with the picture.

Syracuse, N. Y.—Manager W. D. McDowell of the Strand was diplomatic enough to land two competitive automobile concerns for a single parade advertising his picture, "The Good Provider." With the operation of S. G. Sladden, Paramount exploiter, this stunt was put over on the main streets during the Easter parade of the day. The two companies were the Mack Motor Truck people and the Buick agency and the banners were worded as follows: "The Good Provider" uses a Mack Truck in his business in order to provide a Buick for his family. See etc. The trucks were harnessed and also draped in flags and bunting. There were four of them, three of which carried new model Buicks. McDowell paid one-third of the cost of the banners, which was his only outlay.

Creston, Iowa—In line with his policy of building up good will toward his picture house from every possible angle, Manager E. Metger, of the Strand, has adopted a plan of showing slides on Saturdays announcing the services to be held in the churches of Creston on the following day. One of Mr. Metger's mottoes is: "The only way to make friends is to let people know what you are like."

Acting on this motto, he began by inviting ministers to attend pre-release showings of his pictures and asked for criticisms from them. While attending a special showing of a picture at the Strand on Saturday noon one of the ministers commented on the value to local merchants of slides advertising their goods.

"Why wouldn't it be a good plan to advertise our Sunday services on the screen every Saturday evening?" he asked. Mr. Metger said it would be a fine plan and offered to show the contest for the idea of appearing on a marked increase in attendance in the minister's church on the Sunday following the showing of the slide. Other ministers in Creston approved of the idea at the beginning, but churchgoers indorsed it and within two weeks slides announcing services in five Creston churches were being displayed. The showing of the slides has added to the popularity of the Strand and made regular patrons of many church people who previously would not attend motion picture shows.

Approximately 10,000,000 readers and motion picture patrons throughout the country have been reached in the first month of the Marshall Neilan-Helen Lynch Contest created for the purpose of giving a direct tie-up for exhibitors showing "Fools First" and "Minnie." Neilan's idea of having the public supply a professional name for Helen Lynch, is now being carried out by "The People's Home Journal," which will run the contest six months, prizes of $300 in cash and other awards being offered. During the first thirty days of the contest 425 large newspapers with an aggregate circulation of over 3,000,000, have taken up the contest, giving much display publicity to all concerned. In a number of instances editorial mention of the contest is being given. In addition to this various newspapers have photographed Miss Lynch, the judges and others connected with the contest. In a number of instances editorial discussion in rival newspapers in certain cities has been given the idea. In Detroit one newspaper argued that the use of a professional name in pictures was silly, while its rival devoted much space to the opposite stand.

Ten days after the contest was first announced in "The People's Home Journal," 7,000 letters submitting names were received by the judges. At this writing nearly 40,000 names have been submitted from all parts of the country with the daily quota of letters increasing with very mail.
NOW IN THE 4th WEEK at Shubert's Central Theatre

The Storm

from Geo. Broadhurst's Production of Langdon McCormick's Sensational Stage Success
Starring
HOUSE PETERS VIRGINIA VALLI MATT MOORE
DIRECTED BY REGINALD BARKER

A UNIVERSAL-JEWEL

THIS PICTURE WILL BE ADVERTISED IN THE SATURDAY EVENING POST
Elaine Hammerstein in
"Under Oath"

By Edward J. Montagne
Directed by George Archainbaud

SELZNICK PICTURES

"The Star Without a Failure" in another great screen success—

The superb story of a remarkable character transformation in which Miss Hammerstein is ably supported by Niles Welsh, Mahlon Hamilton and other notable players.
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News of the Week in Headlines

Monday

Famous Players plans exchanges in Peoria, Ill., Columbus, O., Sioux Falls, S. D., and Butte, Mont., for better service to small town exhibitors.

T. O. C. C. agreement with Hoy Reporting Service up. Export and Import and David P. Howells buy "Othello" for distribution here.

Tuesday

Will Hays goes to coast on hurried trip.


Aschers of Chicago deny all claims of Eugene A. Katz, who alleged company was in bad financial condition.

Wednesday

Francis Gilbert acting as counsel for M. P. T. O. in Hays' negotiations. Sydney S. Cohen refuses to say whether he is to succeed J. J. Walker.

Vitagraph will release 41 next year. Next year's output to total 965 features.

Lillian Gish will not release through Allied Prod. and Dist. Corp. May go with Inspiration Pictures, Inc., Portland, Ore., suburban exhibitors form booking combine.

Thursday

Thomas H. Ince reported forming his own distribution system. Producer denies it.

John A. Quinn here in behalf of Better Pictures movement. Promises National Better Pictures Week and special pre-view theaters for worthwhile product.

Moving picture operators contemplating formation of war chest to fight T. O. C. C.

Burr Nickle Prod., Los Angeles company, to state right Hepworth Picture Plays.

Friday

Famous Players takes over five Southern Enterprises, Inc., exchanges in South on Sept. 1. Report also indicates company will assume management of theaters but Paramount official discounts it.


With deal off for Felt Bros', Aldine, Stanley Co. in Philadelphia has first runs there sewed up.

George Fitzmaurice will direct Pola Negri.

American Releasing to distribute one a week for first quarter of new season.

Saturday

Educational takes over complete control of Albany, Buffalo and Washington exchanges.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Sure Fire Appeal For Those Who Like Human Interest Stories

Louis Burston presents
"FORGET-ME-NOT"
Metro

DIRECTOR ...................... W. S. Van Dyke
AUTHOR ...................... Henry R. Symonds
SCENARIO BY ................... John B. Clymer
CAMERAMAN .................... Arthur L. Todd

AS A WHOLE..... Splendid human interest in picture that conveys a message that should prove to be good audience appeal

STORY....... Makes a very suitable screen vehicle; absorbing but with a few illogical twists toward the end

DIRECTION..... Very good; some highly effective touches; omits one or two important bits of detail

PHOTOGRAPHY .................... Good
LIGHTINGS ....................... First rate
PLAYERS....... Bessie Love gives one her best performances so far; Irene Hunt excellent as the mother and Gareth Hughes does very good work

EXTERIORS ....................... Suitable
INTERIORS ....................... All right
DETAIL...... Can be improved by one or two additional sub-titles

CHARACTER OF STORY...... Destitute mother puts child in orphanage and years later adopts boy, passing by her own child unknowingly because she is crippled

LENGTH OF PRODUCTION ........ 6,800 feet

"Forget-Me-Not" is a human interest picture from start to finish and should certainly fulfill its double mission of both entertaining and furthering the adoption of orphans. It is an ideal vehicle for arousing interest in children without parents and at the same time carries with it a definite audience appeal that makes it entertaining and quite likely to be a safe box office bet.

Henry Symonds has employed every twist of fate that was ever heard of to gain sympathy for his young heroine and he succeeds in holding it throughout even when things are a bit strained and slightly illogical. For some, "Forget-Me-Not" may contain too contrary a fate. There is so much sorrow cast upon the little orphan girl that it has a tendency to tug too harshly on the heart strings, especially toward the close when, after having become an accomplished violinist, the girl is engaged to play at a wedding and the bridegroom happens to be her orphanage pal, Jimmy, who had promised to come back for her. The picture would have been just as convincing and successful without this wedding and the subsequent death of the bride, especially since they work around to the inevitable happy ending.

The direction, on the whole, is very good. There are numerous excellent touches that make the story register and the production is suitable in every way. Occasionally he has slipped up on detail, which, however, can be remedied by the insertion of a title. The spectator is not told what became of the destitute mother from the time she put her child in the asylum until she is shown living in apparent luxury some years later. And there is no explanation as to why she does not try to locate her adopted son, who wanders away following the death of his bride. The symbolic sequence at the end, picturing the story represented in the strains of the violin, is beautifully done but seems a trifle anti-climactic.

Bessie Love does some of her very best work in "Forget-Me-Not" and the scene of parting between Miss Love and Gareth Hughes, is sure to choke many throats. The cast is a very good one and Irene Hunt, as the mother, is a splendid type, especially in the opening reel. Otto Lederer and his dog, Queenie, are unusually interesting.

Story: The mother, looking for a child to adopt, did not know that the little lame girl who pleaded to be adopted, was her own and so she took the boy, Jimmy, the little girl’s pal. Jimmy promised to return for his childhood sweetheart but it was not until years later when the girl had been adopted by an old musician and become a concert violinist that Jimmy came back and the mother learned that the girl was her own.

Has Good Exploitation Possibilities

Box Office Analysis for the Exhibitor

There seems to be a demand for heart interest pictures and exhibitors who know that they go over big with their patrons, can rest assured that they will be pleased with "Forget-Me-Not." They cannot help but like Bessie Love as the heroine of this tale of the little girl placed in an orphanage and unable to secure adopted parents because of her crippled limb. You can safely promise them it is one of her best performances. They’ll like Gareth Hughes, too.

Exploitation should be simple enough because you won’t have any trouble at all in enlisting the aid of local charitable organizations or those interested in orphan children. A benefit performance would be one sure means of launching a run and you will be doing a good work and at the same time helping your own box office along.
Will Please Those Who Liked the Old Vampire Pictures

“A FOOL THERE WAS”
Fox

DIRECTOR ....................... Emmett J. Flynn
AUTHOR ....................... Porter Emerson Browne
SCENARIO BY .................... Bernard McConville
CAMERAMAN ................. Lucien Andriot and Irving Rosenberg

AS A WHOLE......A satisfying production and entertaining although not likely to appeal to all

STORY ......Practically the same in every detail as the Theda Bara version of several years ago

DIRECTION ......Very good; has toned down the “vamping” sequences considerably and generally shows good judgment.

PHOTOGRAPHY ................. Excellent
LIGHTINGS ...................... Good with but one or two exceptions

PLAYERS ......Estelle Taylor does very good work as the vampire but she is not wholly convincing; Lewis Stone gives excellent performance as the “fool”; Irene Rich splendid and Mahlon Hamilton suitable; good cast throughout

EXTERIORS ..................... Not many
INTERIORS ...................... Appropriate
DETAIL .......................... Ample
CHARACTER OF STORY ...... Married man falls victim to vampire who has already ruined lives of others whom he knew

LENGTH OF PRODUCTION ......6,604 feet

There was so much discussion and such extensive publicity given the selection of an actress to play the vampire in William Fox’s second picturization of Porter Emerson Browne’s stage play, that it is all the more interesting to note the performance of Estelle Taylor who was finally acceded the part. And the consensus of opinion is quite likely to be unanimous—that Theda Bara was the only genuine vampire the Fox studios have seen, even considering the fact that Valeska Suratt did some strenuous vamping herself for the patrons of Fox pictures.

Miss Taylor works very hard and apparently sincerely to put the part over but with all her effort she is too obviously “dressed” for the part, both in her outward appearance and in her acting. She has the physical qualities usually associated with the vamp, dark hair, black eyes, but she does not use them as the natural vamp would be expected to. Her gowns are not striking and her general manner of dressing isn’t anything that would attract your attention particularly. She is exceptionally well photographed but given too many close-ups.

The really best performances are given by Lewis Stone as the “fool” and Irene Rich, in the role of the forgiving wife. Stone is convincing even when the things required of him by the part are not, and Irene Rich is always an interesting performer. Marjorie Daw and Mahlon Hamilton are quite adequate in minor parts.

Director Flynn has given a better production than was found in the Theda Bara version and he has sustained the interest splendidly at all times. The photography is excellent and the cameraman has gotten in some fine interior long shots.

The story follows the previous picture almost identically except that Flynn has toned down the vamping business considerably. Stone smashes the mirrors as did Theda’s fool and the vampire scatters the rose petals as of yore, only you don’t see the rose. Probably they come already prepared for scattering in these modern days.

Story: John Schuyler, banker, bids good bye to his wife and children and sails for Europe aboard the same steamer as Gilda Fontaine for love of whom, Parmeelee, an associate of Schuyler’s, kills himself as the boat is ready to sail. Schuyler also falls a victim to her spell and returns to the States broken but unable to give up Gilda. Later he plans to return to the wife who forgives him but Gilda returns to him and he is killed by a fall while trying to attack her.

Promise Good Production and Acting But Consider Your Audience’s Desires

Box Office Analysis for the Exhibitor

Perhaps William Fox is trying to renew interest in vampire pictures which the public has apparently become disinterested in in the past few years. At any rate he has seen fit to make a second picturization of the play inspired by Kipling’s poem, “The Vampire,” the first being Theda Bara’s debut as one of the screen’s best known vampires.

The success of “A Fool There Was” will depend largely upon the class you cater to. Even though the Flynn production contains none of the so-called “heavy vamp stuff” found in the old pictures, it is possible that the better class of picture patrons will be scared away by the title although you can make promises assuring them there is nothing offensive in the film. You can also promise good acting and a picture that has a well sustained interest. They won’t get tired looking at it. The individual exhibitor knows his audience best and should decide for himself in this case. Use the players’ names.
We've Got The Pictures

AMERICAN RELEASING CORPORATION take pleasure in announcing its control and distribution of the most sought-after picture of the year, the GEORGE BEBAN production, "THE SIGN OF THE ROSE," which will be booked by us first of all with Mr. Beban and his company of eight players for record-breaking engagements in the first run houses of the nation—and later on, but not now, to be booked alone without the act. "The Sign of the Rose" is today the world's greatest motion picture attraction.


4 OCTOBER 1: "THE WOMAN HE LOVED." A J. L. Foxingham production. Directed by Edward Sloman from a story by William V. Mong. All-star cast including Marguerite de la Motte, William V. Mong and eight other well known players.


7 OCTOBER 22: "THE HOUSE OF SOLOMON." Starring William H. Strauss supported by Brenda Moore and Nat Deaver. Directed by Lem F. Kennedy. This is the greatest Jewish comedy-drama ever made. It is a combination of the pathos and beauty of Peter Grimm and the humor of Abe Potsa. Produced and presented by Carl Krusada from the story by Val Cleveland.
And
The Stars

We likewise take pleasure in announcing to exhibitors everywhere thirteen big-story, big-director, big-star or big all-star-cast productions for the first quarter of the 1922-1923 season, beginning September 10th, at the rate of one production each week, with the definite assurance to the exhibitors of America that we will release 70 productions within the year beginning in September.


9 November 5: "THE OTHER SIDE." A Hugh Dierker production from the story by Thelma LaNier. This is the man who produced "When Dawn Came," a screen production that set the entire country talking. With an all-star cast of six big names.

10 November 12: "THE DEERSLAYER." Another of James Fenimore Cooper's Leather-stocking Tales. Produced at Glacier National Park by Sacramento Pictures Corporation with entire tribes of Crow and Blackfeet Indians giving the picture the reality it deserves. A story of romance and adventure.

11 November 19: "MILES BREWSTER AND THE SUPER-SEX." A Frank R. Adams production personally supervised by the noted author made known internationally through his stories in Hearst's Cosmopolitan and the Saturday Evening Post.

12 November 26: "AT THE CROSSROADS," starring Seena Owen. This is Harriet Comstock's tremendous new domestic novel that is one of the best sellers today in the forty leading cities of America. The star of "Sisters" and "The Woman God Changed" in the biggest picture of her career.

13 December 3: "THE GREAT CITY." A tremendous melodrama of New York's night life; its dance palaces, its bright lights. A cast of big names and a big director. Produced at the Whitman Bennett studios under the personal supervision of Whitman Bennett.

Check all these releases against those of all the other producing and distributing companies in the business; match them, week for week, all the way down the year and American Releasing Corporation will equal or excel the output of any other companies in—Stories. Directors. Casts. Box-office values. Technical standards. WE'VE GOT THE PICTURES.
Poor Story Makes Gladys Walton's Latest Disappointing

Gladys Walton in "THE TROOPER"
Universal

DIRECTOR ....................... Harry B. Harris
AUTHOR .......................... A. P. Younger
SCENARIO BY .................... A. P. Younger
CAMERAMAN ...................... Earl Ellis
AS A WHOLE .............. Below the average of star's offerings; comedy romance that is weak in situations and rarely amusing

STORY ............ Gives star an adequate role but not enough good opportunities for her to make much of an impression

DIRECTION ........... Apparently had to use the padding to fill in the story which consequently drags at times

PHOTOGRAPHY ................... Average

LIGHTINGS .................... All right

STAR ............ Tries to put her part over but the handicap is too great

SUPPORT ............ Fair; includes Jack Perrin, Roscoe Karns, Thomas Holding, Kathleen O'Connor and Mary Philbin

EXTERIORS ...................... Few

INTERIORS ..................... Adequate

DETAIL ......................... Fair

CHARACTER OF STORY ........ Slavey in traveling show company finds the romance she dreams of and wins the affection of her Romeo

LENGTH OF PRODUCTION ...... About 5,000 feet

Gladys Walton has had so many better stories than this one that it is quite likely her admirers will be somewhat disappointed with "The Trouper." It is weak in situations and while it contains a role similar to those that the star handles best, it does not give her enough to do nor does it amount to very much at all until the last reel when she captures the ascending leading lady and the show manager. Up to this point she is merely shown dreaming of the leading man or else being abused by the star of the company.

The director couldn't possibly have done very much better with the story and it isn't altogether his fault that it drags badly at times, because, in order to get it to any kind of feature length it was necessary to use a good deal of padding, such as visualizing the slavey's dreams, etc. The first reel or two are very slow moving and even when they do get into the story, things happen along so leisurely that there is no well sustained interest, and no attempt at suspense at all. The final reel contains the feature's only live bits, found in the slavey's effort to bring about the capture of her employer who, with the leading lady, has robbed a bank.

Considerable confusion is caused in the mind of the spectator through the resemblance of Jack Perrin and Roscoe Karns, to each other. This likeness is not strong but sufficiently obvious to keep you on the alert when either one of them appear to make sure which one it is.

Gladys Walton tries hard to make the most of her part and the supporting cast is about fair. Jack Perrin and Roscoe Karns are suitable but overact occasionally. Some of the sub-titles try to make up for the humor that is missing in the pictures. There is one good one where the dramatic actor, imprisoned, calls upon Shakespeare to send Houdini to get him out.

Story: Mamie Judd (Gladys Walton) is a general utility girl with a traveling stock company. Her one pleasure is in adoring Herman Jenks, leading man, who rewards her admiration now and then with a gift of his photograph. Mamie overhears Kramer, the manager, and Miss La Rue, the star, planning to fleece young Neal Seldon, son of the town banker. When Selden doesn't "come through," they rob the bank and prepare to leave town. Through the efforts of Mamie they are captured and Jenks finally realizes he loves Mamie.

May Please Star's Admirers But Is Not Up to Her Recent Offerings

Box Office Analysis for the Exhibitor

Maybe the star's admirers will be satisfied with "The Trouper" so if you number many of them among your patrons you can show it to them. But for a straight entertainment, regardless of the star, it is doubtful if they will be pleased with this one. It is a comedy romance but neither strong in romance nor amusing in comedy so there is not much that you can safely make promises for.

A double feature program might make use of "The Trouper" or if you secure good accompanying short reel offerings to go with it, you could probably get it over. The title is a fair one and catchlines with stills of the star in her slavey costume will be enough to give them an idea of what it is about. It can be exploited easily enough but it is not strong enough to warrant very special attention.
Satisfying Entertainment In South Sea Island Story That Is Different

Jack Holt in
"THE MAN UNCONQUERABLE"
Paramount

DIRECTOR .................. Joseph Henabery
AUTHOR ........................ Hamilton Smith
SCENARIO BY ................. Julien Josephson
CAMERAMAN .................. Faxion Dean

AS A WHOLE...... First rate adventure offering with some real looking fights and villainous plotting comprising the action
STORY...... Another good vehicle for Holt; fairly original and with more plot than most of the South Sea stories
DIRECTION...... Provides realistic atmosphere and there is a well sustained interest; slightly more detail than is necessary at times
PHOTOGRAPHY ..................... Good
LIGHTINGS ...................... All right
STAR .................. Sure to please any audience
SUPPORT...... Sylvia Breamer pleasing leading lady with Jean De Briac and Clarence Burton the principal bad men
EXTERIORS ..................... Good
INTERIORS ........................ Suitable
DETAIL ........................ Satisfices
CHARACTER OF STORY ...... Hero inherits uncle’s pearl fisheries and encounters adventure and romance in South Sea Isle

LENGTH OF PRODUCTION ........... 5,795 feet

Hamilton Smith’s story of the South Seas contains more action and live bits than most of those with similar atmosphere that reach the screen. Usually it is chiefly romance that occupies most of the footage with plenty of attractive locations included to help make up for the missing action. But in “The Man Unconquerable” there is a lot of good action and enough plot to keep it going without padding or stretching it to fill the proper number of reels.

And the plot is an interesting and sufficiently original one to make it different from the others. It is a tale of pearl fisheries, scheming employees and a hero who becomes the owner of company which has a rival in the father of the heroine. There is a good deal of effective detail and Director Henabery has distributed the action in very good style. There are also some good comedy touches. The meeting of the hero and heroine will get a laugh. Hero attempts to destroy a fly which has been annoying him and attracts the attention of the heroine when he swats the fly while it is resting on a bald gentleman’s head. The girl saves him from arrest by telling the native police the other man had insulted her.

Jack Holt supplies many of the thrills in his fights with those plotting his ruin and toward the climax. Henabery has worked up quite a degree of suspense even though you are absolutely certain that the hero will come out of the battle unharmed. There are one or two instances where a little too much detail is used, such as in the sequence just prior to that in which the owner of the rival concern is murdered.

The role of Robert Kendall is well suited to Holt and he’s thoroughly pleasing in this. Sylvia Breamer is good as his leading lady and Clarence Burton is a convincing foreman of the fisheries while Jean De Briac deals in stolen gems. The cast is good throughout.

Story: There is continual controversy between Kendall, who has inherited his uncle’s pearl fisheries, and Durand, owner of the rival fisheries, because Kendall’s man, Nilssen, poaches on Durand’s waters. Kendall falls in love with Durand’s daughter, Rita, but Perrier, a Frenchman, convinces the Durands that Kendall is an enemy and when Durand is murdered, Rita accepts Perrier’s theory that Kendall is guilty. Meantime Kendall follows a clue that proves to him that Perrier and Nilssen killed the old man and stole his famous rose pearls. How the thieves are caught and Kendall is rewarded by Rita’s love completes the story.

You Can Promise Good Action and a Pleasing Star

Box Office Analysis for the Exhibitor

This is an entertaining offering that should please most any audience. It should appeal strongly to the male members of your audience and for their benefit you might make extra promises for adventure and excitement. Talk about the pearl fisheries because it is something a bit out of the ordinary and for the women, you can tell them there is a pleasing romance included with Sylvia Breamer playing the heroine.

Jack Holt’s admirers will have another good one coming to them in “The Man Unconquerable” so play up his name prominently. You can safely say it is a picture of the South Seas that is different from the usual run of South Sea Island pictures. A trailer of one of the fights should surely bring them back to see the feature.
Average Entertainment Has Good Prize Fight Climax

Frank Mayo in
"AFRAID TO FIGHT"
Universal

DIRECTOR ..................... William Worthington
AUTHOR ...................... Leet Renick Brown
SCENARIO BY ................ Charles Sarver
CAMERAMAN ................... Arthur Reeves

AS A WHOLE..... Slow moving production with all the action reserved for the prize fight climax. Star does fair work in limited role
STORY...... Very conventional with many unconvincing situations
DIRECTION ........................ Fair
PHOTOGRAPHY ...................... Good
LIGHTINGS........... All clear but not very effective
STAR....... Hampered by story but makes good in the action scenes
SUPPORT ............................... Satisfactory
EXTERIORS ......................... Average
INTERIORS ......................... Suffice
DETAIL .............................. O. K.

CHARACTER OF STORY...... Hero fights in ring against odds to gain the purse that will save the health of his crippled sister
LENGTH OF PRODUCTION..... About 4,600 feet

Here you have the regulation stuff presented in the regulation way. The hero has returned from France with his lungs gassed, his bonus delayed, his sister crippled and his mother in poverty. Besides this he is out of a job and can't find one. In fact there is nothing the matter with the hero that a little money wouldn't help. But then he didn't want the money for himself but he needed it to pay for an expensive operation for his crippled sister and if there was anything over he would give it to his helpless mother.

This is the opening situation in "Afraid to Fight." Luck saves the family. The hero knocks down a prize fighter who was manhandling a boy. "Back to the boiler factory with the rest of the rivits," says the trainer to his former champ' as he proceeds to sign up the hero for the big fight.

The rest of the story runs along well tried and very conventional lines. The action is reserved for the fight scenes which are well directed and ably acted. Ringside views and prize fight scenes always make good screen material but you know before it starts that the hero is going to win in the end, and the bell will save him several times from being counted out. The production as a whole does not move very swiftly but is burdened with minor situations and much explanation. The characters present little that is distinctive and nothing that has not been done before.

The direction has given a lot of importance to minor detail but has failed to gain very much sympathy for his people or the situations in which they are thrown. Perhaps the most unconvincing point of the entire production comes when the hero takes a beating from his sweetheart's rejected suitor. He does not fight back because his trainer told him not to reveal his identity. Of course in the end this assault is revenged but it is difficult to believe that a good fighter will take a horse whipping in the presence of his girl regardless of his trainer's advice.

Supporting Frank Mayo are Lillian Rich, Peggy Cartwright who does an attractive juvenile role, Lydia Knott and W. S. McDunnough.

Story: Down-and-out world's war veteran gets three months in the country to recuperate and train for a big fight which he wants to win so that his crippled sister can have an operation and walk again. In the country he meets the girl and takes a beating from his rival because he promises not to exert himself or reveal his identity. He wins the big fight against odds and goes back to the country to settle his rival.

Play Up the Fight Scenes and Use the Star's Name
Box Office Analysis for the Exhibitor

The fight scenes are exciting and certain to satisfy the average audience. If your people like the regulation stuff and do not demand very much in the way of a story then you are safe in running this one. Use the star's name and play up the prize fight scenes. If, on the other hand, your folks demand a logical and convincing story or are in any way critical then this production will hardly satisfy them.

If you decide to run it do not play it up too much but put it through as you would any program picture. In using a trailer try and show the part where the hero takes a beating and then follow it with the scene where he gives his rival the beating. What happened in between will cause them to wonder and bring them back on the show dates.

Use the posters and display the stills showing ringside scenes. The star's name and the fight scenes are your best bet.
HAROLD LLOYD
IN
"GRANDMA'S BOY"

HIS FIRST

PART FEATURE

PRESENTED BY HAL ROACH
Contract No:

1
Symphony, Los Angeles,
Dr. H. B. Breckwedel,
May 14th — Indefinite

2
Strand, San Francisco
Mr. M. L. Markowitz
July 9th — Indefinite

3
Mark Strand, New York City
Mr. Joseph Plunkett, Mgr. Dir.
Opening Sept. 3rd or 10th

Now Booking for the Fall Season
through
Associated Exhibitors
Arthur S. Kane, President
Foreign Representative: Sidney Garrett

Physical Distributors
Pathé Exchange
Splendid Production Makes Story More Interesting Than It Would Be Ordinarily

Mabel Ballin in
"MARRIED PEOPLE"
Hugo Ballin Prod.—Hodkinson

DIRECTOR ............... Hugo Ballin
AUTHOR .................. Nell Marie Dace
SCENARIO BY .... Hugo Ballin and Geo. S. Helm-
man
CAMERAMAN .............. James R. Diamond

AS A WHOLE...Pleasing offering that will likely satisfy a majority; a few incidents that need more explicit sub-titles to explain them

STORY......A good vehicle for star though not especially original; given a very satisfying production

DIRECTION......Generally good; has provided interesting settings and usual artistic touches

PHOTOGRAPHY ............. First rate

LIGHTINGS .................. Good

STAR.......Quite pleasing and displays a new array of pretty frocks

SUPPORT.......Percy Marmont does good work and Ernest Hilliard is a mighty appealing he-vamp; Bobby Clarke a cute kiddie

EXTERIORS .................. Few

INTERIORS .................. Artistic

DETAIL ..................... Average

CHARACTER OF STORY......Happiness of couple threatened when husband leads his wife into an extravagant living; a little child reunites them

LENGTH OF PRODUCTION .... 5,200 feet

Hugo Ballin’s latest selection for Mabel Ballin is a prize story written by a Chicago stenographer, the winner of a Chicago newspaper scenario contest. It offers the star quite a suitable role and plenty of good opportunities to be appealing. On the other hand the story is not an unusual one and, in the main, not original. It promises, at first, to be an amusing satire on married life but after a while switches to more dramatic lines with the application of “a little child shall lead them” theme.

Director Ballin has provided his usual finished and artistic production. There are many splendid interior sets and he has handled the story effectively, on the whole. It is easy enough to follow except when the sub-titles make it confusing. But this can easily be remedied by titles that are more pertinent to the pictures. Harriet Underhill has succeeded in making her people talk the way people do talk—one of her pet criticisms on titles—but there are times when the titles do not mean very much, as, for instance, when the butler is taken ill, the young wife says to her husband, “Brooks has a fever. Now aren’t you glad we haven’t any children.” Another: the husband, talking to the wife says: “You are going home.” As far as the spectator knows, she is in her home. And there is a title which says the house must be quarantined, but with no further signs of the order being carried out.

The star is very pleasing and wears a fine array of pretty new gowns that will easily attract her feminine admirers. She makes the most of the role of the piquant young wife who is transformed from a simple country girl into a spoiled and extravagant woman. Percy Marmont is a good choice as the husband and the entire cast is a good one. It includes Ernest Hilliard, Dick Lee, and others.

Story: Dorothy Cluer blames her husband, Robert, for her extravagance because he wanted her to “show off” and let their friends know they were becoming wealthy. Robert objects to Dorothy’s engagements with Lord Cranston and finally threatens to leave her if she does not break with him. Dorothy has about decided to go away with Cranston when she shoots a little boy in her home in mistake for a burglar. The incident awakens the mother love in her and she adopts the child when he recovers. Robert returns to his home when he learns of the accident and the two are reconciled.

A Pleasing Star and a Good Title Your Exploitation Points

Box Office Analysis for the Exhibitor

The average audience will quite likely be pleased with “Married People” and you have a title with pretty good exploitation possibilities. You could arouse a good deal of interest by telling them about the prize story and how it was won by a Chicago stenographer. This would probably be a good way of getting them in and catchlines with the title will be sufficient to let them know what the story is about.

If the star’s previous pictures have pleased them you may be sure this one will and for her admirers display plenty of stills in the lobby. The Hodkinson press sheet contains some worth while suggestions for putting the picture over which you might do well to take advantage of. Percy Marmont is a well known leading man and his name might be used, also.
B.P. Schulberg presents
A Gasnier production
RICH MEN'S WIVES
by Frank Dazey and Agnes Christine Johnston

BOOKED ON THE SPOT!
By Mr. Fred Miller for his magnificent California Theatre in Los Angeles. Mr. Miller saw some of the scenes in "RICH MEN'S WIVES" before the production was completed and immediately selected it because it is a Great Picture!

With
House Peters
Claire Windsor
Baby
Richard Headrick
Gaston Glass
Rosemary Theby
Myrtle Sneedman
Mildred June
Charles Clary
Carol Halloway
William Austin
Martha Mattox

Produced by
PREFERRED PICTURES Inc.
B.P. Schulberg J. G. Bachman

Distributed by
AL-LICHTMAN CORPORATION
707 FIFTH AVENUE NEW YORK CITY
Good Western Picture With Plenty of Action in the Way of Fast Riding

Fred Balshofer presents

"THE THREE BUCKAROOS"

American Releasing Corp.

DIRECTOR ............................ Fred Balshofer
AUTHOR ................. Fred Balshofer
SCENARIO BY ............... Not credited
CAMERAMAN .............. Not credited
AS A WHOLE . Western with continual action in the way of fast spectacular riding; should go big with "fan" audience

STORY ........ Not unusual, but makes satisfactory vehicle for this particular type of offering
DIRECTION . . . . Keeps story moving at good pace; might have included a few more actual man-to-man combats; fine locations

LIGHTINGS . . . . Very good

PLAYERS . . . . Do satisfactory work except for occasional overacting; no well known players but suitable types, including Buck Humes, Peggy O’Dare, “Monty” Montague, Allan Garcia and Cleo Childers

EXTERIORS ................ Splendid
INTERIORS .............. Few
DETAIl ...................... Adequate

CHARACTER OF STORY . . . Stranger in western town joins “The Three Buckaroos,” the terror of the ranges, clears the place of rustlers and wins the girl

LENGTH OF PRODUCTION . . . . . . . . . . . . . . . . . . . . . . . . . . . . . 4,599 feet

Fred Balshofer’s story of “The Three Buckaroos” savor slightly of Dumas “The Three Musketeers,” particularly in the three daring heroes of the story, but this one does not contain as strong or original situations as the Dumas’ story. However, it is a first rate western vehicle and probably contains more fast and spectacular riding than the majority of features of this type. The action consists chiefly of riding and it is continuous from start to finish.

The riding is splendid and sure to hold them, but it would have been effective if the director had included more fights. There is one on a precipice that offers a good thrill, but that is about the only one. Hero’s single-handed battle in the climax affords opportunity for a bit of suspense and the ruse which permits him to kill the man he has been chasing for five reels is going to please the typical “fan” audience. On the whole “The Three Buckaroos” will appeal to those who like western subjects and they’ll be sure to be satisfied with it.

The production is a good one and there are attractive and well photographed backgrounds throughout. There are also several individually fine shots that will be certain to register. Some effective tinting adds greatly to the beauty of the views.

The story consists, in the main, of the efforts of the three buckaroos and the stranger who joins them to rid their ranges of cattle rustlers, with a counterplot in which the foreman of the range tries to win the fair owner as a means of securing her fine ranch. Peggy O’Dare is a pleasing heroine and Buck Humes is capable of handling the hero role. The villain and his associates are good types. There are too many close-ups of the hero.

Story: Dartigan, soldier of fortune, joins forces with “The Three Buckaroos” to help rid the state of rustlers who are preying upon Constance Kingsley’s ranch in particular. Dartigan has a grievance against one of the rustler leaders, which is his excuse for joining the buckaroos. Dartigan has also seen Constance and fallen in love with her. Ritchie, her foreman, wants the ranch and pretends to be in love with Constance, who repulses him. How Dartigan and the buckaroos round up the rustlers, run them off the plains and Dartigan confesses his love, remains to be told.

Will Please Admirers of Westerns. Promise Action and Romance

Box Office Analysis for the Exhibitor

With western pictures it depends very much upon whether or not you cater to a western-liking clientele. If you do you will be able to please them with “The Three Buckaroos.” If you do not, you probably cannot show them westerns at all. You can make promises for it in the way of continuous, fast and spectacular riding and if you can secure a trailer to show in advance and give them some of the more exciting combats, you can be sure they’ll come back.

You can play up the title and use catchlines. None of the players are well enough known to use their names. Display stills of “The Three Buckaroos” on horseback. For your women patrons promise a pleasing romance and tell them Peggy O’Dare is a pleasing heroine and use her picture in your lobby displays.
## CURRENT RELEASES

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Some Short Reels

"One Ol' Cat"—Burr—Educational

Type of production..................1 reel novelty cartoon

Here is the first of a new series of six cartoons made by Earl Hurd for C. C. Burr and released by Educational. The cartoons combine drawn figures with living beings in a novel and interesting way. The artist draws his characters who become animated even before they are finished. A real kitten is employed and an amusing scene takes place between and a little dog that the artist has created on his drawing board. A base-ball game starts a good deal of trouble among the players and the artist is called upon to supply a good hard boiled umpire. The halls that are called and the strikes that are made will amuse all baseball fans. The animation is not only clever but will entertain the most skeptical audience. The characters are very human and very few titles are needed to explain the action. The cartoon is different from anything so far accomplished in the animated field and because of its humor and novelty should meet with a good deal of success. Not only will this new series make ideal program fillers but it will also cause many to wonder how they are made.

"Typical New England"—Urban Popular Classics

Type of production..................1 reel travel

A review of some New England towns, and coast villages are well photographed and presented in this travel number. You see the little mill at Dalton, Mass., where the paper is made for the United States’ currency. Then you pass through the main street of Lenox and into Pittsfield which is noted for its golf course. On the way to Gloucester, Mass., you pass little mill ponds and village churches. At Gloucester you are shown the fishing fleet that gets the biggest cod fish catch in the world. Natives of the village include children and old sea dogs. The reel closes with some very pretty shots of a yacht race off Marblehead. A small cannon is fired to start them off. The sails of almost a hundred craft then spread and fill with wind. The sharp bows cut the waves and dash the spray across the decks. They round the buoy, tack and gather every whiff of available breeze on the home stretch. The photography is good throughout and the entire reel filled with interesting material. It has a special Summer appeal and should do well at this time of the year.

"The Worm that Turned"—Aesop's Fables—Pathé

Type of production..................1 reel cartoon

A little novelty presenting a picture show on the screen in animated is contained in this number of Aesop's Fables. The moral brought out this time is: "Theory and practice are two different things." Harry Hippo is the chief of the animal characters. He is hen-pecked and brow-beaten and turned out of his own house by his strong willed wife. He seeks refuge in a motion picture house where he sees a number of Aesop's Fables. The picture that he sees shows a cat teasing a little worm until the worm turns and drives the cat away with a stick. Harry Hippo does not wait for the end of the show but returns home resolved to profit by what he had seen. A terrible fight follows but Harry Hippo is again thrown out by his powerful wife. The animation is up to the high standard of the series and will bring more than one laugh when shown.

"Live Wires"—Century—Universal

Type of production..................2 reel comedy

Jackie and Johnny are two messenger boys in this comedy and they are assisted by Brownie, the clever dog. One of the boys is sent for a birthday cake, but when he returns to the little girl's party it is discovered that the cake is crushed. That is about all the story that there is to this offering. The rest is merely a collection of gags which allow the dog to do his stunts. He rings the door bell, rolls on the rug, steals the children's ice cream and repeats many of his old favorites. In one part of the comedy a laugh is obtained by whitewashing a colored boy and dressing him in girl's clothes. The comedy business is poorly carried out and the gags crudely disclosed. Most of the stunts have been done many times before and have lost their laugh. This number of the Century is far below the average and will hardly entertain the simplest audience. It presents merely a collection of unrelated and unoriginal gags.

"Along the New England Coast"—Urban Popular Classics

Type of production..................1 reel travel

The quaint villages and customs of Cape Cod are the subject of this travel reel. Fishing huts, artists at work, the town crier and native Indians are all included in this varied reel. One or two marine shots help lend local color to the scene. The big trees of the Cape and the small houses are well illustrated as are also the natives at their various occupations. One of the sub-titles tells you that the district was settled in 1680 and a few old buildings are presented to prove the assertion. The reel also includes some interesting views of the Penobscot Indians engaged in basket work. The reel as a whole will make an interesting Summer program filler.

Pathé Review No. 166

Type of production..................1 reel magazine

The feature of this number of Pathé's review is a series of scenes showing harvest time in Kaffir land. The natives stand in rows and pound the grain. Another chapter of this review shows how pressed paper masks are made. The travel section shows the London Bridge in detail and the traffic that passes over it. This time the colored section shows a picturesque and medievel custom that still exists in Greece. Many brides dressed in Sunday clothes and laden with chains made of coins dance in the market place. The reel is up to the high standard set by this series and contains subjects of general interest.

"You and Me"—Century—Universal

Type of production..................Two reel comedy

Plenty of kid stuff and a little animal work are contained in this rambling comedy. It contains very little story and is almost devoid of humor. It relies wholly upon the children to hold the attention. Jealousy is the theme. Four and five year old kids are dressed as ball room vamps and act out the old triangle. To test the heroism of the young men one of the children throws her doll into the water. The real hero, a dog, saves the doll. The children are cute but they are placed in artificial and unamusing situations. This is not one of the best of the Century series and will barely amuse an average audience.
Short Reels

“The Noble Bachelor” Sherlock Holmes—Educational
Type of production…………………………………2 reel drama

“The Noble Bachelor,” is another of the series of Adventures of Sherlock Holmes. It is filled with mystery and romance. This time a titled gentleman is deserted at the altar and the famous detective is employed to help find the missing bride. Not only does Holmes find the girl but he also finds her American husband. But the English lord is not very unhappy, for this discovery allows him to go back to his former sweetheart. Holmes arranges that they all have supper together at his rooms, and he also invites the man from Scotland Yard just to prove to him that his deductions were all wrong. This number is up to the standard of the series and will hold the attention and interest of the average audience. A little comedy relief enters this number of the series with pleasing results.

“A Spirited Affair”—Star—Universal
Type of production…………………………………1 reel comedy

Roy Atwell and Lila Leslie are the chief comedians in this mildly amusing comedy built upon the bootlegging theme. This time the whiskey is stored in a large doll which is mistaken for a baby. Roy plays the role of the husband who carried a flash in his pocket. When this is discovered by his prohibition uncle he quickly adjusts a rubber nipple and says that it is baby’s bottle. When the old man asks to see the baby he is shown the doll. Bootleggers and revenue officers enter into the finish of the picture. The gags have most of them been done before and the comedy business is only mildly amusing. Roy Atwell has done better comedy work than he does in this one and has also had better and funnier stories than “A Spirited Affair.”

Dispose of Your Printing Problems by Utilizing
“The Friendly Circle”

With additional floor space and increased facilities we are better able to handle your printing as the pages of this issue will testify.

THE BARNES PRINTING COMPANY, INC.
229 WEST 28TH STREET  Phone: Watkins 1416-17
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<td>A Virgin's Sacrifice</td>
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<td>The Silent Vow</td>
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<td>The Angel of Crooked Street</td>
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<td>The Inner Chamber</td>
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**FIRST NATIONAL EXHIBITORS**

Charles Chaplin (2 and 3 reels)
Tooker (Trolley) (2 reels)
Henry Lehrman Comedies (2 reels)
Buster Keaton Comedies (2 reels)

**FOX FILM CORPORATION**

Sunshine Comedies (2 reels)
Sister of the Groom (2 reels)
Columbus Day (2 reels)

**GOLDWYN PICTURES**

Capitol Comedies (2 reels)
Edgar Comedies (2 reels)
Goldwyn-Bray Comedies (1 reel)
Goldwyn-Bray Pictures (1 reel)

W. W. HODKINSON CORP.

The Beggar Maid (Mary Astor) (2 reels)
The Bashful Butler (2 reels)

**PATHE EXCHANGE, INC.**

Go Get 'Em Hutch (Serial) (1 reel)
Amer Fables, 2/3 reel cartoons

**LEWIS J. SELZNICK ENTERPRISES**

Herbert Kaufman Masterpieces, William J. Flynn Series (Detective Series, 2 reels)
Chaplin Classics

**UNIVERSAL FILM MFG. CO.**

Century Comedies (2 reels)
Jewel Comedies—Ted Rider Series (Leonard Clabham) (2 reels)

**KINETO CO. OF AMERICA**

(Released through National Exchange)

Kineto Review (The Living Book of Knowledge)

**LEVEY, HARRY, ENTERPRISES**

Electricity—It's Development.

**NATIONAL EXHIBITORS, INC.**

Serial: The Great Reward (Francis Ford and Ella Hall)
Comedies: King Cole Comedies (Bobby Burns)

PRIZMA, INCORPORATED

26 Short Subject Color Pictures
"Hold of the Alp" (2 reels)
"Ball, the Unknown" (2 reels)
Short Reel Music Product
INDEPENDENT FEATURES

WESTERN PICT. EXPLOITATION CORP.
Man From Hell's River.......................... 1,000 4-23-32
Ridin' Wild.......................... 5,000 4-22-32

WARNER BROS.
Your Best Friend (Vera Gordon).................. 6,500 4-23-32

SHORT REELS—STATE RIGHTS

ADVENTURES OF T. S. S. CORP.
Adventures of Tarzan (Elmo Lincoln), 15 episodes

ALLIED DISTRIBUTING CORP.
Alt & Howell Comedies (12 reels), Pure and Simple (2 reels), Liquorisc Lops (2 reels)

ARROW FILM CORP.
Tex Detective Series,
Five Hank Mann Comedies: One every other week (2 reels),
Blazed Trail Productions: One every other week (2 reels),
Arrow-Northwood Dramas (2 reels): Looking Up Jim, In the River,
Three and a Girl, Raiders of the North, A Knight of the Pinky,
The Man of Brawn, The Strangers, Breed of the North, A Fight
for a Soul, Beloved Bride, Quicksands, Border River,
Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her Husband's Flat,
Arthurd X.L.N.T Comedies (2 reels): Wild Women and Tame Men,

AYCIE PICTURES CORP.
Success Series: 15 Westerns (each 2 reels)

DI LORENZO, INC.
AYWON FILM CORP.
Harry Carey: 15 Westerns (each 2 reels)
Franklin Furnace: 12 Westerns (2 reels),
Helen Holmes: 23 Railroad Dramas (2 reels),
Mary Pickford Reissues,

C. B. C. FILM SALES
Star Ranch Westerns (2 reels),
Screem Snapshots (6-month) (1 reel),
Hall Room Boy Comedies,
Sunbeam Comedies (Billy West) (2 reels)

CELEBRATED PLAYERS
Gump (1 reel each),
Celebrated Comedies (1 reel each),

CLARION PHOTOPLAYS, INC.
The Expose of Seeing a Lady in Half (2 reels)

DOMINANT PICTURES, INC.
2- Western Star Dramas (2 reels)

EXPORT AND IMPORT FILM CO.
Serial: The Jungle Goddess (Truman Van Dyke and Elinore Field), 15 episodes

FEDERATED FILM EXCHANGE
Monty Banks Comedies (2 reels): Nearly Married, Kidnapper's Revenge,
A Bedroom Scandal, Where's My Wife? His First Honeymoon,
Bride and Groom, In and Out, His Dizzy Day,
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish,
Circus Heroes,
Ford Weekly,
Serial: Miracles of the Jungle, 15 episodes

FILM MARKET, INC.
Jimmy Callahan, 12 reels

GAUMONT COMPANY
News (every Tuesday); Graphic (every Friday),
Serials: In the Clutches of the Hindoo (every week), 10 episodes

HEERAL PRODUCTIONS, INC.
Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First

HORIZON PICTURES, INC.
Norma Talmadge Reissues (fourteen) (each 2 reels)

JOAN FILM SALES CO.
Invisible Ray Series: Ruth Chatterton and Jack Sheir (15 episodes) 31,000 feet), (2 reels); Sweethearts, Service Stripes, He's In Again,
The Conquering Hero

LEE & BRADFORD
Squirrel Comedies
Canadian Travelogues

PINNACLE COMEDIES
(2 reels): Razzin' the Jazz, Why Change Your Mother-in-Law? Nation's Dream, Shimmie Ide

PLYMOUTH PICTURES
Series of 5 two-reel Mrs. Roscoe Arbuckle Comedies
Series of 12 one-reel Denver Dixon Comedies

PACIFIC FILM COMPANY
White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel),
Newspaper Stories: Featuring Irene Hunt (Two-month) (2 reels),
Vernon Dent Comedies: One-a-week (1 reel)

PIONEER FILM CORP.
The Facts and Follies Series (1 reel)
Lake McLure's Film-Opera, each 6 reel,
The Sonny Series, each 2 reels,
Serials: The Hope Diamond Mystery (15 episodes)

PRODUCERS SECURITY CORPORATION
Irving Cummings Serials
Cosy Fitzgerald Serials

SACRED FILMS, INC.
Sacrificed Films (1 reel)
LOOK

Over This List of Specially Prepared Articles
FOR THE

Program Building Number
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Photoplays and Music.............................. Fred L. Miller
Short Reels Through a Minister’s Eyes........ Rev. E. B. Russell
Short Subjects.................................... Mack Sennett

Etc.   Etc.   Etc.

And in addition a series of charts and release dates on all short subjects—of inestimable value to the exhibitor.

Out August 6th  Don’t Miss It
Eight pictures that brim with action, sparkle with humor and grip with humanness, form the current Group of Goldwyn Pictures.

Betty Compson, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick and Claire Adams are among the names for the electric lights. Rupert Hughes, Zane Grey and Gouverneur Morris are box office authors.

Every picture has exploitation angles that mean business.
S. Louis Against Hoy

Exhibitors There Refuse to Work with Him—Board of Trade for System
(Special to THE FILM DAILY)
St. Louis—The St. Louis Motion Picture Exhibitors' Protective Association, branch of the M. T. O. of Missouri and the national organization, has de- cided not to work with the Hoy System, an office of which was recently installed here.

The Film Board of Trade had in favor of the Hoy plan and local office had forwarded a let- ter to Joseph Mogler, president of the exhibitors' organization, inviting him to accept the services of the by office in settling all disputes among the local exhibitors and the exchanges.

A list of invited was read to the exhibitors' regular weekly meeting on Tuesday last, and it was unanimously declared to be a mistake. The Film Board of Trade is not been officially notified of the action taken and probably will not be.

Washburn with Metro
(Special to THE FILM DAILY)
Los Angeles—Bryant Washburn, will appear opposite Viola Dana in "Une Madness."

Atlantic Finishes Feature
"Only a Few of Us Left," made on Long Island by Atlantic Film Co., is now being made and cut. Dudley Fairly directed it.

Proctor Joints Cosmopolitan
Ralph Prior, after completing special sales work in connection with "Foolish Wives," will shortly go to coast to handle sales supervision for the Cosmopolitan Prod. in the West, at post will be similar to that held by Hal Hodes in the East and by E. M. Maxwell in the Middle West. R. Grainger will continue as supervisor of sales through Famous.

Settlement Near in St. Louis
(Special to THE FILM DAILY)
St. Louis—Musicians are expected to return to work until Aug. 15, when joint arbitration board of four, two owners and two musicians' representatives will again take up wage scale. William Goldman and Spyros Skouras will represent the exhibitors. In the meantime, the owners will probably have music to cost business which has been far from satisfactory. At one time, the put down of all theaters for the summer was considered, but because exhibitor said he could not do it, the plan was abandoned.

What About It?

If you had an apple. And I wanted it. That's one thing. But if you wanted the apple. That I possessed. That would be another. And so it seems. With regard to the interchange, of pictures. Between Germany and America.

The tariff tax is under discussion. In America. And there may come a difficult tax. Especially with regard to German made pictures. Why? Because the claim is made. That pictures can be made in Germany. Much cheaper than in America. So much so. That Herr John Emerson, President of the Actors Equity. Which includes all of the important stars in America. Says that there must be a heavy tax. On German made pictures.

To prevent American producers. From making the bulk of their product. In Germany.

Now that's one apple.

AND HERE'S THE OTHER

Now Germany has an exactation. That but 20 per cent. Of film imports. Approximately. Can be shown. Which means. That only about 70. Or at the best. About 100 American features. Can be released. In a year. And this means. That the bulk. Of American pictures. Will not be shown in Germany. For years. All of which is very pretty. If Germany wants it that way. But—it is a considerable but—does Germany want it that way?

Because—and you can see the other apple now—if they do. And this present idea is continued. It will mean. In all probability. That German made productions. Will be taxed. In the customs. From 40 to 50 per cent. Not ad valorem. As in the old tariff. But 40 to 50 per cent. On the value. Of the product. Based on American production costs. In other words. If a production cost a million marks. When made in Germany. And if it arrives in America—if the present plan is carried out—then it will be assessed. On what it would have cost. If made in America. And if the assessors figure. That if made in America. The production would have cost say 20 million marks. The tariff of from 40 to 50 per cent. Will be levied. On the 20 million. In other words. From eight. To ten million marks duty. Practically doubling the cost.

SOME PLANS FOR A CHANGE

Some well posted film folk. Tell me. That there is a possibility. Of a change. Being made. In the existing conditions. If so—well and good. If not. There may be difficulties. But it will seem. To be good business. If there could be. An interchange. Of product. So that the world market. The international market. Could be so wide open. So free. That all good pictures. Could be shown everywhere. With the least possible difficulty. And at the lowest possible cost. To the exhibitor.

GERMAN PRODUCTION

From the advertisements. In the trade publications. It would seem. That the trend of German production. Still main- tains its old level. And this type of production. Will not do.

(Continued on Page 2)

Special Sales Force
To Handle Fox Educational—One a Week Beginning August 1—Re- editing 120 Features

The educational department of Fox will release 52 educational and in- termediate films next year, begin- ning August lst.


One hundred and twenty features in the Fox catalogue are being re- edited for non-theatrical use. Additions will be made from time to time.

More Fox Offices

The Fox organization is negotiating for the establishment of a company in Germany to handle its distribution there. John Olsen and Co. have signed for the product in Norway, Sweden and Denmark, and the Societa Anoni- ma Italiana Film Comitato Cinematografico di Rome for Italy, the Bal- kans, Egypt, Palestine and Syria.

Postponing "Toilers of Sea"
(Special to THE FILM DAILY)
Los Angeles—In all likelihood, "Toilers of the Sea" will not be Rex Ingram's next picture. He may do a story of the sea, but it will not be the Hugo story. That will be made at a later date.
What About It?

(Continued from Page 1)

Generally speaking. For America. For instance, Lucrezia Borgia is being completed. And I understand. It has cost considerably. It has not been my pleasure to see it. But if it is the story. Based on the historical data of the Borgia family. The producers might well know this: That an Italian production. Along the same line. Entitled "The Last of the Borgias," Was shown in America. Some time. And unless something has happened. Since left New York. None of the important American distributors wanted it. It was too heavy. Too tragic. And without sufficient light touches. Yet it was excellently made. And splendidly cast. The historical type of picture. Is—except for something very unusual—particularly wanted in America.

STRAWS SHOW

The way the wind blows. Perhaps there is a straw visible. In the plans of the EFA. To take Pola Negri to America. Some time in August. For an indefinite stay. Gossip has it. That Pola will be given an American director. And will make modern pictures. That is to say. Pictures of which the American likes best. Nothing historical. Nothing heavy. It may be some time. Before Pola returns to Berlin. And the same way. Lubitsch. When he visits America in December. He may remain indefinitely.


AMERICANS IN BERLIN


DANNY.

Ruth Clifford Going to Japan

(Special to THE FILM DAILY)

Los Angeles—Ruth Clifford is going to Japan to make two pictures or more for a newly formed company. Public Doesn’t "Shop" Says Post

The Evening Post declares the public is not "shopping" for good pictures. As was stated by W. W. Hodkinson at the convention of the General Federation of Women’s Clubs at Chautauqua recently.

The Post says, "Mr. Hodkinson goes on to say that people are ‘shopping’ for motion pictures. Are they? Observation indicates that only a few. Comparatively. Insist upon knowing that a picture is worth while before viewing it. Most persons go to motion pictures only a week or even two or three times a week. As a matter of habit. It is considered a cheap form of entertainment. Although entertainment that doesn’t enter- tain is dear at any price. It is useless to urge such persons to rebel at such pictures. They will have to be educated. It is up to the minority to rise in wrath against these crimes committed in the name of art. A little busy shouting from individuals and organizations can do much to hamish tawdry films.”

Sarg With Educational

Tony Sarg will make a series of 26 cartoons for Educational next year.

Jannings and May in One Film

(Berlin—Joe May will make a feature with Mia May and Emil Jannings for the 1922-23 season.

Another Impressionistic Film

(Special to THE FILM DAILY)

Berlin—"From Moring to Midnight" is the title of an impressionistic production by Iklag.

Ethel Clayton Starts Work

(Special to THE FILM DAILY)

Los Angeles—Ethel Clayton has started work on "The Three-Cornered Kingdom." her first R-C picture.

Vale in Tee-Vee Pictures, Inc.

Travers Vale is now head of Tee-Vee Pictures, Inc. a $1,000,000 company formed in Albany recently. Vale intends producing a number of features.

FOR SALE

1,000 slightly used all leather theater chairs. A real bargain for a quick buyer. A. M. FABIAN, 729 Seventh Avenue, New York City

The Tube System

is a marked improvement over the tank method of developing motion picture film—as great an improvement as the tank method was over handling the film by hand.

At our Flushing laboratories we develop, fix, tone, tint, wash, and even DRY film by the Tube System. This means perfect prints, for every step of the slow progress of the film through the tubes is watched by experts. It also means absolute cleanliness, for it is not necessary to touch the film. And it means long life to the positive, because the dying is accomplished not by drums that stretch the film, but in washed air of the right temperature.

Every motion picture producer should read what Expert Keyser, Equipment Editor of the Moving Picture World says about our Tube System on pages 381-382-383 of the July 29th number of his journal.

THE ASSOCIATED SCREEN NEWS, INC.

120 West 41st Street
New York City

The Film Daily
On Broadway

pl—"Silver Wings."
roadway—"The Broken Silence" of Charles Chaplin in "Shoulder Arms." 

r—John Barrymore in "Sherlock Holmes."
agy—Harry Carey in "The Kick."
arrow—"The Storm."

b—"In the Name of the Law."

f—Forget Me Not."

Houses Remodeling
(Special to THE FILM DAILY)

Hayfield, Minn.—The Ideal has been remodeled in such a manner that the seating capacity has been decreased.

Phila., Pa.—About $25,000 will be spent to completely renovate the Logan.

Springfield, Mass.—During the summer, the Playhouse will be altered extensively.

Pleasantville, Pa.—The Strand will be enlarged to increase the capacity from 800 to 1,500.

Trenton, N. J.—The State St., which is being altered, will be opened again July 31.

Pitman, N. J.—Over $30,000 will be the amount involved in the remodeling of the Park.

Phila., Pa.—Work on the remodeling of the Point Breeze has been begun. It will cost about $8,000 and be completed in 2 months or so.

Lowell, Mass.—The Metramick Square will be remodelled, so that it will have a larger seating capacity. Many other improvements will be made.

Coast Brevities
(Special to THE FILM DAILY)

Hollywood—"Pink Gods" has been completed.

Cecil B. DeMille expects to complete the cutting and titling of "Manslaughter," in 10 days following which the producer will spend a two-weeks' vacation aboard his yacht.

Chester Conklin has finished "Step Lively, Please," a comedy, for Fox.

Reginald Barker's company has gone in a special car for Spokane, from which point they will travel to British Columbia and the Kootenay Lake district. All the important scenes of "Timber" are to be filmed in the above district.

Work has begun on "The World's a Stage," the first offering of Principal Pictures Corp., recently organized by Sol Lesser, Irving Lesser and Mike Rosenberg. Coln Campbell adapted and is directing it under H. E. GAUSMAN.

Will Build in Braddock

Braddock, Pa.—The Crystal Amuse. Co. plans a new house.

Set November Opening Date
(Special to THE FILM DAILY)

Carbondale, Pa.—The new $250,000 Comerford will probably open in November. It will be operated by the Comerford Amuse. Co., which has a chain in northeastern Pennsylvania and southern New York.

41 Great Paramount Pictures

Wallace Reid in "Thirty Days"

By A. E. Thomas and Clayton Hamilton

Directed by James Cruze

Released January 8, 1923

A JOYOUS rip-roaring Reid comedy, built for laughs and thrills, with a perfect cast. This beats anything Reid has done for a long time, including "The Dictator."

"Every one is a gem as a money-making production"

DAN C. NEAGLY, Columbia, Pa.

Watch this space tomorrow for No. 36

No. 1. "The Dictator."
No. 2. "If You Believe It, It's So."
No. 3. "The Bonded Woman."
No. 4. "The Top of New York."
No. 5. "The Loves of Pharaoh."
No. 6. "Her Gilded Cage."
No. 7. "Nice People."
No. 8. "The Young Diana."
No. 9. "Blood and Sand."
No. 10. "The Gold Seal."
No. 11. "White Satan Sleeps."
No. 12. "The Valley of Silent Men."
No. 13. "Manslaughter."
No. 15. "Pink Gods."
No. 16. "The Old Homestead."
No. 17. "The Face in the Fog."

No. 18. "Burning Sands."
No. 20. "The Cowboy and the Lady."
No. 21. "To Have and To Hold."
No. 23. "On the High Seas."
No. 24. "The Young Rajah."
No. 25. "Anna Ascends."
No. 27. "The Impossible Mrs. Belleg."
No. 28. "Ebb Tide."
No. 29. "Outcast!"
No. 30. "Singed Wings."
No. 31. "Back Home and Broke."
No. 32. "The Pride of Palermo."
No. 33. "A Daughter of Luxury."
No. 34. "Kick In."

Juergens Is Sales Manager
S. S. Juergens has been appointed sales manager of the Commonwealth.
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Etc.  Etc.  Etc.

And in addition a series of charts and release dates on all short subjects—of inestimable value to the exhibitor.

Out August 6th  Don’t Miss It
Proper Editing and Titling
is half your battle
Let's win the fight together!
LESLEY MASON
729 Seventh Ave. N.Y. City

Wm. B. LAUB
Experience in story and continuity writing, applied to film editing and title writing.
130 West 46th St. Bryant 9900

GEVAERT
RAW FILM STOCK
NEGATIVE : : POSITIVE

U. S. Distributors:
THE GEVAERT CO. OF AMERICA, INC.
New York City, 117 W. 46th St.

WEIGHTED FILM
KODAK
FILM
NEGATIVE

MILES
Amusement
of the World

CRISPA LOBBY PAINTINGS
Oil—"The Kick Back"
M. Cohan—"In the Name of the Law"
Golgo—"Nero"
oil—"Silver Wings"
car—"The Storm"

THEATRE LOBBY FRAMES
New, Ring & Weinstein, Inc.
542d St., N. Y.—Longacre 9380

L'STAR LABORATORY, Inc.
111 Westchester Sq.
Specializes exclusively in
NEGATIVE DEVELOPING
and FIRST PRINTS
of THE HIGHEST ARTISTIC
QUALITY
G. Dietz, Pres. Westchester 1089

"Ask the First Man You Meet"
JOSE W. FARNHAM
220 W. 42nd St., N. Y.
Motion Picture Editing
Titles—Scenarios—Originals—
Comedy—Drama
Telephone Bryant 2798

Evans
"Personal Attention"
Prints
Evans Film Laboratories
416 West 216th Street
New York City

Little Ads
BRING
Big Results
IN
The Film Daily
THE WORLD'S LARGEST AND FINEST THEATRE

THE CAPITOL

BOOKS

HARRY CAREY

IN

"THE KICK-BACK"

HIS FIRST BIG PRODUCTION
UNDER THE

F.B.O. BANNER

That's the stunning tribute paid Harry Carey by the world's master showman, Roxie Rothafel—That's the signal honor paid the new-born F. B. O., under whose auspices Mr. Carey will henceforth appear—

That's the first time Harry Carey has crashed into the greatest theatre in the world and, mark our words, IT WON'T BE THE LAST!

A big, quick-shooting tale that will knock 'em atwister. That's "The Kick-Back!"

A GREAT STAR, HIS GREATEST ATTRACTION AND THE GREATEST EXPLOITATION IN THE HISTORY OF THE GAME—WHICH MEANS MONEY IN BIG, JUICY GOBS!

Speak for it now to your nearest F.B.O. Exchange
Clark Promoted

Exhibitor Combine

To Distribute in Northern California—C. C. Griffin A Prime Mover in Scheme

(Special to THE FILM DAILY)

San Francisco—C. C. Griffin, president of the M. P. T. O. of Northern California and an executive committee member on the national board, is one of the prime movers in the formation of the Western States Film Exchange, Inc., recently incorporated at Sacramento with a capitalization of $30,000. The remaining incorporators are Alan E. King, of Oakland, P. J. Hanlon, of Vallejo, Mrs. E. Smith of Marysville and Robert A. Hazel of San Francisco.

About 50 Northern California exhibitors have subscribed to the stock. At an early day, many of these exhibitors will be elected and the plan of operation outlined. There will be an exchange here and another in Los Angeles. While it is true that this exchange plan will eliminate all advance bookings and other practices of distributors against which exhibitors usually object.

Lawyers Busy

Standard Contracts in Their Hands—May Be Several Weeks Before Signing

The negotiations covering standard contracts are now in the hands of the attorneys for the exhibitors and the Hays office. The whole matter has apparently simmered down the phraseology of the terms and the ironing out of what are said to be only minor difficulties.

It may be several weeks before the National Exhibitors Association is formed and the Hays office will not hold up the conferences in any way.

Van Pelt Leaves Shortly

Ernest Van Pelt, of Sacred Films, Inc., leaves this week for the coast to confer with his associates on fall production and distribution plans.

Mayer Sails

By Mayer, producer of the series "Traveler's arouh which his name, outward-bound again to make a few batch of cartoons for release through F. B. O.

Gage Starts Exchange Trip

Fred Gage, assistant to Walter E. Greene, of American Releasing, left New York yesterday for a tour of exchanges between New York and Seattle. Jos. J. DeYoung, assistant to Mr. Greene, is at present on the Pacific Coast, looking over the three coast offices.

Can't Use Curwood's Name

Judy Knox, in the U. S. District Court has decided that Affiliated Distributors, Inc., cannot use the name of James Oliver Curwood in connection with "I Am the Law." The question of damages sought by In-ternational on the allegation that the picture is a copyright infringement of "The River's End," has been re-served.

Music Again in St. Louis

(Special to THE FILM DAILY)

St. Louis—Members of the Music Commission turned to the work in the local picture theaters Friday night. All the difficulties with the theaters have been satisfactorily settled, at least until Aug. 15th. The men went back to work at the scale of wages prevailing on April 30, when the old contract expired. However, until Aug. 15th the theater owners will be permitted to employ one or more musicians, as they see fit, in the 'inside' theaters. This ruling does not apply to airdomes.

Temporary Set-Back

Amendment on Free Screen Expected in Missouri—First Bill Defeated 8 to 2

(Special to THE FILM DAILY)

Jefferson City, Mo.—The committee on bill of rights of the Missouri Constitutional Convention has, by a vote of 8 to 2, voted down A. A. Speer's bill to broaden the constitutional provisions guarding the rights of free speech, free press and the rights of peaceful assembly to include films on the screen.

Several days ago C. C. Pettijohn, personal representative of Will Hays and Martin J. Quigley, editor of the Exhibitors Herald, appeared before the committee and spoke in favor of the Speer bill. They urged that moving pictures be placed on the same footing as newspapers. It was thought for a time that the bill had a good chance of being recommended by the committee, but the reformers have been very busy during the past few days, pulling all sorts of political strings to stop the efforts to protect the industry.

The committee later held another hearing and Speer and Charles D. Morris of St. Louis, president of the Joseph Gazette, who is a delegate to the convention supported the measure. But when it was put to a vote it received only two votes.

It was considered for a time that the industry's chances in Missouri were excellent. As a matter of fact, it is understood that the industry had a foreboding of some kind being considered and will be introduced shortly before the convention. Friends of the industry here still hope to have the matter come for debate before the delegates.

Hays on Coast

(Special to THE FILM DAILY)

Los Angeles—Will H. Hays arrived here yesterday from the East.

Goetz with Warners

Charles S. Goetz has left First National to become manager of the W. B. Film Exchange, recently launched by Warner Bros.

Rogers Resigns

Charles R. Rogers, who recently relinquished his duties with the F. B. O., New York exchange to return to the home office yesterday announced his resignation from all F. B. O. activities, effective August 30th. He will announce his future plans later.
New F. B. O. Exchange in Albany
A Film Booking Office exchange will shortly be opened at Albany.

Weill's Theater Opens July 27
Port Huron, Mich. — Herb L. Weill's new theater, the Desmond, will open on July 27.

Zasu Pitts Bankrupt
(Special to THE FILM DAILY)
Los Angeles—Zasu Pitts has filed a voluntary petition in bankruptcy, listing liabilities at $2,830 and assets at $200, in clothing.

Controls Edwardsville, Ill.
(Special to THE FILM DAILY)
Edwardsville, Ill.—O. H. Giese has purchased the Wildey, and now has complete control of the town. The Wildey is being remodeled.

Belasco Prod. Plan Picture
Belasco Prod., Inc. Edward Belasco, president, will make a picture on the coast. He and Victor B. Fisher, former general manager of Associated Photoplays, Inc., is now with Belasco, leave tomorrow for Los Angeles.

Baker Resigns St. Louis Post
St. Louis—Sidney J. Baker, manager of the Exhibitors Direct Service Exchange, has resigned. Fred Wehrenberg, president, is acting general manager. A number of local theater owners own stock in the exchange. Baker may go to New York.

Northwest Notes
(Special to THE FILM DAILY)
Seattle, Wash. has moved to its new building at 2227 Third Ave.

W. C. Gowan, formerly salesman for Vitagraph, has joined Arrow.

O. O. Ruth's new Vernon in Mount Vernon, Wash., opened with "Smilin" Through."

The Sunner in Summer, Wash., has been bought by J. W. Sutton, from Mr. McGill.

Arthur Kay has resigned as leader of the Coliseum Concert orchestra, to accept an offer as guest conductor in a leading European city.

J. R. Beale, Hodkinson, manager in Salt Lake, has been transferred to Seattle as special representative. Earl Steele is new manager at Salt Lake.

"Some Wild Oats" will be handled in the local territory through De Luxe. H. T. Moore of Tacoma, has rights for 13 states, Canada and Alaska.

The Palace Hip, formerly under direction of Marcus Loew, now under Ackerman and Harris, will probably return to split week programs early in August.

B. F. Shearer, Inc., distributor of Simplex projectors throughout the Northwest and Canada, will move to 210 Virginia St., into larger quarters.

For truthful reproductive quality use

Eastman POSITIVE FILM

You can't play real music on an instrument with two strings—neither can you reproduce the full quality of your negative with only highlights and shadows. You need the full range of Eastman Positive Film half tones that carry quality through to the screen.

Eastman Film, both regular and tinted base is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in black letters in the transparent film margin.

Incorporations


Indianapolis, Ind.—Mid-Continental Films, Inc. Capital $1,000. Incorporators: William J. Kothe, Gordon E. Varned, Jr., and Herman W. Kothe.

Auggie Le Field will appear in several pictures planned by Malcolm Strauss.

Educational Picture

THE SPIRIT OF THIS NEW MACHINE

SLOW MOTION

Camera and outfit in perfect condition, latest model De Brie, used only a few times with excellent results. Cost $3,500.00, will sell for $1,800.00 cash.

ADDRESS J. E. WILLIAMSON, 1482 Broadway, New York, N. Y.

HOODKINS CONSUMER ADVERTISING CO.

Tuesday, July 25, 1922

THE FILM DAILY

Vol. XXI No 24 Tuesday, July 25, 1922 Price 5 Cents

Copyright 1922, Wide Film and Film Folks, Inc. Published daily at 741-743 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

J. W. Alcock, President and Editor; J. W. Alcock, Treasurer and Business Manager; A. C. C. Alcock, Advertising Manager. Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the act of March 3, 1879.

Terms (Postage free): United States, Outside of Greater New York $10.00 yearly; 6 months, $5.00; 3 months, $3.00. Foreign $15.00. Subscribers should remit with order. Address all communications to THE FILM DAILY, 741-743 West 44th St., New York, N. Y. Phone: Vanderbilt 4551-4552-5558.


Chicago Representative—Irving Mack, 808 S. Wabash Ave.


Paris Representative—Le Film, 42 Rue de Chezy.

Central European Representative—Internationale Films, Prague (Czechoslovakia), Wenzelsplatz.

Quotations

High Low Close Sales
East Kod. 73 72½ 72¼ 72 400
F. P. L... 82 81 81 2,300

Incidental: Not quoted

Gwyn 7½ 7½ 7¾ 500
Griffith Incidental: Not quoted

Loew's 13½ 15 15 1,300

Triangle Not quoted

World Not quoted

Newspaper Notes

HOPE," the new Triatt tworeeler, had a pre-release showing, July 16th, at the b Capitol Theatre, New York as a specialty in Managing Rothafel's "Short Subject" program. Here is what the leading newspapers of the city thought of it:

New York Times

"As tastefully put together as its predecessors, which virtually amount to a cast-iron guarantee. The Ho kinson Corporation is to be congratulated on handling what amounts the Metropolitan Museum of a screen.

New York World

"A particularly charming playout."

Here are three of the greatest newspapers in America in perfect accord on the merits of "HOPE."

Wouldn't you like to have the newspapers of your city say a much in favor of a picture of your screen?
GET READY FOR THE 6 BOX OFFICE WINNERS

NOW PLAYING
MORE TO BE PITIED THAN SCORNED

THE GREATEST PICTURES OF THE YEAR

THE BEST STATE RIGHTS BUY EVER OFFERED

RESERVE YOUR TERRITORY FOR THEM NOW

WRITE OR WIRE C.B.G. FILM SALES CORPORATION
1600 BROADWAY NEW YORK CITY
Gloria Swanson in "Her Gilded Cage," will be the feature at the Rivoli beginning Sunday.

Betty Compson in "The Bonded Woman," will be at the Rialto.

FOR LEASE
THE NEW JACKSON STUDIOS
For Lease in Whole or in Part
The last word in modern studio and electrical equipment. Five stages. Direct current. Remote control. 15 minutes from Times Sq. 40 dressing rooms and offices. All electrical apparatus, lamps and props, new and complete. Large carpenter shop.

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Rothacker Prints
and Service
E. O. Blackburn
SPECIAL REPRESENTATIVE
Rothacker Film Mfg. Co.
Chicago, Ill.
Rothacker-Aller Laboratory
Hollywood, Cal.
542 Fifth Ave., N.Y., Murray Hill 1831

Newspaper Opinions
"Borderland"—F. P. L.
Rivoli

TIMES—There is photographic charm + + and yet it is in part due to the photograph that the picture seems illogical. In other words, the charming scenes please the eye but are not convincing.

HERALD—* * * bears several points of contact with the Norma Talmadge photoplay ("Smilin' Through"). Because she suggests so much a Madonna, Miss Ayres looks extremely beautiful in the scenes of the borderland, enhanced by a hint of S. Mona Lisa smile.

N. Y. WORLD.—Not only because "Borderland" + + gets away from the customary hocus pocus of motion picture stuff do we say GO and see it, but also because it is, in our judgment, a rare example of cinematic playmaking.

TRIBUNE.—One of the most interesting pictures of the year. The thing which amazes us above all other things is the vast improvement in the work of Agnes Ayres + + +. The theme is an extremely interesting one and has been beautifully worked out + + +.

AMERICAN.—"Borderland" commands commendation. For simplicity of theme, for originality in development, for flawless presentation it comes close to classic + + +.

EVE. TELEGRAM—Agnes Ayres + + + is at her best. Despite the fact that she is called upon to play the three leading roles, Miss Ayres was equal to the occasion. "Borderland" is filled with many dramatic situations and rich imaginings, and before the pretty climax is reached the audience was given thrills and chills. However, it was not without humor.

SUN.—Spiritualism, sentiment, large dash of melodrama and splendid acting and direction—all these are blended into a curious, but at times exceedingly impressive picture + + +. Emerging from it with the highest honors are the director, Paul Powell, who has done the best work of his career; the star, the lovely Agnes Ayres, and that unknown soldier—the photographer.

EVE. JOURNAL.—It isn’t the star, though the star is Agnes Ayres, that makes "Borderland" so good a picture and it isn’t the support, though Milton Sills is leading man, nor the splendid photography. It’s the story and the direction.

GLOBE.—* * The picture has its great moments. At times it grips at the heart and most certainly does carry home the point it intends to make.

Sohmer Still Sales Manager
David Sohmer is still sales manager of Commonwealth, Film. It was stated in yesterday’s issue that S. S. Juergens was sales manager. He is service manager.

Two Palm Prod. Ready
Agnes Egan Cobb has signed with Eugene V. Brewer to market the Corliss Palmer Prod., of which two are already finished.

Thematic Cue Sheets, New Idea
N. J. Mintz and James C. Bradford have formed the Cameo Music Publishing Co., and are making what they term "thematic music sheets." These, they state, differ from other cue sheets in that the actual notes are given so that the musician can make a correct substitution should he not have the exact compositions in his library. It often happens that when the names of proper selections only are given, and when the musicians haven’t them on hand, they make substitutions which do not fit the theme. Among the companies using the Cameo sheets are First National, Vitagraph, Associated Exhibitors, Select and United Artists.

OFFICE FOR RENT
With Vault Space
Suitable for Film Exchange
State Right Distributor
Room 901—130 W. 46th St.
Phone Bryant 6436

OLIVER MOROSO
"The Breed"
WHEELER OAKMAI
ATTRACTION
NOW OUT ON THE OPEN MARKET

41 Great Paramount Pictures
Rodolph Valentino in "A Spanish Cavalier"
By Adolphe D’Enery and P. S. T. Dumenier
A Fred Niblo Production
Released January 15, 1923

A NOTHER unique role for this popular new star—this time as a swash-buckling adventurer, fighting for a lady’s honor in a glamorous, romantic love tale. Produced by the man who made “Blood and Sand.”

"Forty-one without an alibi? I’ll say so!"
GEORGE P. WEIRICK, Glenwood Springs, Colo.

Watch this space tomorrow for...
Ivo Fines Imposed
on Assessors at .w and Elk on
Chorus' Charge—First National
Gets Suspended Sentence
Two Exchanges, Inc. and Elk
Brokers, Inc., were fined yester-
day and ordered to appear before
the State Bond Commission. The
First National Ex-
changes, Inc., of New York, received
a suspended sentence.

Still Dickering
New Conference Between Operators
and T. O. C. C. Planned—Won't
Stand for Cut
The Wage Scale Committee of
the Moving Picture Operators Local
met with the Wage Scale Com-
mittee of the T. O. C. C. on Monday,
and discussed the conclusions of the
operator body, recently printed in
THE DAILY FILM, to accept the
$500 wage cut.

Lead Edelhertz of the exhib-
itors' committee advised Messrs.
Kaplan, Goldfarb and Terr represent-
ing the operators, that their report
would be given to the T. O. C. C.
at yesterday's meeting, and that
shortly thereafter another conference
would be called. The more
rate, which is being negotiated, be-
comes effective Sept. 1, for the
ensuing year.

Elise Ferguson Returns
Elise Ferguson arrived in New
York yesterday from Europe. Her
next picture for Famous Players
will be "Outcast," which will be made
in the East.

Dori Opens Fire Island Theater
Harry Dori, owner of the Comfort
Hotel, at Ocean Beach, Fire Island,
has opened a 1,500 seat theater
adjoining the hotel. The theater
will operate during the summer only.

El Viaje Back
Harry Reichenbach returned to
York yesterday on the Ma-
ster, after a year spent abroad.

Country Flapper" at Capitol
The Country Flapper" starring
the Gish goes into the Capitol
Theaters. It is said that the security
is handled by the studio.

First Operetta in Atlantic
Lancis A. Mangan's first Victor
etched miniature operetta, "Babes
in Arms," is scheduled to open at
the Garden Pier in Atlantic City on

MacIntyre Goes to Tokio
Robert E. MacIntyre, sailed last
week for the Orient, having been ap-
pointed assistant to Thomas D.
Cochrana, general manager of the new
import organization in the Far
East, with headquarters in Tokio.

Adams Leaves P. C. T. Post
(P. C. T. Post Special to THE FILM DAILY)
M. E. Adams, formerly director of
the New York office of the
Western Motion Picture Ex-
change, Inc., has resigned to
join the Machinists Union. He
will remain on the staff of the
new magazine, International
Rolling Stock Union.

Ferndale Studio Again
According to the N. Y. World, Mrs.
Harriman and Deaconess Vir-
ginia C. Young, co-custodians with
Mrs. N. Willis McFadden of Chistus de
Profundis, the carrying of a head of
Christ on a bean for a shrine for
which the public subscribed, are
seeking to learn from Mrs. Mc-
Fadden, what had been accomplished
against securing its story. It was
announced that it would be filmed by
the Clear Stream Film Corp.
The World refers to the Ferndale
Film Studios, Inc., and says "Mrs.
McFadden was secretary, but was
asked to resign and was succeeded
by Miss Orrin G. Hawley, former movie
star. Mrs. Harriman was vice-
president." The article then states
that Mrs. Harriman has resigned.

Ferndale, in November, 1920, was
reported as having purchased a tract
of land at Brookhaven, in Suffolk
County for a studio and last October
again at Ferndale, near the Yaphank
army camp. At the time several of
the buildings were said to be com-
pleted.

Palmer to Produce
Scenario School Promises Chance for
Unknown Author—Will Share
Royalties with the Creator
The Palmer Photoplay Corp. yest-
day announced its intention of
entering production and distribution
on a large scale.
The company plans to film meri-
tious works of unknown authors
and share with them whatever royal-
ties may accrue from the ultimate
distribution of their product. Palmer
Photoplay, which has been conduct-
ing a rather extensive advertising
campaign both in the United States
and abroad to find a number of
students throughout the country in its
tand. These students have
acquired the necessary to
write the screen.
The statement issued yesterday
provided no details regarding the
new plans, but that efforts of those
imaginative persons who had turned
writing for the screen, saying:
notwithstanding that prominent
figures in the industry have
publicly proclaimed the need for
fresh talent, the company will accept
the stipulated elimination of
an almost impregnable wall
he offered his work to the editor of the
coterie within these
studios."

Kerrigan Coming Back
(Special to THE FILM DAILY)
Los Angeles—J. Warren Kerrigan
may appear in a number of "smiling
Billy Fortune" stories, to be made
by William R. Lightstone, Inc.

Detroit House Clips Prices
(Special to THE FILM DAILY)
Detroit—At the Broadway Strand,
Phil Gleichman has cut the admis-
sions to 25 cents. This is the
second cut in 6 weeks, there having
been a previous reduction of from
60 cents to 50 cents.

Film Code Book Ready
Richard Poillon, of the American
Code Co., has completed work on the
book which is already in the press
and ready in September. Poillon
some time enlisted the aid of the National
Association in securing data and
then worked with the foreign man-
gers of various companies.

Exporters at present find it neces-
sary to use ship cables and
exportable cables. It is because
there is no recognized standard of
phrase in use. It is expected the new code will eliminate
all difficulties.

New Hoy Pact
T. O. C. C. Will Probably Renew
Contract with Two Changes in
Rules—Brandt Gives Figures
The T. O. C. C. will probably re-
novate its agreement with the F. I.
L. M. Club and the Hoy Reporting
Service, with some changes in the
existing contracts. One change will be
the elimination of the exchanges on play dates
when such dates appear on contracts
purchased by ex-Film Producers, the other
regarding the obligation of a new
owner of a theater to observe con-
tract whenever service is rendered
by the preceding owner.

Billy Brandt, former president of
the T. O. C. C., and one of its prime
figures in the negotiations of yesterday
called the figures on what has accom-
plished in New York through the joint
arbitration board, on which exhibitors
and ex-
change men have an equal represen-
tation of three. On Dec. 24, 1921,
The T. O. C. C. agreed with the F. I.
L. M. Club to inaugurate a joint
arbitration board and use the Hoy
Reporting Service as the medium
through which the decisions of the
board should be carried out.

"Since that time," said Brandt,
"810 claims have been brought before
(Continued on Page 4)

F. P. L. Exchange in Detroit
(Special to THE FILM DAILY)
Detroit—Property on Cass Ave.
near Charlotte, has been leased by
Famous Players for the erection of a
two-story building, which will house
its local exchange. About Dec.
1, the organization will move into
the new structure, leaving the Film
Building, where it is now located.

Dine Hays Tonight
Banquet at Ambassador, Los Angeles
(The Antique Mass Meeting on
Saturday
(Special to THE FILM DAILY)
Los Angeles—Bill H. Hays may
have something of importance to say
to the Los Angeles film colony to-
night when he will be the guest
of honor at a banquet at the Hotel
Ambassador. Practically everyone
of importance in motion pictures here
will attend.

There will be a number of informal
discussions between today and Satur-
day, when a public mass meeting
will be held at the Hollywood athletic
bowl.
In the Courts

The Fox Film Co. has been sued for $15,000 damages by Clementine Simpson because while walking in the street she tripped over a pipe leading to a camera owned by the defendant which was taking pictures on West 42nd St. in front of the Lyric, which was unable to see the pipe on account of a blinding glare created by the defendant for the purpose of taking the picture.

Alleging that he has lost money in picture theaters James J. King of 408 48th St., Brooklyn, has applied in the Supreme Court for an allowance of $4,500 a year for three sons from the estate of a relative. The estate was left by King’s sister, who inherited him. He contested the will, but a settlement was made by which he gets the income from a trust fund of $40,000 and a debt of $30,000 for a loan to invest in the theater at 342 Fifth Avenue, Brooklyn. This venture proved a failure, King said, not only for pictures but for burlesque shows he presented there later.

Pirtle Adds to Chain

(Special to THE FILM DAILY)

Vandall Pirtle, who operates the Orpheum at Alton, has taken over the local house.

Newspaper Opinions

"Forget-Me-Not"—Metro

Criterion

TIMES—There is one genuinely poignant moment in the story, as it is, that includes many needle-piercing speeches that are so often useless, and it is often incredible, and, as a whole, can hardly be tolerated, and it is very convincing. It's a pity that this is so, for even for those who love realism, this is a real motion picture.

HERALD—* fails to be as convincing as it perhaps should be because the whole production, while well done, because its pivotal point hangs on a unison in the minds of two people to translate the same into picture. Such instrumental performances in the movies are never credible.

MORNING TELEGRAPH—* is a promising picture for its wit, for its sense of humor, and for the success of its cast in carrying off the characterizations.

AMERICAN—* held the attention of the house with a story that is not often seen in the motion pictures, and the manner in which it is told to the audience. The acting of the cast is excellent, and the story, although a trifle long, is well worth the time spent in watching it.

SUXT—* is an appealing love story that is told in a way that is not often seen in the motion pictures. The acting of the cast is excellent, and the story, although a trifle long, is well worth the time spent in watching it.

EVE JOURNAL—About once every year a picture comes from the Pacific Coast, by thought of those who make it, to be the man of the year, and it is not to be hurried. There are no tricks in this one, and the story, although a trifle long, is well worth the time spent in watching it. The acting of the cast is excellent, and the result is a consummate effort that entertains immeasurably.

"The Kick Back"—F. B. O.

Capitol

HERALD—* Carey's chief idea for depicting a situation is upon, and to shift his somberness, the American director take the same material, but to show the story as an up-to-date adventure in acting back in the days. The elements have now been updated in "Hurricane's Gal," and the result is an effort that entertains immeasurably.

Short Reel Charts

All producers and distributors, who have not yet done so, are urged to forward to THE FILM DAILY the following information for inclusion in the Short Reel Edition, out August 6th.

Releases from Jan. 1 to Aug. 1, 1922, giving brand or series name, title of individual picture, length in feet, type of picture whether comedy or scenic, star, producer's name and release date.

A second tabulation covering 1922-23 releases should contain series of short reels with number of pictures in series, length, star, if any, how released and how often.

This applies to short reels only.
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Edward Szman’s production personnel will include Chance Ward, production manager; Sherry Hall, assistant director; Al Risley, publicity manager; Max Dupont, cameraman; Ralph M. Delacey, technical director; Hylida Hollis, scenario editor; Billee Hodges, auditor; Neal Jack, chief electrician; George Minning, propertyman and William Robinson, assistant propertyman.

Maurice Flynn has been cast in “Omar the Tentmaker.”

Charles Gould is now chief electrician at Century studios.

Leah Baird’s next production for Associated Exhibitors will be “All Mine.”

Sig Neufeld, Century film editor, has left for a three-weeks’ vacation in New York.

Betty May is to play opposite Lee Moran for Century under a long-term contract.

Bernard McConville is working on an original for Viola Dana, temporarily titled, “Miss Emmy Lou.”

Marjorie Daw and Helen Holmes, who will appear as a heavy, will support Hoot Gibson in Universal’s “False Play,” adapted from “Laramie Lad,” by Ralph Cummings. H. E. GAUSMAN.

Two Fines Imposed
(Continued from Page 1)

In this case the company made application to the commission for a license for the picture, and eliminations were ordered. It was claimed that the eliminations were not made at the time the exhibition took place. First National received suspended sentences in two cases. In one it was charged that on March 21, the Camerex exhibited “The Railing,” although certain eliminations that were ordered by the commissions had not been made.

In the other case it was charged that on April 29 “Slinkin Through” was exhibited at the Strand in Manhattan and Brooklyn, and in theaters in Syracuse and Buffalo, without duplicate licenses being procured, although one permit was requested and granted by the commission.

An attorney representing First National said that an employee had been responsible for the violation, who had since been discharged and that it was the intention of the company to obey the law implicitly. In all of the cases the companies pleaded guilty.

Leal to Build for $40,000
(Special to THE FILM DAILY)
Nikes, Wash.—F. A. Leal will erect a $40,000 theater.

Sharp Leaves Detroit Pathe Office
(Special to THE FILM DAILY)
Detroit—C. F. Sharp has resigned from the local Pathe office, where he has been manager.

Will Open Aug. 1
(Special to THE FILM DAILY)
Newton, N. C.—The North Newton will be opened about Aug. 1, by J. O. Hartson.

Buy the Dorchester
(Special to THE FILM DAILY)
Malden, Mass.—E. Oliver and George A. Ramsdell have over-thrown the Dorchester. They operate the Malden Orpheum, Boston.

Bainbridge Handling Presentation
(Special to THE FILM DAILY)
Minneapolis—A. G. Bainbridge has been appointed production manager from the State here and the Capitol in S. Paul. He will be responsible for presentation.

41 Great Paramount Pictures
Marion Davies in “Little Old New York”
By Rida Johnson Young
Directed by Frank Borzage
Created by Cosmopolitan Productions
Released January 8, 1923

This play ran an entire season on Broadway. The picture will have the backing of the Hearst magazine and newspaper advertising. It is one of the screen’s greatest romantic novelties.

Frank Borzage, director of “Humoresque,” does his finest work in this. Marion Davies fits the part to perfection and a Cosmopolitan cast of favorites appears in support. The settings, of course, are by the celebrated Joseph Urban.

“The best line-up since I’ve been in business!”
T & D ENTERPRISES, San Francisco

Watch this space tomorrow for

No. 38
New Hoy Pact
(Continued from Page 1)
the committee by theaters complaining
against exchange exhibitors have recovered $67,000. Exchange
brought 1840 cases against exhibitors
from whom they recovered $367,000 in judgments. One exhibitor lost a
$25,000 case against a certain ex-
change, through the working of the joint committee.

Hoy doesn’t mean a thing to me. Hoy is merely the servant, the
physical means through which the decisions of the distinct arbitra-
offboard, which mind you, has an equal
representation from both exhibitors and exchanges are enforced. It
is true that the Hoy service has blacklisted certain exhibitors. Those
exhibitors deserved it because they did not carry on their business in a
fair manner.

And Brandt then went on to recite how the unfair business tactics and lack of
judicial buying on the part of many exhibitors results in hardship to others. He said that distributors
have come to realize that despite contracts for service entered upon by
exhibitors, a certain percentage never
plays the picture, because that percentage has over-bought itself. For
that reason, Brandt argues, distributors
are forced to jack up exhibition
values in other places in order to
secure what they feel is the proper
revenue from their product.

And Brandt, who has always more or
less reflected the official workings of the T. O. C. C. mind, is of the
opinion that his organization will re-
view with Hoy because it has found the
service extremely satisfactory. The
fact that the Hays organization is
entirely opposed to the Hoy system
will, in all likeliness, have no effect
on any negotiations with the T. O. C.

Pass 62 Out of 68
(Special to THE FILM DAILY)
Capetown, South Africa—The Cape
Board of Film Censors reviewed 68
films during April, passing 62, order-
ing eliminations in 4 and completely
condemning 2.

Four More in “The Christian”
(Special to THE FILM DAILY)
Los Angeles—Four more have been added to the cast of “The Christian.” They are Mahlon Hamilton, Claude
Gillingwater, Beryl Mercer and
Harry S. Northrup.

Oppose Carnivals in Winnipeg
(Special to THE FILM DAILY)
Winnipeg—A strong deputation representing the Moving Picture Ex-
hibitors’ Association of Manitoba, was
on the Suburban Municipalities As-
sociation to seek its co-operation in
prohibiting the showing of small
carnivals and circuses throughout the
district.

Suffern House Opened
(Special to THE FILM DAILY)
Suffern, N. Y.—The $52,000 Pearl
River built by the Pearl River
Amusement Company has been open-
ed.

York House to Seat 2,200
(Special to THE FILM DAILY)
York, Pa.—The theater, with
Silverman Bros. and Nathan A.
will build, is to have a seating ca-
city of about 2,200.

Notice To New Jersey Exhibitors
We have acquired the rights for distribution of the official
EXHIBITION BOUT PICTURES

Between
Champion BENNY LEONARD
and LEW TENDLER

That will be held at Jersey City, July 27th, 1922, and are
ready for booking now. Prints ready Sunday, July 30th.
All the training of the contenders, Preliminaries and the great
BOXING EXHIBITION will be seen in 5 Smashing reels.

JUST LIKE BEING AT THE RINGSIDE
Here are a few theaters that already booked this great, timely
money maker.

Criterion Lyric Arena Rialto
Atlantic City Camden Trenton Newark
ARISTA FILM CORPORATION
729 7th Avenue, New York
Bryant 4105

“MERCHANDISING
THROUGH THE BOX-OFFICE”

BY

EARL HAMMONS
President Educational Film Corp. of America

A special article every one should read, appearing in the
Program Building Edition
of the
FILM DAILY
OUT AUGUST 6th

“WE NEVER DISAPPOINT”
ROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42nd STREET
NEW YORK

ALAN A. LOWE
GEN. MGR.
New Georgia Bills Would Censor Pictures and Film Advertising—5% Luxury Tax Proposed

(Washington — The Federal Trade Commission has set down for two o'clock on Wednesday, the final argument on the "Black Beauty" case, in which the Collins Day Harris Feature Film Co., of New York is involved.

The commission in this case charged that the Eskay Edison company released an old Edison picture titled "Your Obedient Servant," under the name of "Black Beauty" without advising the public of the old title. It is also charged that they used false and misleading advertising by holding out and representing the picture to be the "Black Beauty" story written by Anne Sewell.

The attention of the alleged violation was brought before the Commission by Vitagraph, which released "Black Beauty" as a special. Gaylord R. Hawkins will appear for the Commission.

Case Up Again

"Black Beauty" Trial Scheduled for Wednesday—Gaylord R. Hawkins to Argue for Gov't

(Special to THE FILM DAILY)

Warner Bros. have closed three deals covering their seven pictures for 1922-1923.

A. M. Fabian has purchased the series for Northern New Jersey. Whether the pictures will go through the First National Exchange of New Jersey, which the Fabians operate, or whether there will be a special office for the Warner output is problematic at the moment. The Independent Film Co. of Philadelphia, has purchased the series for Eastern Pennsylvania and Southern New Jersey and Franklin Film of Boston for New England.

In the Eastern deals involved are "Main Street," "Brass," "The Beautiful and Damned," "From Rags to Riches," "The Life of Another" and "Little Church Around the Corner."

W. E. Shallenberger on Coast

(Special to THE FILM DAILY)

Los Angeles—W. E. Shallenberger of Arrow, is here.

De Luxe Buys C. B. C. Series

(Special to THE FILM DAILY)

Philadelphia—De Luxe will distribute the series of six C. B. C. melodramas in Eastern Pennsylvania and Southern New Jersey. The company has also secured "The Country Flapper.""}

Say M. P. T. O. Units Are Tied Up

(Special to THE FILM DAILY)

San Francisco—In an advertisement appearing in "The Independent Exhibitor," the Paramount Publicity Corp., claims to have signed contracts for slides with the following state organizations of the M. P. T. O.: Michigan, Massachusetts, Iowa, Maryland, Nebraska, Eastern Pennsylvania, Ohio, Western Pennsylvania, Wisconsin, Minnesota, North Dakota, South Dakota and California.

More Blame for Films

(Special to THE FILM DAILY)

Los Angeles—American westerns and other "thunder" films now showing in the Orient are charged with causing all sorts of difficulties to American missionaries, which plans were discussed for the extension and consolidation of the F. I. L. M. Clubs throughout the country. The Hays office is strongly in favor of F. I. L. M. Clubs and intends developing them to the highest degree possible.
More Color Films

(Continued from Page 1)

The Herald describes the process as follows:

"All the natural hues are all fixed on the reel, it is said, including blue, which has generally been represented in all mechanically colored films heretofore by a dark green. The film requires no special apparatus for projection, but can be run through a machine at a small nickelodeon as easily as through a projector at a big Broadway film house."

From other sources, it was learned yesterday that Pat Casey of the Pat Casey Vaudeville Agency is interested in the company and that the bankers involved in the promulgation of the plan are James B. Colgate and Co.

An effort was made to reach Felix Feist yesterday to ascertain in what manner Joseph M. Schenck is interested. He was not in his office most of the afternoon.

To Spend $250,000 on House
(Special to THE FILM DAILY)

Janesville, Wis. — The David Jef- frie Theater Co. is planning the erection of a house costing $250,000.

Allen Resigns from First National
(Special to THE FILM DAILY)

Detroit—James Allen has resigned from the local First National office, with which he has been connected for four years.

Sells to Partner
(Special to THE FILM DAILY)

St. Louis—Joseph Erber has disposed of his interests in Erbers theater, East St. Louis, to Phillip H. Cohn. Erber and Cohn have long been associated in business.

The Imperial Theater, 10th and Pine, is being remodeled into a commercial and loft building.

The building has not been used for theatrical purposes for several years.

Cinderella in St. Louis Damaged
(Special to THE FILM DAILY)

St. Louis—Six firemen were injured or overcome by smoke in battling a fire that did damage estimated at $100,000 to the Cinderella Theater building, Iowa Ave. and Cherokee Sts., on Tuesday.

The theatre was not in use at the time.

The Cinderella was erected several years ago at a cost of $200,000 and is owned by Harry and Eugene Freund.

In the Courts

Alex Yokel has filed an
$50,000 in the Queens Court
of the American Releasing Corp. The suit is on a contract with the Army, which postulates throughout the course of the showing of "Carol O'Keeffe" alleging that he was responsible for the deal whereby the actor agreed to show the picture, and that he was to receive 5% commission on the gross. It is claimed that working on the matter for some time, he was dropped by America that Fred B. Warren himself made the deal. He has his suit, assuming that the film will $1,000,000.

American Releasing had no intention to make this.

An attachment has been
in the Supreme Court against the city of Schenectady, in the case of Industria Cinematografica of Italy, in a suit of Leon Nissim to recover $25,000 for a loan.

Brings $50,000 at Auction
(Special to THE FILM DAILY)

Wilmingon, Del.—The 16mm reel sold at public auction to set $50,000 mortgage, was bought by Joseph Z. Schon, representing Melville Gambrill who held the mortgage. When the superior Court confirms the sale it will attempt to dispose of the 16mm reel, only $43.8 cent the lowest cey.

We make no charge for our negatives for our patrons. Nor do we charge them for the use of cutting and editing rooms we have fitted up for their convenience.

We do charge for the development of the prints, but this is a remarkable low price. Our screen is a 16,000 quality screen work turned out by our laboratory experts. Soft, formative positives, artistically perfecl, that stand up for a maximum of runs.

Telephone Bryan 1930 and tell us to tell you how we can save y money.

THE ASSOCIATE SCREEN NEWS, Inc.

120 West 41st Street
New York City

Short Reel Charts

All producers and distributors, who have not yet done so, are urged to forward to THE FILM DAILY the following information for inclusion in the Short Reel Edition, out August 6th.

Releases from Jan. 1 to Aug. 1, 1922, giving brand or series name, title of individual picture, length in feet, type of picture whether comedy or scenic, star, producer's name and release date.

A second tabulation covering 1922-23 releases should contain series of short reels with number of pictures in series, length, star, if any, how released and how often.

This applies to short reels only.
At Broadway Theaters

**Cameo**

"Sherlock Holmes," the detective drama, starring John Barrymore, is here for another week.

**Capitol**

Selections from Gennup's "Fanst" are rendered by the orchestra at the start, after which the applied March is played on the screen. The Ballet Corps with Mila Gambaryan, Thalia Zanou, Marguerita Sokolova, Alexander Oumansky, George Kono- vitch and Harry Tamurroff is seen in a minute to music by Padlewski, and then comes another screen number, "Abraham and Lot," which is the 7th episode of the Bible series. "At Dawn," by Cadman, is sung by Gertrude Lang and William Robin just before Harry Carey appears in "The Kick-Back." the feature. Another orchestral number consists of music from Victor Herbert's "The Fortune Teller," and before the closing organ piece, there is a Hy Mayer Traveler's, "Such Is Life Near London."

**Central**

"The Storm" continues here.

**Cohan**

The police story, "Is the Name of the Law" remains at this house.

**Criterion**

Half of the process this week are to be given to an orphan asylum, and the "Forget Me Not," which concerns an institution of that type, is the feature. An Educational comedy, "A Penny Reward," supplies the humor, the other screen number being "Rare Feet and Far Feet." A Path Nature picture. There are two musical numbers, both by the orchestra, the overture which is R. Drigo's "Score" and "Franz Schubert's "Moment Musical.""

**Rialto**

Another German-made production directed by Harms, is on Broadway: "The Mystery of India." Other film numbers include the magazine, "Danse Macabre," a film syn-chronization of Saint-San

**Rivoli**

ture, the other film numbers, while among the music selections are: "First Movement in D Minor," by Anton Rubinstein, rendered by the orchestra, Romberg's "Mother," sung by Mirea Law and Susan Ida Clough, soprano and mezzo-soprano respectively, and another orchestral piece, a paraphrase on "Calif-ornia." J. Hudewalt Lampe's popular song, which Cliff Friend and Con Conrad have arranged for the orchestra.

**Strand**

The orchestra first plays selections from De Koven's comic opera, "Robin Hood," after which a Perm colored film, "The Land of the Red Man" is presented with Kitty McCarthy, soprano singing "The Waters of Minnetonka" and "Pole Moon." The Tophol Review comes next and then Joseph Martel sings the prologue feature which is "Hurricane's Gal." "Court Plastered," a stunt and flea circus, finishes the comedy relief directly after, and the customary organ solo winds up.

**Metro Drops Scenario Staff**

(Special to THE FILM DAILY)

Los Angeles — Under the new arrangement at Metro, there will be no scenario staff. Instead, well be engaged to prepare con

**SLOW MOTION**

Camera and outfit in perfect condition, latest model De Brie, used only a few times with excellent results. Cost $3,000.00, will sell for $1,800.00 cash.

**ADDRESS J. E. WILLIAMSON,**

1482 Broadway, N. Y. C.
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellows know how you cleaned up.

Council Bluffs, Ia.—Manager H. Levy of the Garden put his street advertising signs for "Scrap Iron" in the most natural place in the world and consequently where they were least expected—on a truck of scrap iron. The copy also used institutional advertising, simply mentioning the fact that the fans could always expect a good show at the Garden.

Streator, Ill.—Showmanship will do it! This being the tale of Ed Scheibel, old-time "rep" minstrel, and one man, will surprise you here. It so happens that Streator is on the main line of the Sante Fe and trains from the Coast have five and ten minute stop-overs in this town. Any time a Paramount star is coming through—either from Chicago or from the Coast, Ed is there. Then "tips" off the local newspapers and both of them get honest-to-gol dern interviews with the celebrities in person. Thus, Ed cashes in for each star interviewed always grabs plenty of space.

Muskegee, Okla.—The manager of the Palace, has recently become a father, and has three men friends who have also become parents lately. Taking advantage of this, the enterprising manager invited the other three fathers to join him in a parade, in which they all four wheeled their baby buggies down the streets for the two evenings "Is Matrimony a Failure" played. Each carriage had a banner containing one of the words of the title.

The four young men were all well known in Muskegee and consequently aroused but only curiosity, no interest, but got a lot of laughs as well.

Portland, Ore.—Trouble found help in "Trouble" when the First National attraction starring Jackie Coogan played at the Liberty, and several hundred youngsters of impoverished status benefited by the showing and exploitation. The management staged an old clothes matinee with the showing and seven hundred children turned out for the special nine o'clock show, heaping piles of castoff garments in front of the theater. The event was staged in connection with the work of the city's Public Welfare Bureau and secured the backing and endorsement of leading citizens. Aside from the civic and philanthropic angles of the affair and judging it purely from a showman's angle, the Liberty gave away 700 ten cent admissions and received in return more than four columns of publicity in the daily papers. The front of the lobby was a hand-painted cut-out combination reproducing a scene from the picture, a policeman bending over young Jackie and the dog. The background of washlines and tenements with skyscrapers in the distance symbolized the story.

An inexpensive result-producing stunt used on "Young America," consisted of a printed manilla envelope that contained a tiny American flag. The flags were purchased at a local novelty store at 50c per gross. Seven gross means 1008 flags. The stunt was used in three different houses, and the 2,000 flags for each house proved to be well worth while. Figuring flags at $7, and the envelopes per thousand, here was a little throw-away that costs $15. It was conceived by Julian M. Solomon, advertising manager for the Haring & Blumenhal New Jersey theaters.

Utica, N. Y.—An unique exploitation stunt was arranged by Nathan Robins, prior to the engagement of "Hail the Woman" at the Avon. Two ex-service men, a soldier and sailor, were engaged for this stunt. The soldier was placed on the sidewalk in front of the Utica National Bank on the busy corner, and the sailor was placed diagonally across the car line on the roof of a building. These men started wig-wagging signals at each other at about one o'clock in the afternoon. After continuing for about 15 minutes, the man on the street walked back to a sign painted on a regular window envelope which had been rolled up. The sign read: "I am signalling the man up there to 'Hail the Woman,' Avon Theater." The sailor on the roof at the same time displayed a large banner, also advertising the production. This stunt attracted enormous crowds and was continued until nearly four o'clock in the afternoon, being stopped after blocking traffic several times.

Buffalo, N. Y.—A tie up with the street car company and attractive displays with retail merchants in front of the theater featured the exploitation campaign for "Smilin' Through" at Shea's Hippodrome.

Buffalo has raised platforms at the most important street car stops, these being roped in. Attached to the ropes were placards for the "Smilin' Through" campaign that read: "Drive Carefully and Go Smilin' Through. See Norma Talmadge at the Hippodrome." The warning served for pedestrians and motorists alike. Tie-ups were arranged with music dealers and resulted in half a dozen prominent window displays. The front of the Hippodrome was done over to resemble an English garden trellis with vines streaming down the sides of the trellis, which had the appearance of double doors—the doors being those leading into the theater. One thousand of the trellis advertising the film were placed on public phones. The entire campaign was conceived and executed inside of 48 hours.

Henry F. Gilbert, the American composer will arrange the musical score for "Down the Sea in Ships."
Can’t Arrange Deal

Harris, Says Owner — Broadway Managers Turn It Down

M. Becker, secretary of Asta Pictures, Inc., which control “Hamlet,” Asta Nielsen for this country, has written a lengthy communication to James Spearing, motion picture manager of the New York Times, in which he answers the latter’s query regarding what has happened to “Hamlet.”

In this communication, Becker frankly admits that he has been unable to arrange any sort of a distributing deal. He blames this delay on the intelligence of the foreign agency distributor, and suggests the location of a number of territorial distributing units under a central control, which would book pictures in all theaters “solely for the purpose of giving service to the members of the local producers, and benefit their distributive facilities and should not be operated for profit.”

If Mr. Hays, says Becker, “is in favor of his reformed policy in connection with theForeign Motion Picture industry, or has plans to move in that fact that so extraordinarily rapidly.”

Abe Stern Is Back

The Stern has returned from the holidays and two weeks will return to Hollywood. His brother, Julius, is expected shortly.

Sennett Leaves for Coast

Jack Sennett yesterday left for Colorado after a protracted stay in New York. He intends launching another feature some time next month.

Local Exchanges Meet

A number of independent local exchanges met yesterday in the offices of Harry A. Alexander Film to discuss the current situation. There was nothing of any definite nature decided. It was merely a get-together to discuss present conditions and the outlook were gone over.

Sign Hurlbut

Lace Prod., charted in any with a capitalization of $200,000, will produce three plays by William Hurlbut, according to Harry Nic Heecher, the general manager. Production will be in New York, with John E. Shea as president and J. Montford Adams, vice-president.

Awaiting Opinion

Legal Advice on One Clause in Standard Contracts Desired—Affects Workings of Hoy

The one important factor that seems to interfere with the actual signing of the standard contracts between the Hays office and the three exhibitor bodies involves the interpretation by a legal mind of a clause in the agreement as drawn.

This clause, it is understood, deals with the arbitration plan as agreed upon and involves the legality of the Hoy Reporting Service, to which the Hays office is formally opposed. Whether Mr. Hays will stop off in Colorado on the way East from Los Angeles, is problematical at the moment. It seems fairly certain that no contracts will be signed until his return to New York.

Sydney S. Cohen yesterday, in a statement, made public a letter sent to him by Hays in which the latter said:

“arbitrage negotiations are progressing favorably, and I am hopeful of a large fulfillment. While the attorneys are at work on these matters I am going to take the opportunity to go to California for a few days to fill some engagements made some time ago. This absence, however, will not in any way delay the negotiations, and stop any return. Also, I believe that the details will be brought to a point where we can quickly conclude the matter.”

As a prelude to the letter, Cohen urged theater owners to proceed with the closing of contracts for next (Continued on Page 2)

Sennett Will Join F. B. O.

(Special to THE FILM DAILY)

Washington—I. Sennett, has left the Universal exchange in Minneapolis to become manager of the local F. B. O. branch.

Des Moines Exchange Ready Soon

(Special to THE FILM DAILY)

Des Moines, la.—The new Famous Players exchange, the cost of which is estimated at about $20,000, will be ready in the near future.

Bucking Loew in L. A.

(Special to THE FILM DAILY)

Los Angeles—Sam Harris, of Ackerman and Harris, has been here confering on the advisability of opening a vaudeville and picture house. Nat Holt, formerly with Marcus Loew has resigned, as noted, and will act as Southern California representative for A. and H., who are said to be considering a theater in Denver.

Short Reel Deals

Hodkinson to Handle Two Bray Series—Pathé Gets Two Groups from Hal Roach

Two distributors have just concluded arrangements for additional short reel product to add to their fall line-up. Hodkinson has contracted with J. R. Bray to make 26 one reels for next season. Pathé has arranged with Hal Roach to continue the “snub” Pollard comedies, but in two reel form, and has taken on a new series of “Our Gang” comedies, each in two reels.

The Bray deal with Hodkinson calls for a guaranteed series of 13 one reels. The first will be called technical romances and will be released every other week beginning Sept. 17.

Pollard has been appearing in one Reel for Pathe for some time. His two reels will be released every four weeks, beginning in September. "Our Gang" comedies will be 13 in number, and in them children and domestic animals will appear.

England Holding Up Professionals

The Fox offices yesterday stated that work on "If Winter Comes," so far as Ann Forrest is concerned, may be cut up because the English authorities are putting up a barrier against the importation of foreign actors and actresses to work in films made in Britain.

"Hate" Suit Dismissed

When the suit for an injunction restraining Metro from exhibiting "Hate," on the ground that the name belongs to the Fairmount Film Corp., which released a picture of the same name in 1917, came before Supreme Court Justice Lydon, no one appeared in the case and it was marked off the calendar.

88 Deputy Censors for Ohio

(Special to THE FILM DAILY)

Columbus, O.—It is reported here that a bill to be introduced at the next session of the legislature will provide for a deputy censor in each of the 88 counties of the state. This is one of the several bills, which are said to be planned against the film industry.

Director of Education Riegel is understood to have rescinded all voluminous censorship and ownership passes issued by Mrs. Evelyn Snow. It was alleged by exhibitors that the passes were merely a way to gain admittance to the theaters and not for the purpose of reporting on the pictures shown.

Test Cases On Music

M. P. T. O. Says It Intends Bringing Them—Organizing Special Music Department

The M. P. T. O. yesterday stated it had caused a number of test cases to be brought in court to ascertain the right of the American Society of Authors, Composers and Publishers to charge exhibitors for the use of the music of its members. It was also stated that there will be additional cases, in the courts in various parts of the country.

It is the intention of the M. P. T. O. to form a special music department and issue scores to its members, free from tax. A number of conferences have been held with music publishers in order, so the exhibitor statement goes on to say, to put the new department on a "firm and effective basis."

It will be recalled that the Lampert bill amending the copyright law on music, which was introduced in the House of Representatives, was dropped.

Wallace Beery Here

Wallace Beery is in New York to appear in "Lady Raffles," Priscilla Dean's new picture.

Still Talking Over Melodramas

Lincoln J. Carter and Fox officials are still conferring over the proposed production of more of the Carter melodramas.

Brunton Signs CAST

(Special to THE FILM DAILY)

John Brunton, through Jess Smith, has signed Marguerite Courtot and Leon Gendron to appear in the first picture to be made at the Miami Studios, Inc.

To Introduce Devlin at Banquet

(Special to THE FILM DAILY)

San Francisco—Frank R. Devlin, recently engaged as advisor to the M. P. T. O. of Northern California, will be formally introduced to the members of the organization on Aug. 15, when a banquet will be given at the Palace Hotel. Devlin is a former member of the State Railroad Commission and a former Superior Court judge.

Ten More Offices

American Releasing intends opening eight more exchanges. These will be located in St. Louis, Salt Lake City, Spokane, Oklahoma City, Portland, Ore.; Omaha, Charlotte and New Orleans, Arkansas will be more for Canadian Releasing, making a total of five in Canada.
In the Courts

Frank L. Packard, author of the story, "The Iron Rider," has sued the Columbia Studios Corp. for $2,500,000, because Fox bought his story and agreed to give his name as the author, but when the picture was issued under that name, it was not his story, although his name appeared as author. He said the story was pictured as "Smiles and Triumphs."

A series of judgments have been filed in the Supreme Court against F. X. J. Stevens, of Chicago, by persons who bought stock in Talking Pictures, Inc., from her under an agreement that she would buy back the stock at the price she paid for it. She refused to do so. Edmund Wolcott has a judgment for $2,200 on twenty clyogs. Robert S. Rochbach has a New York offer for $10,000 on fifty shares and a note for $5,000, and Frederic C. Lebuscher gets $1,108 on ten shares. Lebuscher says he has been unable to sell the stock at any price because the corporation is in bankruptcy, and the stock is worthless. He is attorney for the receiver, and states that the schedules in the U. S. District Court list the liabilities at $120,000, while the official report of the appraisers states that the assets are worth only $2,095, and there are unsecured claims of $3,375. He thinks the valuation of the appraisers is too high.

Films to Show Steinach Operation

According to an article by Arno Dosh-Fleurt in the New York World from Berlin, two pictures showing the manner in which the Steinach operation stimulates the heart will be issued. One of these will be for scientists, and the other for the public. For over a year and a half, the films have been in the course of preparation.

Pictures Help in Sound Study

Pictures showing how to execute their yells were shown to students at the Columbia University summer session by John Mills, re- resentative of the trouser manufacturer's Mc- tric Co., who was lecturing on "Recent Advances in Long Distance Tele- phonics" with screen illustrations. He demonstrates a speaker, the construction of which is accomplished, with a project- ing machine called a stereopticon-optical enlarger, which is believed to be the first of its kind. The light beams are then projected upon a moving picture screen and appear in the form of voice waves, varying in intensity, amplitude and direction, as the human voice itself varies in tone, vowel and consonant sounds.

Without photographs of the voice waves as they are transmitted electrically over a telephone circuit to light, the straight track on which the mirrors move are then projected upon the moving picture screen and appear in the form of voice waves, varying in intensity, amplitude and direction, as the human voice itself varies in tone, vowel and consonant sounds.

Can't Arrange Deal

(Continued from Page 1) a work as the Asta Nielsen’s ‘Hann-‘

Summer days are dandy days, and the best of all dandy pictur- ing pictures are "FREN- HEELS," which IRE- CASTLE Leone returns to the screen with the most cinetating any of new gowns and novel st- ever thrown on the silver-shine.

"The kind of picture," says the Daily, "that your women patrons 'eat up.'"

Give your audiences a summer-gram of light, cheerful entertainment. It's too hot to get worked up by heavy, sensational pictures. "FRENCH HEELS" takes us to Fifth Avenue to a lumber camp in North Woods. The lake shots are so grand, you'll bring a breath of the cool out- doors into your house, and IRE- CASTLE's danc- ing will reflect what is in the minds of nine tenths of your au- dience.

"Her admirers," says the Motion Picture News, "will find plenty over which to enthuse."

"FRENCH HEELS," the Exhibitor has a value PLUS! If you haven't played it, Book it this Summer, while appeal is greatest.

PLACE YOUR ORDER TODAY

HODKINSON PICTURES

A THRILLER

OLIVER MOROSCO presents
his personal Production

"THE HALF BREED"

A New Triumph for
WHEELER OAKMAN
as the Half Breed
A FIRST NATIONAL ATTRACTION

NOW OUT ON THE OPEN MARKET

Vol. XII No 27 Friday, July 28, 1922 Price 5 Cents

Copyright 1922. WIDE'S Film and Film Folks, Inc., Published Daily at 71-73 West 44th St., New York, by WIDE'S FILMS AND FILM FOLKS, INC.

Joseph Dagenast, President and Editor; W. A. Allocite, Treasurer and Business Manager; J. A. Cron, Advertising Manager.

Entered as second class matter May 31, 1918, at the post office at New York, N. Y., under the act of March 3, 1879.

Terms (Postage free) United States, Outside of Greater New York $2.00, one year; 18 months, $1.50; 3 months $1.00. Foreign $1.50. Subscribers should remit with order.

Address all communications to THE FILM DAILY TEL. 71-73 West 44th St., New York, N. Y. 'Phone; Vanderbilt 4513—5452—5558.

Chicago Representative—Irving Mack, 808 S. Wabash Ave.


Paris Representative—Le Film, 42 Rue de Clichy.

Central European Representative—Internationale Filmachau, Prague (Czecho-Slo-

vakia), Wenzelplatz.

Quotations

High Low Close Sale

East. Kod. ......... Not quoted

F. P. Brit... ......... Not quoted

G'wyn ...... 75c 75c 75c 1.10

Griffin .. ... 1.50 1.50 1.50 600

Triangle ....... 15c 15c 15c 600

World ........ Not quoted

Incorporations

Dover, Del.—Sec-Elk Enterprises, Capital $12,000. Incorporators: W. H. Cohn, A. L. Kock and Josephine J. Cohn, Pittsburgh. Attorney, Capit- tol Trust Co. of Delaware.


Lease Odeon at Marshalltown

(Special to THE FILM DAILY) Marshalltown, Iowa—William Porter, Samuel Shavit and Rose Danel have leased the Odeon. They operate several houses in Illinois.

Educational Picture

"THE THIRTEEN OF THE REGIMENT"

Well! What Do You Think of This?

Amusement Editor of the Wichita (Kas.) Beacon addresses Stanley Chambers, owner of the Miller Theatre, asking him to bring back a picture for a second run because he thinks it so good everyone should see it. Read his statement and Mr. Chambers' answer, both published in The Beacon.

Mr. Chambers, It's Up to You!

DEAR MR. CHAMBERS
I SAW YOUR show at
THE MILLER last night
AND I WANT to tell
YOU LORD Tennyson
MISSED a lot by
DYING before he saw
"ONE CLEAR CALL" for
IT IS EASILY the best
PICTURE that has been
HURLED ON A local
SCREEN in many moons
AND ANY man that can
WRITE a poem that would
INSPIRE SUCH a picture
DESERVES to live and
SEE it and Mr.
CHAMBERS DON'T you think
YOU COULD bring it back
SOON AGAIN, maybe to
THE PALACE, for there are
TWENTY thousand people in
WICHITA who would like
TO SEE IT and there
ARE EIGHTY thousand who
SHOULD SEE it, and see
IT SOON.
I THANK YOU—J. D. D.

Mr. Chambers Comes Back at Mr. J. D. D.

MR. J. D. D.,
THE BEACON,
WE WANT to thank you
FOR the kind appreciation
OF "ONE CLEAR CALL."
WE AGREE with you
THAT everyone should
HAVE SEEN IT.
AND IT WAS for this
REASON that we told
THEM IN our advance
ADVERTISING that it
WAS ONE OF THE BEST
PICTURES EVER shown here.
WHICH proves that you
CAN ALWAYS depend on
MILLER advertising.
TO THOSE who failed
TO SEE this great picture
WE EARNESTLY recommend
THAT THEY visit the
MILLER today or tomorrow
WHERE a remarkable program
OF SCREEN and musical
FEATURES is being offered.
IT WILL help them to
FORGET their disappointment.
THANK YOU.—S. N. C.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Universal has finished work on "The Radio King."

Mildred Harris will appear in "The Stranger's Banquet."

William Farnum and Emmett J. Flynn have arrived from the East.

George Scarborough has written a story for Charles Jones.

Eve Unsell has signed a contract with Preferred Pictures.

"At the Fair," a new comedy with Johnny Fox has been completed by Century.

Gale Henry and Edward Connelly are in the cast of "Quincy Adams Sawyer."

Metro formed the above company to handle the road shows of "The Four Horsemen."

Enich Von Stroheim is supervising construction of sets for his "Merry Go Round." With 250 men occupied, work will require six weeks.

Elaine Hammerstein and Conway Tearle, together with others of George Archainbaud's "Blazing Sands" company are on location in Topanga Canyon.

Three Rosson Brothers are working at the Pickford-Fairbanks studios. They are Dick, assistant to Allan Dwan in direction of "Robin Hood;" Arthur, directing Jack Pickford's "Garrison's Finish;" and Harold, cameraman on latter production.

Sol Lesser and M. R. R. Rosenberg announce the personnel of Principal Pictures Corp. as follows: Colin Campbell, director; George Berthouly, assistant; James Francis O'Shea, production manager; Sam Cohn, publicity representative; Dal Clawson, cameraman; Gordon Jennings, assistant cameraman and Miss Jo Morrell, secretary.

H. E. GAUSMAN

Awaiting Opinion
(Continued from Page 1)
year's product, stating that the Hays' promise "make it unnecessary for theater owners to hesitate to make contracts for next season's product, if the price, conditions and other circumstances are satisfactory to the theater owners." Cohen then stated what this publication has already said, that Francis Gilbert was engaged as attorney by the M. P. . T. O. to handle the legal phases of the contract for the exhibitors.

Ohio Second National
(Special to THE FILM DAILY)
Dover, Del.—The Second National Pictures Corp. of Ohio has been formed here with a capitalization of $250,000. The incorporators are Wilbur A. McCoy, of Pittsburgh and W. N. Lofland and Frank Jackson of Dover.

Drop Knickerbocker Indictments
(Special to THE FILM DAILY)
Washington—Judge Siddons, of the District of Columbia Supreme Court, has dismissed the indictments against five persons in connection with the accident at the Knickerbocker in January. An appeal from the decision of the Court of Appeals has been made.

McCUTCHEON PLANS NEW FILM
John L. McCutcheon, who directed the greater part of "Determination" has just completed his cast for his new picture, "When the Cows Come Home."

McCUTCHEON has selected a cast including: Gladys Leslie, Norma Shearer, Robert Elliott, Ernest Hilliard, and Maurice Costello.

ALTERATIONS FOR ALBANY THEATER
(Special to THE FILM DAILY)
Albany—Manager George Roberts of the Colonial and Hudson, will make extensive improvements to both houses when the season closes July 29. The Hudson will have a new front of terra cotta sandstone, the lobby will be enclosed and the interior will be changed and redecorated. The theater will reopen Sept. 1st. A new tile floor and other improvements will be made to the Colonial.

Test Cases on Music
(Continued from Page 1)
scheduled for a hearing just prior to Because most of the members of the Committee on Patents were absent from Washington when the measure was to come up for hearing, the date was postponed. Efforts are now being made to arrange a date.

The plan for the music department would really create a clearing house for music. The M. P. . T. O. intends inviting the important composers, and will offer a widespread distribution as an inducement.

A partial suit is taken at the American Society which the M. P. T. O. says it will fight to the last ditch.

Rembusch's Answer
The M. P. T. O. office yesterday characterized the above as its answer to the charge made by Frank Rembusch that Cohen and the American Society are working together through the attorney of the latter organization. Rembusch says he is willing to put up $1,000 if 99 others do it to finance a new national organization.

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OF
THE
FILM DAILY
Out August 6th

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JOE PLUNKETT
HUGO RIESENFELD
ED HYMAN
EARL HAMMONS
AL CHRISTIE
ELMER PEARSON
MACK SENNELL
Adjudged Bankrupt

Anson Theaters, Ltd., of Toronto, ordered by Court to Wind Up Its Affairs.

(Special to THE FILM DAILY)

Toronto—Justice Middleton has adjudged the Anson Theaters, Ltd., of Toronto, bankrupt, and ordered the company to wind up its affairs.

Under the court order, G. T. Clarkson, of E. G. Clarkson and Sons, the appointed trustee and ordered by the court to call a general meeting of shareholders to decide upon a course of action. Efforts have been made to have the company carry on with one of the creditors, notably First National ready to advance cash for stock, but it is understood that no harmony among certain of the creditors in deciding whether or not an extension should be granted expired the receivership order.

Aywon Buys Larkin Features

Aywon has secured for Northern New Jersey and New York, a series of six new features with George Larkin.

Alasdale Laboratory Case Settled (Special to THE FILM DAILY)

Newark, N. J.—Representation on the board of directors of the Alasdale Film Laboratory is understood to be the basis of settlement of the action and the appointment of a statutory receiver brought by the Consolidated Alasdale Laboratory Co. The litigation was dismissed by Vice-Chancellor Backes.

Exhibitors Plan Sinking Fund

(Special to THE FILM DAILY)

Minneapolis—It is reported that the Minnesota M. P. T. O. is sponsoring the establishment of a sinking fund to pay sickness benefits to those connected with the business in the Twin Cities. The possibility of the formation of an insurance company for the purpose is being discussed, but this may ultimately become a vedwre affair.

Burston Writes the Mayor

Louis Burston, producer of "For Me—Not," has sent Mayor Hylan a letter regarding the ban placed on the picture by Commissioner of Public Welfare Bird S. Coler, who has requested superintendents of orphan homes not to attend the performance managed by Marcus Loew at the Criterion.

Burston has invited the Mayor to the picture in order to ascertain that Coler's objection might be.

Doing's in the Old World

Wall Leaves Paris Universal

(Special to THE FILM DAILY)

Paris—Jean Wall has left Universal's local office, and H. H. Montagu is now the director.

Disposals of A. P. Pictures

(Special to THE FILM DAILY)

London—Arthur Levey, foreign sales manager for Associated Producers, has made the following sales: "The Rosary," to Film Booking Offices, Ltd.; "Hail the Woman," to Pathe; "Blind Hearts" and "Love Never Dies," to Gaumont.

French Film Based on Dickens Tale

(Special to THE FILM DAILY)

Paris—An adaptation of Charles Dickens' "The Cricket on the Hearth" has been made into a picture by the Societe Eclipse, under the title "Le Grillon du Foyer." Jean Manoussis produced it, and it will be seen Marcel Vibert and Sabine Landray.

Films Bring in 76,000,000 Franes

(Special to THE FILM DAILY)

Paris—During 1921, 76,000,000 francs were taken in at picture theaters. The net amount brought in by admissions was 251,000,000 francs, which was 39,000,000 more than the amount for the previous year, and 183,000,000 more than the figures for 1913. Including the various taxes, etc., the amount brought in was 340,000,000 francs.

"Lucrezia Borgia" Ready Soon

(Special to THE FILM DAILY)

Berlin—"Lucrecia Borgia" will be one of the releases of the Richard Oswald Film A.G. in it will be seen Liane Haid, Conrad Veidt, Albert Basserman, Paul Wegener, Alfonso Freyland and Letha Muthel. Scenario and direction are by Richard Oswald.

Rialto Prod., Inc., is state rating "Retribution," which deals with the life of the Borgias.

Get Rights to "Broken Blossoms"

(Special to THE FILM DAILY)

London—The English rights to "Broken Blossoms" have been secured by the Film Booking Offices, Ltd.

Expect Permanent Fox Unit

(Special to THE FILM DAILY)

London—It is believed that William Fox will permanently locate a studio unit in England should "11 Winter Garden" be a successful venture. His establishing an Italian unit is regarded as significant.

Peggy Hyland Finishes First

(Special to THE FILM DAILY)

London—"Fixing Father," the first of the series of two-reel comedies in which Peggy Hyland is starring for the Pioneer Film Agency, has been completed. At least five more will be made.

Agfa Profits Are 68,191,022 Marks

(Special to THE FILM DAILY)

Berlin—The net profit of Agfa for 1921 totalled 68,191,022 marks, whereas, however, is claimed by Agfa to be only one-third of the amount realized in 1913, when converted into dollars. In that year, the gain was $1,114,520, whereas the 1921 amount equals $342,930 when converted into United States currency.

Abandon "Columbus" Film

(Special to THE FILM DAILY)

Budapest—The Victor Company of Berlin and Budapest, made plans some time ago for a picture to be known as "Columbus," and dealing with the life of the discoverer. Albert Basserman was engaged at a high figure, and a model ship constructed on a Hungarian lake at considerable cost. Then something developed in the company's internal affairs and the entire project dropped. The ship has been destroyed and the production abandoned.

Working on Second Dumas Serial

(Special to THE FILM DAILY)

Paris—Henri Diamant-Berger is working on a serial version of Dumas' "Twenty Years After," a sequel to "The Three Musketeers." M. Yonnel plays D'Artagnan in it. It is expected that the first few episodes will be ready in October.

Diamant-Berger's serial version of "The Three Musketeers" is now in America.

Public Talk Today

Hays to Speak at L. A. Athletic Bowl—Many Attend Ambassador Dinner

(Special to THE FILM DAILY)

Los Angeles—Will Hays will address the athletic club of Los Angeles at a monster meeting to be held at the Hollywood Athletic Bowl today. It will be the first time since Mr. Hays entered the industry that he will deliver an address direct to the public, whose co-operation on behalf of the industry he is so anxious to secure.

The Ambassador dinner, of Wednesday evening, has made an impression. Film men here cannot recall any other instance in the motion picture history of the city when so many well known figures in the business were gathered at one place.

Rupert Hughes was toastmaster. Many speeches were made by the mayor and Capitola, and Los Angeles Chamber of Commerce, lauding the part films have played in (Continued on Page 2)

Plans Newfoundland Film

Ernest Shipman writes from Twillingate, Newfoundland that an attempt is being made to produce an epic film of Newfoundland.

Discuss Operator Situation

The T. O. C. H. held a special meeting yesterday at the Astor to discuss the situation, and another meeting will be held on Tuesday when the board of directors will confer following the general meeting.

Atlantic Group Coming Here

Oscar Oldknow, president, and D. H. Hearn, sales manager, and Milton Jones, officer manager of the Southern States Film Co., of Atlanta, are due in New York on Tuesday from the South. They are driving up and when they arrive will register at the Astor. The securing of full product is the reason for the trip.

Parents Must Account for Jackie

(Special to THE FILM DAILY)

L. A. Avers—By virtue of her legal appointment as guardian of her son, Jackie Coogan, Mrs. Lilian Coogan, under $100,000 bond, is accountable to the state for the disposal and expenditure of all money earned by her son. The request for the guardianship was voluntary, both on the part of Mrs. Coogan and Jack Coogan, the father, who is designated as the child's manager. In case of death of both mother and father, the star is protected by the courts.
Public Talk Today
(Continued from Page 1)

the development of Southern California.

Mr. Hays' address was along the lines of his previous speeches before the M. P. D. A. in New York, the joint meeting of the civic associations at Watford, the General Federation of Women's Clubs in Chantauqua, and the N. E. A. meeting in Boston. He again recited the article of incorporation of the M. P. D. A., and called his audience "his partners in industry." The aims of the organization were distributed on printed slips to the guests. He predicted that some of the men and women before him would eventually have monuments erected in their honor, and because of the efforts they are putting into their work.

The keynote of his today's address will be a plea to the public not to consider him as the dictator of the motion picture business, but rather as one of the few working with the important parts of the business and not commanding them. He said that before he came to Hollywood he thought he knew something about the business, but that now he had discovered that what he didn't know "had filled enough books for a library."

Society, as well as the film industry, are making joint efforts to make his stay here a pleasant one.

To Be Known as T. O. C. C.
(Special to THE FILM DAILY)

Kansas City—The local exhibitors' association has changed its name to the T. O. C. C. of Kansas City.

New Jawitz Release

Jawitz will release "Beware of the Law," in the fall. The film is now being edited and titled by Martin & Natteford.

Booths Own Them All Now
(Special to THE FILM DAILY)

Nebraska City, Neb.—The Overland, Paramount and Metro, proudly showing all of the local film houses have been taken over by J. J. Booth and his sons, W. W. and R. R. Booth, from the Fosciteller and Thornburg interests.

Cuts and Flashes

Having finished "Missing Millions," Alice Brady is preparing for her next picture, "Anna Ascends."

Paramount announces a change in the title of "The Mysteries of India," to "Above All Law."

May Allison is here from Porto Rico, where she made a picture for Associated Exhibitors.

First National, of New York, has secured rights to "The Wolf's Fangs" for New York and Northern New Jersey.

Dorothy Reuter has succeeded Anna Livingstone in the Talmadge publicity department. Miss Livingstone has married.

E. O. Van Pelt and Jesse Winne have written "The Country Flapper," a song to be used in connection with the "How to Run" series with that name. G. Ricordi and Co., will publish it.

Equipment Men form A. M. P. E. A.
(Special to THE FILM DAILY)

Indianapolis, Ind.—The Association of Motion Picture Equipment of America, has been formed with Leo F. Dwyer as president; Henry Jay Smith, first vice president; B. A. Benson, second vice president; C. E. Cornwell, third vice president; Sid Louis, fourth vice president, and Dr. Otto Dieckmann, secretary-treasurer.

Censors Restrict Films, Says Times

Commenting on the statement made by Will Hays in Los Angeles, that optimistically tells "censorship will fail in everything it undertakes;" the Times says editorially:

"It has restricted the field of possible motion-picture production, already narrowed by limitations of the producers—aud of the public. It has enabled reformers to enjoy the sensa-

Cirion of aggravization of the ego and to gratify the instinct for persecution. Finally, the published decisions give us all a heightened self-esteem by enabling us to think how much more intelligent we are than others."

Short Reel Charts

All producers and distributors, who release nationally, are urged to forward to THE FILM DAILY the following information for inclusion in the Short Reel Edition, out Aug. 6th.

Releases from Jan. 1 to Aug. 1, 1922, giving brand or series name, title of individual picture, length in feet, type of picture whether comedy or scenic, star, producer's name and release date.

A second tabulation covering 1922-23 releases should contain series of short reels with number of pictures in series, length, star, if any, how released and how often.

Monday is the last day.
Coast Brevities
(Special to THE FILM DAILY)

Bruce McRae is cast in Principal Pictures, "The World's a Stage," by Elinor Glyn.

Jack Conway will direct Herbert Rawlinson in "Another Man's Shoes." 

Before starting work in the forthcoming Von Stroheim pictures, Mary Philbin will appear with Lew Sargent in a one reel comedy.

Burke Jenkins is working with Frank Leon Smith on the continuity of the Ruth Roland serial to follow "The Riddle of the Range."

Jimmy Bradford has joined the local Paramount selling organization. He is hitting the tall grass in South East Missouri.

Lew Bent, who formerly traveled for Metro out of St. Louis, has joined the Enterprise organization.

John J. Rodgers of Atlanta, Ga., has come to the St. Louis territory to personally handle "I Am the Law," for Enterprise.

James M. Fidler, former city editor of the Hollywood News, has been added to the Paramount publicity department.

The following have been completed and placed in the hands of the projectionists at Universal, "The M-F," "The Kentucky Derby," "The Galloping Kid," "Hoot Gibson vehicle with Edna Murphy: Gladys Walton's "The Girl Who Ran Wild" ("Miss"), and "Confidence" with Rawlinson.

H. E. GAUSMAN

Hooker Plans Big One
(Special to THE FILM DAILY)

Long Beach, Cal.—Edwin Hooker plans the erection of a theater and hotel costing $1,550,000, on Ocean Ave.

Astor Will Cost $100,000
(Special to THE FILM DAILY)

Washington—The Astor, which the United Theater Corp. will build, will cost $100,000.

Now Showing Pictures
(Special to THE FILM DAILY)

Cumberland, Md.—Films are being shown at the Maryland during the summer.

McEvoy Leaves the Waltham
(Special to THE FILM DAILY)

Waltham, Mass.—Arthur B. McEvoy has resigned as manager of the Waltham, to go to the Rialto, Leominster. The Rialto is a new house, seating 1,600, and is owned by Mrs. T. A. McEvoy, his mother.

Will Attempt to Get Permit
(Special to THE FILM DAILY)

Oak Lawn, Ill.—L. W. Sharp has applied to the City Commission for a permit to build a theater. The site is in a fashionable residential section, and the question of whether this house shall be erected there may result in a wrangle.

Making Appeal for Fair Play

Attorneys for Jack Pickford have sent communications to the various newspapers in New York asking for fair play in connection with the Pickford-Marilyn Miller marriage and the revival of the naval scandal in which Pickford was involved. Pickford's attorneys have in their possession a letter from Sidney W. Brewster, now retired but former judge advocate of court martial for the Third Naval District, in which Brewster offers his aid in correcting the erroneous impression which has been created as a result of newspaper articles.

Under date of June 22 in a second letter Brewster has written Pickford in which he says that instead of criticism in connection with the grazing ring during the war, Pickford should receive commendation for turning over the evidence in his possession.

The latter's attorneys also have in their files photographic reproductions of Pickford's naval discharge in which he is recommended for re-enrollment.

Frederickson House Nearly Ready
(Special to THE FILM DAILY)

St. John, N. B.—The new picture house being constructed at Frederickson N. B., for F. G. Spencer, of St. John, is nearing completion and will be opened in August, from present indications. This house will show straight pictures without orchestra.

It is expected that the new Bijou in St. Stephen, N. B., will be ready for opening in August. This house replaces the house destroyed by fire. It will play straight pictures.

Plan One for San Francisco
(Special to THE FILM DAILY)

San Francisco, Cal.—A house will be erected by A. F. Rothschild and associates.

Berbig Opens One
(Special to THE FILM DAILY)
Pine Bluff, Ark.—A theater has been opened in the Kress Building by Fred C. Berbig.

—by Hugo Riesenfeld

A feature article specially prepared
FOR THE
Program Building Edition OF
THE FILM DAILY

PUBLISHED AUGUST 6th
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Cincinnati—Additional interest in "The Crossroads of New York" was aroused here, when Wm. A. Clark, publicity manager for the Strand and Roy H. Haines, First National exchange manager, put on the first tie-up with the Times-Star, which presented a mimic comedy produced by local talent and titled "The Crossroads of Cincinnati."

As a result, the picture and First National broke into the Times-Star daily for more than a week. An appeal was made through the newspaper for local amateur comedy talent to participate in the making of the picture. They were told to report at noon on a certain day at the Strand, at which time and place the cast for the picture would be selected. In advance a little work was done, and persons of popularity and prominence were induced to appear in the picture. W. W. Silberstein, president of the Chamber of Commerce, the executive secretary of the Chamber, and the head of the Underwriters' Salvage Corp.

Various points of interest were used as locations for the film and as much as possible the story was played on the screen from day to day of the parts of the story to be filmed, hundreds of persons who work otherwise have learned from the Strand. "The Crossroads of New York" followed the cameraman to the various locations, watched the shooting of the scenes and catered to a desire to see the completed picture. The local film was shot in three days and was shown on the screen within a week after work had started on its simultaneous release with the Sennett feature.

Sandusky, O.—George Schade, manager of Sandusky's new and interesting example of decorating a theater front in holiday garb. The only discrepancy was that it wasn't a holiday reality, but simply in honor of the Elks' convention.

The fact remained that it paid him, as it will pay others to watch for these special events, because the visiting Elks came to recognize Schade's as the gathering place for entertainment. The Elks sized lobby card was hung under the marques, facing three ways, and the roof was decorated with flags and buntings.

Brockton, Mass.—More than 300 children under 12 years were interested in the Rialto and "Beauty's Worth," through the prize contest conducted by Manager J. C. Cahill, the Brockton Enterprise Newspaper and John McConnolly, Paramount exporter from Boston. The contest consisted of making the greatest figures out of words out of spelling "Marion Davis—Beauty's Worth."

The children were assisted in making up their lists by brothers, sisters, and parents, so that the stunt was productive of interest and the title widely circulated. The winner was presented with the doll on the stage Saturday night, but the theater was jammed to the doors with a large hold-out for the second performance. The prize went to a 12-year-old girl, who managed to find as many as 6,752 words, and another girl got 3,266 words.

Butler, Pa.—The lyric and a local hardware store tied up to present each groom of the month with a round-end safety-razor, and each bride with a comb, as part of the exploitation for "Is Matrimony a Failure?"

The safety-razor was being demonstrated in a corner drug store window, and the lyric got a good display there. This window had a demonstrator who naturally drew crowds. It was all part of the "Save Matrimony" campaign of the Robinson, Pittsburgh explorer, who also repeated how to tie up with the marriage license bureau at the court house. He put a sign up, stating that during the showing of the film each bride and groom of the next month would be invited to the theater upon presentation of this marriage license.

Robson also tied up with the Rock Agency, who loaned a brand new limousine which they dressed up for a wedding party with old shoes, rice, white ribbons, etc., in their tradition as though they had just been married. This paraded the streets before and during the run. Rolling pins were tied all around the window of the theater with white ribbon festoons and a banner telling of the safety-razor and the Robinson. When it was off, a man dressed as a farmer went around painting display windows which were given for tips. He put his name on with his paint, but by his antics.

Des Moines, la.—In his all around campaign on "Trouble," the manager of the Des Moines, used the street ballyhoo of a laborer carrying two connected tin signs in the shape of a dumbbell. The first read: "Even a Dumb Bell Knows a Good Picture when He Sees One!" The second followed up with: "He Says It's "Jackie Coogan, etc.""

The dumb bell lived up to his name by refusing to answer any questions and simply pointing to the sign upon being interrogated. The newspaper display ad: "Don't go near the window at 607 Walnut Street, or you'll run into a trouble. Jackie Coogan, etc., directed an essay contest on why one liked Coogan in the film, and inasmuch as the participants decided a trip to the theater, the Des Moines gained by it.

Augusta, Ga.—At a cost of $15, Manager F. J. Miller, of the Rialto, increased his receipts approx $175 a day for the two day run "Pay Day." The cashier's boots were contrived into a construction cab and the pay role side was a cutout of Charlie concerning money, and on the wall the sign "No Loafer." "Help Wanted" NoSmoker. In the lobby was a cutout of Charlie holding up his basket. A real umbrella was laid to the cutout's hand and by means of a hose, carefully concealed behind the window, water poured over the umbrella dripped off the edges. During run a wagon with odd sizes of posters paraded the streets advertising the picture, and a cowbell and basso helped draw attention to the bally.

Terre Haute, Ind.—The telephone operators announce "Smiling Through," was given a special angle when the picture opened at a local theater. Manager Bringer had a switchboard set up prominent retail store window, had two operators make the calls there. In the window was a sign which announced that they were announcing that film, and during their introduction an attractive display was made. A crowd gathered on the sidewalk to learn what it was all about. It was Bringer's idea to advertise his picture just right along with the picture, and the theater proffited by his initia
tion for the attraction became a byword.

Catskill, N. Y.—Manager Ed Esterman, of the Community, tired stunt that got the old photos
gage a mile. It built up
gage for "Her Husband's Trademark."

His townsmen have their picture taken with Gloria Swanson, and place Reid, instead of getting a donkey or posing before a canvas. Silberstein tied up with the stunts, supplying lighter cut-outs of various popular stars taken from Paramount and three others. The novelty was in having to see "Her Husband's Trademark," thrown in premiums. The studios came along with a co-operative window newspaper ad.

Catskill took to
Carl Laemmle will present PRISCILLA DEAN as "Cigarette" the Daughter of the Regiment, the most magnificent role of her career, in UNDER TWO FLAGS From the immortal novel by Ouida DIRECTED BY TOD BROWNING UNIVERSAL JEWEL

This picture will be advertised in the Saturday Evening Post.
No Increase in Advertising Rates

A Special Edition

Film Daily

Program of the Building Edition Who Overlook the Short Stuff

Out August 6th

A Reason With

A Special Edition

Producers

Distributors
News of the Week

in Headlines

Monday
Fox creates special sales force to handle educational.
Release one a week. One hundred and twenty features to be re-edited.
St. Louis M. P. Exhibitors’ League votes against Hoy service.

Tuesday
Original draft on free screen amendment to Missouri constitution voted down. Compromise looked for.
John D. Clark succeeds Gerald Akers as assistant sales manager at Famous Players.
Northern California exhibitors form Western States Film Exchanges, Inc.
Lawyers conferring on standard contracts.
Charles R. Rogers resigns from F. B. O.

Wednesday
T. O. C. C. may renew pact with Hoy, after securing certain modifications in rulings.
Operators and T. O. C. C. still conferring on new wage scale.
Palmer Photoplay Corp. to enter production.

Thursday
Technicolor M. P. Corp. demonstrates new color process at Cameo. William Travis Jerome, Pat Casey and James B. Colgate and Co. interested. One picture made with it by Joseph M. Schenck.
Censorship looms up in Georgia. “Black Beauty” trial up before Federal Trade Commission August 2.
Warner Bros. sell fall output to A. M. Fabian, Independent and Franklin Film.
Hays organization confers on extension of F. I. L. M. Clubs.

Friday
M. P. T. O. to form music department. Determined to fight American Society of Authors, Composers and Publishers.
Asta Films attack industry at large for failure to land “Hamlet” on Broadway. Broadway managers refuse charges.
J. R. Bray to make two series of pictures for Hodkinson. Pathe gets two reel “Snub” Pollard’s and “Our Gang” series.
Signing of standard contracts hinges around legal opinion of certain clause involving arbitration.
Love Lace Prod. to film three William Hurlbut plays. American Releasing to open 10 more exchanges.

Saturday
Decided impression made by Will H. Hays on coast. Extensively feted.
A Fine Entertainment and One of the Few Good Ones

Dorothy Phillips in
“HURRICANE’S GAL”
Allen Holubar Prod.—Asso. First National
DIRECTOR .................. Allen Holubar
AUTHOR ................... Harvey Gates
SCENARIO BY .......... Harvey Gates
CAMERAMAN .............. Bryan Haskell and Wm. McGann

AS A WHOLE.....A fine entertainment and excellently produced picture; well worth seeing and one of the few good ones

STORY ........Contains interesting situations and good dramatic moments; unusually well handled

DIRECTION ......Skillful and intelligent at all times; gives story an A1 production in every way

PHOTOGRAPHY ............ Excellent
LIGHTING .................. Excellent
STAR ........Attractive, photographs beautifully and does her best work in quite some time

SUPPORT ..........Wallace Beery always a good performer; Robert Ellis first rate leading man; a marvel of a baby and a clever monkey deserve mention

EXTERIORS .......... Delightful marine views
INTERIORS ............... Good
DETAIL ..................... Good

CHARACTER OF STORY .. Daughter of contraband goods smuggler, carries on father’s work until love reunites her with sweetheart she believed had exposed her to the law

LENGTH OF PRODUCTION ......7,944 feet

Allen Holubar’s latest production starring Miss Phillips, is one of the few current releases that are well worth seeing and anyone who appreciates a good picture will surely want to see “Hurricane’s Gal.” It isn’t so much the fact that Holubar had a whopper of a story when he went to work on it, but it’s what he has done with it. He has provided a production that not only classes him as a skillful director, but displays just plain intelligence in the handling of what are sometimes just ordinary situations.

Harvey Gates’ story gives Dorothy Phillips a role not a great deal unlike that which Dorothy Dalton had in “Moran of the Lady Letty.” She is a sort of feminine “Sea Wolf,” rules her crew by right of will, and dares the revenue men who watch for vessels transporting contraband goods. Miss Phillips, with her hair bobbed, is ideal as Lola. She is tempestuous and calm in turn and both in the scenes where she dominates the mate and the rest of the crew, as well as those in which she fondles the babe whom she finds, she is appealing and thoroughly convincing.

The supporting cast is a good one. Wallace Beery always makes a great villain and he’s never more at home than when he’s carrying on his treachery aboard ship. Robert Ellis does very good work as the hero and Gertrude Astor is satisfactory. A good bit is done by William Fong, the cook, and genuine heart interest touches come through the appearance of eleven months old Elliot Howe, a truly wonderful babe. A clever little monkey contributes some of the comedy business, particularly where he steals the baby’s milk and drinks it.

There is some fine action in the picture, especially in the sequences aboard the sailing vessel. There are fights, the shipwreck and the storm that brings the story to a climax. The storm scenes are unusually realistic and well done. The cameramen have certainly done fine work in every way. Some of the marine views are really beautiful and one or two wonderful sunset effects. The airplane shots are the real thing and wholly interesting.

Story: Lola inherits the ship which her father had used for smuggling and continues in the illicit trade. On one journey she finds O’Connor, a stowaway aboard. The boat is wrecked by revenue officers whom Lola believes were warned by O’Connor. She assumes he went down with the ship and her conflict of love and hate for the man is finally overcome by love when she eventually finds him alive.

If They Want Good Pictures, Here’s One

Box Office Analysis for the Exhibitor

The above is only a meagre outline of the plot of “Hurricane’s Gal.” There is a great deal more to it and much more interesting than space will permit a description of. It is a picture that you can put down on your list right now and if your folks aren’t satisfied with it, there’s something wrong with them, not the picture.

“Hurricane’s Gal” contains action, heart interest, romance and thrills—everything that goes for good entertainment and as far as production is concerned, it ranks with the best. You can make promises and feel sure the feature will bear them out. Promise a fine performance from Dorothy Phillips and do your best to get them in. They’ll surely be satisfied. A trailer would be certain to bring them back. You won’t go wrong in booking the picture.
Good Action and All Around Satisfying Western

Harry Carey in  
"THE KICK-BACK"  
Film Booking Offices

DIRECTOR ..................... Val Paul  
AUTHOR ..................... Harry Carey  
SCENARIO BY ................ George Edwardes-Hall  
CAMERAMEN................. William Thornley and Robt. De Grasse

AS A WHOLE...... Good desert western that should go big wherever they like either the star or western pictures in general
STORY...... Very suitable vehicle for star; plenty of action of the sort that carries suspense and usually draws applause
DIRECTION...... First rate; just a bit slow at first but builds towards exciting finish that will please them
PHOTOGRAPHY ............... Good
LIGHTINGS .................. All right
STAR....... Punishes the villains that plot against him as he never did before; does his usual good work
SUPPORT ...... Henry B. Walthall and Chas. Le-Moyne good as the bad men; Ethel Grey Terry fair as Carey's sweetheart
EXTERIORS...... Appropriate; some fine long shots
INTERIORS ............... Few
DETAIL ...................... Ample
CHARACTER OF STORY ...... Herdsman plot to secure ranchman's place which contains coveted water hole, but are foiled in all their schemes
LENGTH OF PRODUCTION ..... 5,260 feet

"The Kick-Back" is a thoroughly satisfying western picture that will go big with the many ardent admirers of western subjects and the star's following. Carey has written the story himself and he knows best what he can do and what he does best, so it isn't strange that in "The Kick-Back" he has a role that suits him particularly well and supplies him with the right kind of opportunities.

The one feature that is always obvious in the stories that Carey writes for himself is that he never strives to make a great hero of himself through the rescuing of others. It is mostly a case of saving himself from those plotting his ruin. There is one rescue in this in the climax where the villain is kidnapping Harry's girl and hero rescues her. But this is one of the bits of action that will please them.

Val Paul has gotten a good deal of suspense into the picture and succeeded in keeping the spectator in ignorance as to what will happen next. In this way the interest is well sustained and he works toward the climax gradually and with increasing speed, but you don't know until the very last minute who will be the victor. In spite of the fact that in reality you haven't a doubt but what Carey will win and everything will end sweet and pretty, you are kept guessing. Paul has done very well with the story in distributing the action once he got started. He takes a little while to get into his plot at first, but once he does, it moves along at a good pace.

Carey's escape from jail will surely get over. He uses a ruse to bring the keeper into his cell so that he can knock him out and escape. Also his second escape furnishes a good thrill and the entrance of the U. S. troops gives it a patriotic flavor that will be sure to get applause.

Story: White Horse Harry refuses to sell his ranch to Aaron Price, who is anxious to secure it because it contains a water hole. Price decides to take it away from Harry and when the latter takes his cattle across the border, he is jailed for having forged permits—the work of Price. After a certain length of time Price puts in a claim for Harry's property, but Harry, his escape aided by a little Mexican girl, returns and kills Price's accomplice. He is jailed, but his sweetheart helps him to get away. She is kidnapped by Price, but Harry follows, rescues her and Price goes to his death when his machine topples off the cliff.

Play Up Star's Name and Appeal to Western Fans

Box Office Analysis for the Exhibitor

Here is a good bet for all the western fans and for Carey's admirers. If you cater to folks who like western pictures or know they like Harry Carey, you can be sure you will please them with "The Kick-Back." You can promise plenty of good action, enough fights to satisfy anyone and several first rate thrills.

Use Carey's name prominently in your notices and it would be a good idea to show them a trailer which would include the shot where Walthall pushes Carey's hand from the rope he is grasping and sends him into the pool below, or else the one in which Carey rescues the girl from Walthall. You can promise them a good live western and they won't go wrong on it.
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Marie Prevost in
"THE MARRIED FLAPPER"
Universal

DIRECTOR ......................... Stuart Paton
AUTHOR .......................... Bernard Hyman
SCENARIO BY .................... Doris Schroeder
CAMERAMAN ....................... Jackson J. Rose

AS A WHOLE.............. Pleading light entertainment that has well sustained interest and appealing star

STORY......Up-to-date comedy drama that gives star ideal role; affords good amusement

DIRECTION......Satisfactory; story moves along in even tempo with auto race working up to climax

PHOTOGRAPHY ..................... Very good
LIGHTINGS ............................. Good

STAR......Does good work and is splendidly photographed

SUPPORT......Kenneth Harlan well suited to role of flapper's husband and Philo McCullough convincingly villainous; Lucille Rickson in a grown-up part

EXTERIORS......Good; especially those of race track

INTERIORS ......................... All right

DETAIL ................................. Ample

CHARACTER OF STORY......Young girl follows example of a married flapper and gets herself and her model into plenty of trouble

LENGTH OF PRODUCTION ...... 4,862 feet

Most of the recent Marie Prevost features that Universal has been releasing have provided a first rate light, and suitable summer entertainment. "The Married Flapper" is another that fits in admirably for your hot weather program. It is bright and contains enough so-called "pep" to make it a thoroughly pleasing number and it is the sort of material that is particularly well liked by the younger element—the "flapper" crowd.

Bernard Hyman's story makes a fully appropriate vehicle for Marie Prevost and gives her a role that she knows how to handle. She's just as appealing in this and wears some more good looking clothes; is well photographed and pouts just a little more than she should in close-ups. Kenneth Harlan is a new leading man for the star and well suited. Philo McCullough is the young wife's tempter and convincing so while Lucille Rickson gives up her "kid" role and becomes a sub-flapper for the occasion. The cast is a good one.

There are some familiar situations that are nevertheless interesting and well handled. The idea of the wife endangering her own happiness to protect the name of her husband's niece is one of them and the auto race which makes up the climax, is not a new one either. It is highly improbable that a girl could compete in a big race without someone knowing it at the start but anyway it furnishes a pretty fair thrill and gives the director a chance to work up a bit of excitement for the conclusion. Universal takes the opportunity to advertise its weekly by having the Universal Weekly man photograph the girl driver after she wins the race.

Stuart Paton gets the most out of the situation in the climax and brings about the happy ending without beating around the bush. The scenes on the track are very good and the cameraman has gotten in some interesting shots.

Story: Pam Billings is "The Married Flapper," her husband being Bill Billings whom she adores, but insists that she retain her numerous other friends. Bill loses his money but Pam is not a quitter and they plan to earn their own living. Bill trains for an auto race in which he hopes to win $25,000. Meanwhile, Kingdon, an admirer of Pam's persuades her to join a party and when she refuses, invites Bill's young niece, a flapper who aims to pattern herself after Pam, to his apartment. Pam follows to take the girl away. How Bill finds Pam at Kingdon's and how Pam later wins Bill's race for him because his arm is broken in a fight with Kingdon, and they live happy ever after, completes the story.

Exploit the Title and It Should Bring Them In

Box Office Analysis for the Exhibitor

You can be quite certain that your folks will like this one. If you have shown them any of the star's recent features and pleased them, you won't have any trouble satisfying them with this one. Just use her name prominently and display plenty of stills in the lobby. Tell your women patrons she wears some more pretty clothes in "The Married Flapper."

The title is a good one and should prove a very popular one. It can be effectively exploited and you can be assured your own local "flapper" crowd will be on hand if you broadcast the name of the picture and the star. Catchlines can be used and there are plenty of exploitation stunts suggested by the title. You can have your ushers, if girls, togged in flapper attire,
Snappy Action Saves Unconvincing Production From Average Class

Dustin Farnum in "OATH BOUND" Fox

DIRECTOR .................. Bernard Durning
AUTHOR ..................... Edward J. LeSaint
SCENARIO BY ............ Jack Strumwasser
CAMERAMAN ................ Don Short
AS A WHOLE.............. Plenty of action though at times quite confusing and complicated without reason. Some thrilling marine shots

STORY........Not over original and contains usual film situations. Keeps offering in average class
DIRECTION........Does well with material at hand but loses ground in attempt to make mystery and conceal identity of thieves
PHOTOGRAPHY........Uneven. Some shots out of focus and some splendid motor boat and yacht racing scenes
LIGHTINGS .................. All clear
STAR...................... Hampered by story. Has had better parts
SUPPORT ..................... Adequate
EXTERIORS .................. Very good
INTERIORS .................. All right
DETAIL ..................... Good
CHARACTER OF STORY........ Millionaire discovers that his own brother is connected with boat robberies and his wife's brother proves his innocence by showing his secret service badge
LENGTH OF PRODUCTION ........ 4,468 feet

"Oath Bound" takes its name from the fact that the young wife in the offering has sworn not to disclose the information that her brother is in the employ of the secret service. This leads her husband to suspect that both his wife and her brother are connected with the gang of river thieves. Circumstances only complicate matters but in the end all is cleared and the brother of the rich man is discovered to be aiding the gang. The weakest point in the whole production is the oath; for as both her brother and husband were anxious to capture the thieves the knowledge of her brother's identity would only have aided the capture and spared a lot of unnecessary complications.

Lots of action and a constant shift of scene help hold the attention. In fact the plot and acting are secondary to the motor boat and yacht races. Director Durning kept things moving at top speed and did fairly well with the material at hand. He scored best in the action scenes but did not help simplify the story. He too thought it necessary to hide the fact that the rich man's brother was a thief and make you believe that his brother-in-law was a criminal. Not an atom of suspense would have been lost if the audience were put wise. And had this been done a lot of confusion would have been avoided.

Dustin Farnum hasn't a very important role to play and does not come out very well in the end. He is brave and strong and has all the other earmarks of the typical hero but is badly misled in the matter of judgment. He suspects his innocent wife and her brother while he fails to believe the guilt of his own kin. The sudden twist at the end causes the hero and his hired detectives to appear very foolish. He is supported by Ethel Gray Terry, Fred Thomson, Maurice Flynn, Norman Selby, Eileen Pringle and Bob Perry. The entire cast do good work but a greater contrast in types would have reduced the confusion.

Story: Rich man who owns a transatlantic line is greatly disturbed by thieves who rob his boats. A private detective gathers evidence that implicates his wife and brother-in-law. The young wife being under oath refuses to tell anything regarding the thieves. An exciting chase, using fast motor boats and a hydroplane, discloses the fact that the rich man's brother has been aiding the thieves.

Action Scenes and Boat Races Will Please

Box Office Analysis for the Exhibitor

The action scenes and the boat races are certain to please any audience. Use Farnum's name but do not promise too much in the way of a story. It might also be well to explain the title so that your public are not led to expect a production built upon the lines of "Earthbound." Tell them a little about the plot so that they may know what to expect.

A trailer showing the motor, boat races and some of the yacht scenes will help attract and advertise the offering. Use stills, posters and catch lines containing the title of the picture. Although there isn't very much of a story to brag about there is plenty of action that should hold and satisfy the greater majority of your patrons. The action is your best talking point.
Star Plays Three Roles in Offering That is Novel Though Morbid

Agnes Ayres in
“BORDERLAND”
Paramount

DIRECTOR .................. Paul Powell
AUTHOR ..................... Beulah Marie Dix
SCENARIO BY ............... Beulah Marie Dix
CAMERAMAN ................ Harry Parry
AS A WHOLE.............. Well staged production based upon morbid theme. Star and direction good. Some very unusual and artistic shots

STORY........ Has hardly enough material for a feature production. Main action takes place in a flash-back

DIRECTION.......... Splendid at times but allows things to drag badly

PHOTOGRAPHY......... Very good. Some splendid photography

LIGHTINGS ................... Good

STAR........ Does good work in triple role representing characters of several generations

SUPPORT........... Good throughout. Cast includes Milton Sills, Fred Huntley and Bertram Grassby. Attractive children do some very natural acting

EXTERIORS .................. Good

INTERIORS ................. Well furnished

DETAIL........ Adequate. Titles a bit too preachy

CHARACTER OF STORY...... Woman about to run away with lover comes to her senses when she hears the tragic story of her grand-aunt

LENGTH OF PRODUCTION..... 5,486 feet

“Borderland” takes its title from a place where restless spirits of the dead travel on and on throughout the ages. The evil may not rest, nor may they take comfort in death until their unfinished work on earth is done. The star takes the part of the restless spirit who desires to warn her less experienced grand-niece and prevent the latter from running away with her cousin-in-law. But in turn she also plays the parts of the niece and grand-aunt.

While the story does not contain enough action for a full length feature it nevertheless has many points of interest. Great care was paid to detail and little touches giving the production as a whole, finish and smoothness. The screen technique is good and all loose ends have been gathered up, but some of the detail is a little overdone and, having very little bearing upon the story, is only apt to divert the attention. The barn dance is one of the scenes that could stand a little cutting. Its purpose is only to show that the servants were not home when the fire broke out. One or two flashes would have been sufficient at this point in the picture. Several other places could with advantage be taken up.

Director Powell has done well with the material at hand. He has held his players in check and achieved some very pretty scenes with the child actors. His footage ran a little long but that should have been corrected in the editing.

Agnes Ayres is well suited to the complicated triple role that she takes linking two generations together in similar situations. Her work is satisfactory throughout. The entire cast is cooperative and plays with restraint. Both the photography and lighting are well up to Paramount standards.

Story: Young wife in love with her husband’s cousin, decides to elope. On the “Borderland,” however, wanders the ghost of her great-aunt, who paid the penalty of a similar mistake with her life. Through the medium of an old servant the spirit tells the story of her tragic elopement just in time to prevent another ruined life. The young wife gives up her lover and returns to her husband and child.

Star’s Name and Ghost Theme Should Attract

Box Office Analysis for the Exhibitor

Agnes Ayres has a large following and her name should be used in your advertising. Tell them that the star plays three different roles and that the picture contains two separate stories of two generations. Lay stress upon the supernatural but do not lead them to expect that this is another “Miracle Man,” for it is not. If you use catch lines you might ask: “Can the dead communicate with the living? See how the ghost in ‘Borderland’ warns her niece.” Do not promise too much in the way of a story but treat the picture more as a novelty and you will have little difficulty in putting it over. Talk about the children and promise them splendid kid stuff, for in this they will not be disappointed. You can also say that the photography and special sets are well up to the Paramount standards.
Curwood Story Holds Attention Throughout

Zena Keefe in
"THE BROKEN SILENCE"
Arrow—State Rights

DIRECTOR .................. Dell Henderson
AUTHOR .................. James Oliver Curwood
SCENARIO BY ............... Thomas F. Fallon
CAMERAMAN ................ Chas. Downs
AS A WHOLE.............. A fairly good northwestern which holds the attention. Contains plenty of action and snow scenes

STORY........... Well balanced and filled with incident. Contains typical Northwestern material

DIRECTION .................. Fair
PHOTOGRAPHY ............... Straight stuff
LIGHTINGS .................. O. K.
STAR .................. Does good work in active role
SUPPORT .................. Adequate
EXTERIORS .................. Good snow shots
INTERIORS .................. Same old sets
DETAIL .................. Fair

CHARACTER OF STORY........ Love and duty theme. Old Indian confesses and saves brother and sister and Royal Mounted

LENGTH OF PRODUCTION ...... 5,944 feet

"The Broken Silence" is one of James Curwood's Canadian Northwesterns. It is filled with action and situations. It runs along smoothly and holds the attention up till the very end. It contains nothing very original or novel but offers a satisfactory Northwestern a little above the average.

The interest is held by the action and situations. It is difficult to foretell how it will all come out in the end. The story contains all the necessary elements. It has action, revenge, romance and a dramatic climax. Added to this you have some good Northwestern out door shots with plenty of snow and dog sleds.

Little time is lost between the situations. The dramatic events follow one another in a logical and consecutive manner. The atmosphre of the Northwest is well represented and the steam that comes from the actors mouths when they talk add the necessary feeling of cold to the picture. The dogs, sleds and huts all add to the realism of the drama.

Zena Keefe does satisfactory work in a very active role. In the cast are included Robert Elliott, Gypsy O'Brien, Roy Gordon and J. Barney Sherry. Joseph Depew does a fine bit of acting in a plucky little juvenile role.

Director Henderson kept the action in the foreground but allowed his cast to overact. He has managed, to keep things moving and did well in his choice of locations and realistic effects. The photography is clear and for the most part straight stuff. One or two long shots are recorded in an effective manner.

Story: Cameron Bruce, an officer of the Canadian Royal Mounted is in love with Jeanne Marat. Her brother returns home and tells Cameron that Jeanne is his wife. He did this because many years ago their mother and father were both killed by a Royal Mounted; and it is for this reason that the brother and sister came into the wilds. The chief of the police has long been troubled by visions of his evil deeds and while confessing his crime to the priest he is killed. Jeanne and her brother pack their belongings and travel northward. Cameron is ordered to go get his man. He is divided between love and duty and helps them escape but all three are captured. An old Indian then enters the post house and declares that he did the killing. The Indian escapes and all ends happily.

Will Satisfy Northwestern Fans. Use Curwood's Name

Box Office Analysis for the Exhibitor

"The Broken Silence" is a little above the average Mounted Police production and will satisfy those who like Northwestern pictures. Use Curwood's name in your advertising and exhibit stills and posters showing the snow scenes. These scenes should prove particularly attractive in the Summer months.

Give them some idea of the story but do not tell in advance who killed the chief of police. If you show a trailer try and get the scenes showing the dogs fighting and the girl trying to separate them. Mention some of the members of the cast and tell them that the hero was torn between love and duty.

You can safely promise them a red blooded production that will hold the attention and prove a fairly satisfactory entertainment. Decorate your lobby with snow-shoes and other properties that indicate Northern wilds.
LEWIS J. SELZNICK presents -

Love Is An Awful Thing

starring

OWEN MOORE

BY VICTOR HEERMAN
With a splendid SELZNICK cast including
MARJORIE DAW

A VICTOR HEERMAN PRODUCTION
The Smartest Comedy Creation Since
"REPORTED MISSING"

LEWIS J. SELZNICK presents
"LOVE IS AN AWFUL THING"
STARRING
Owen Moore-
Cast Includes
MARJORIE - DAW

Written and Directed
by Victor Heerman
AUTHOR AND DIRECTOR
OF "THE POOR SIMP" AND
"THE CHICKEN IN THE CASE"

Distributed by SELECT
Studio Production Built Upon Interesting Theme Fails to Satisfy

Marion Davies in
"THE YOUNG DIANA"
Cosmopolitan Prod.—Paramount
DIRECTORS ............... Albert Capellani and Robert G. Vignola
AUTHOR .................. Marie Corelli
SCENARIO BY .......... Luther Reed
CAMERAMAN .............. Harold Wenstrom
AS A WHOLE ........... Interesting theme of "Eternal Youth" holds attention but fails to convince. Very artificial; a studio production throughout.

STORY ............ Has the typical Corelli combination of science, imagination and romance. Ending disappointing.

DIRECTION .............. Good for the most part. Ice carnival scenes padded and not in keeping with rest of production.

PHOTOGRAPHY ............. Very, good especially the laboratory scenes. All shots clear.

LIGHTINGS .............. Good, but not over-interesting.

STAR ............. Does fair work but is not at her best. Wears many novel though unbecoming gowns.


EXTERIORS .............. Very few.

INTERIORS .............. Over-decorated and stagy.

DETAIL ................... Good.

CHARACTER OF STORY ........... Scientist returns youth to old maid who becomes rage of Europe but is unhappy just the same. Happy ending comes when you learn that it is all a dream.

LENGTH OF PRODUCTION ....... 6,744 feet.

"The Young Diana" has a strange combination of old time Victorian chivalry and modern scientific romance. It is typical of Marie Corelli's novels with plenty of imagination and the usual agreeable love story. Marion Davies has a very interesting role. Particularly effective is the change of her makeup, which shows her as an old maid after a lapse of 20 years.

The directors have procured some good results, but the production as a whole is stretched beyond capacity and not over-convincing. It is almost entirely studio stuff, and while it has a good many romantic and mystic qualities, it is handled in a very realistic manner.

The great point in the drama comes where the old maid has her youth returned to her through a scientific discovery. The laboratory scenes are particularly effective. Then comes the conflict between "The Young Diana" and her former lover and she realizes that the return of youth does not bring back her lost happiness. The end of the production is very disappointing because it all turns out to be a dream. Dreams make very effective material for the screen, but are very apt to make the audience feel that they have been tricked into believing something that is not so.

The directors have done some very good work in handling a small but effective cast, but they have allowed a little over-acting on the part of the star and have also allowed her to divert the attention from the story to her many curious gowns. The settings are credited to Joseph Urban and he has secured some interesting effects, but they neither suit the story nor the characters and for the most part they look the paper and compoboard that they are made of.

Story: In an English setting, Diana May, the pretty daughter of a social climber, is about to be married to a titled naval officer. At a party the night before the wedding, she sees her fiancé leave the house at midnight with another woman. Believing this to be an elopement, she faints. The rest of the story is what she dreams. She dreams that twenty years have passed and that she has become an old useless spinster. She reads an advertisement in a magazine and travels to Switzerland, where she visits an old friend, a scientist, and here she consents to allow him to experiment with his new light. The treatment lasts twenty-four hours, after which her youth is restored. Then "The Young Diana" becomes the social attraction of Europe. She is torn between the love of her former sweetheart and that of the Doctor, who has restored her youth.

The climax comes when she realizes that the return of youth did not bring back with it the happiness that she lost twenty years before. In the end she is awakened from her dream and her lover explains why he ran out at midnight. The production ends with the conventional wedding ceremony.

Names of Author and Star Are Your Best Drawing Card

Box Office Analysis for the Exhibitor

"The Young Diana" will certainly hold the attention of any audience, but it is not likely to prove any sensation. Your best talking points are the author's name, the star's name and the theme of eternal youth. The strange mixture of romance and mystery will attract many, but when they find out it is all a dream, they will not be over-enthusiastic about it.

Behind this picture is the publicity of the producers, and also that of the Hearst newspapers. You know what the star has done for you in the past and can let that be your guide. If she has a large following in your vicinity you are very safe in playing this one. This production will not add to her reputation.

Use stills and the effective posters that go with this production. Also tell your women patrons that Marion Davies wears some very novel gowns in this offering. The cast is good and should also be mentioned.
Rambling Story and Unconvincing Situations in Unconvincing Western

Franklyn Farnum, Shorty Hamilton and Al Hart in "THE ANGEL CITIZENS"

W. M. Smith Prod.—State Rights

DIRECTOR .................. Francis Ford
AUTHOR .................. William Patterson White
SCENARIO BY .............. Not credited
CAMERAMAN .................. Not credited
AS A WHOLE ............ Slow moving western built with typical film material
STORY ........... Filled with situations and the usual fighting climax
DIRECTION .................. Average
PHOTOGRAPHY .................. Fair
LIGHTINGS .................. Uneven
STARS .................. Do the regulation western stuff
SUPPORT .................. Adequate
EXTERIORS .................. Fair
INTERIORS .................. The same old sets
DETAIL .................. Poor
CHARACTER OF STORY ...... Five outlaws kill girl’s father and secure the map of the lost gold. Hero, reformed hobo and sheriff do a round-up
LENTH OF PRODUCTION ...... About 5,000 feet

"The Angel Citizen" just rambles along. It drags along through the usual western situations. It is sprinkled with a little riding, shooting, fighting, deception and the usual love interest. It contains very little worthwhile action and the situations are far from convincing.

No attempt was made at characterization or anything out of the usual rut. The stars compete with each other for the center of the screen and manage to divide the attention of the spectator. As soon as one theme is exhausted another is entered upon merely to give the necessary footage and hold off the final climax.

Franklyn Farnum plays the role of a young city chap who wanders west in quest of excitement. He loses his train at a junction station and takes as his pal a hobo who was thrown off the train. Together they fight and defend the girl whose father has become the victim of bandits. To complicate the situations you have a stage robbery with the girl trapped in the runaway coach, an eastern doctor who is very jealous of his wife and suspects the hero, and a secret map which shows where the gold is hidden.

Al Hart takes the part of the sheriff while Shorty Hamilton does fair work in the hobo role. The girl is played by Peggy O’Day.

The director failed to keep things moving in a set course. The action seems to run all over the lot and get nowhere. He has done fairly well with his climax scenes and staged some good fights, but the moment they are over the interest drops. The stars have been allowed a little too much overacting. The camerawork has helped add realism to the climax scenes but the sets and props have been seen too often in this type of western to be of very much interest.

Story: Two strangers in town defend the girl from the unwelcome attentions of the gang leader. This starts a fight at a dance and leads to many strenuous situations. The girl’s father is killed and his secret map is stolen. Then the two heroes are appointed deputy sheriffs and the man-hunting scenes begin. All ends well after the big climax which has been stretched to the limit. The last shot shows the hero driving away with his bride.

Won’t Do If They Like Live Westerns

Box Office Analysis for the Exhibitor

This production might have done for an average two-reeler but with all the padding and stretching it will hardly do if your folks are used to good live westerns. The main fault of the production is the story. It attempts many things and accomplishes very few. The action is buried under a mass of slow-moving unimportant detail.

If the stars are well known among your patrons and you decide to run this after you have seen it first then your best bet would be to use the stars’ names but soft pedal all the way through. Do not promise anything in the way of a story for if you do you are likely to disappoint them. If you must say something then tell them about the runaway stage and the fight scenes. Use stills in your lobby and run a trailer showing some of the climaxes. But above all see it first. You know your people best and you will know exactly what you can do with it after you have seen it.
After the Fashion of a Serial. Poorly Made and With Slight Appeal

Hamilton Theatrical Corp. presents
"THE MYSTERIES OF INDIA"
Paramount

DIRECTOR ......................... J. May
AUTHOR .......................... Not Credited
SCENARIO BY .................... Not Credited
CAMERAMAN ..................... Not Credited
AS A WHOLE..... Weird, fantastic picture that will likely appeal only to those with vast imaginations

STORY...... More of a serial thriller; quite episodic and unnatural

DIRECTION...... Ordinary; provides elaborate settings and plenty of atmosphere but that is about all

PHOTOGRAPHY ..................... Fair
LIGHTINGS ........................ Fair
PLAYERS..... Represent such unreal and peculiar characters it is difficult to judge their work; Mia May and Conrad Veidt are the principals.

EXTERIORS ....................... Too many
INTERIORS ....................... Very stagy sets
DETAIL ...................... Passable
CHARACTER OF STORY...... Efforts of Indian Prince to punish the man who stole his wife's love and subsequent perils of many concerned

LENGTH OF PRODUCTION............ 7,177 feet

People with extorted imaginations might fancy such a story as that offered in the Hamilton Theatrical Corporation’s latest offering, but it is quite doubtful if the normal mind will find much entertainment in “The Mysteries of India.” Probably those who favor serials and are accustomed to things that are more or less improbable will be equally pleased by the thrills offered here even though there is seldom either sense or logic associated with them.

The picture is poorly constructed and considerably below the standard of the better made foreign product. A good deal of attention has been given where it is not wholly essential and spared where it might have improved the offering. The director has provided numerous elaborate settings representing the palace of the Indian Prince and so far as the spectator is concerned they are possibly authentic and make the production fairly spectacular. But if he had concentrated more upon developing his story and showing some obvious attempt to make his story even slightly plausible, his efforts would not have been quite so in vain.

The story carries little suspense despite its mission as a mystery and while the magic of the Yogi Ramgani may mystify, more often it has a tendency to amuse, especially in instances where he merely has to look at a telephone wire to cause it to break away from the phone, thus frustrating the effort of the heroine to communicate with the hero, and again when, through the same magic, the tire rolls off the taxi and once more prevents a communication of the couple.

There are several climaxes and the last is the least thrilling. The hero has carried the Princess, whose life is threatened by her jealous Prince, to safety across a rope suspension bridge. Hero’s wife is still on the opposite side and instead of crossing the bridge to safety herself and then cutting it to prevent the Prince’s troops from following, when she sees them coming she remains on the danger side and cuts the rope. Such are the inconsistencies.

Story: Eshnapur, ruler of India, commands Langland, a chum from his college days, to build a tomb in which he intends to imprison his wife for her unfaithfulness. Langland refuses and is held prisoner. His sweetheart follows and after numerous adventures the couple are reunited and the Princess makes the sacrifice by jumping from the cliff.

Depends Altogether Upon the Class You Cater To

Box Office Analysis for the Exhibitor

It is possible that there is a market for a picture such as “The Mysteries of India” but it will have to be with folks who are not hard to please and more likely with the cheaper class of audience that accept thrills, regardless of their nature, in preference to most anything else you could offer them. The better class of patrons, those educated to better pictures, will hardly accept it.

The exhibitor knows best what he can do with a feature of this type and he is the only one that knows his particular clientele. Where it is to show, the title can be exploited and any stunt advertising, either in the way of a costumed “Yogi” or teaser throwaways, should be enough to get them in.
CURRENT RELEASES
Release Date

Footage

Reviewed

Release Date

716-22

Oaring Danger (Cliff
Jan of the Big Snows

7-

Fools First

4-30-22

The Primitive Lover (Constance Talmadge)
The Cross Roads of New York
Sonny (Richard Barthelmess)
Domestic Relations (Katherine MacDonald)
The Half Breed

Smith)

.

Reviewes

4,500
5.420
5.773
6,172
5,000
6,900
.5,192
5.484
7,589
4.716
6,837
7,944
6,131

5-14-22
5-28-22

The Deuce of Spades (Chas. Ray)
The Girl in the Taxi (DeHavens)

licMc of Alaska (Chester Bennett)

5,000
5.000
(J. Oliver Curwood. ... 5,000
The Cradle Buster (Tuttle Waller)
6,000
Bluebeard Jr. (Jas. Livingston)
5.000
The Lying Truth (Marion Fairfax)
6,000
Sisters (International Film)
1,000
The Hidden Woman (Nanuet Am. Corp.)
5.000
My Old Kentucky Home (Pyramid Pictures) .7.000
6,000
Man's Law and God's (Finis Fox)
The Three Buckaroos (Fred Balshofer)
5.000
The Pillagers (Louis W. Chaudet)
7.000
Destiny's Isle (Wm. P. S. Earle)
6.000
His Wife's Husband (Pyramid)
6,040
False Fronts
5.044
The Great Alone (Monroe Salisbury)
5,912

Footage

FIRST NATIONAL

AMERICAN RELEASiNCi CORP.
9-22
5-28-22

4- 9-22
5-

Prod.)

..

One Clear Call
Smudge (Charles

7-22

Ray)
Rose O' The Sea (Anita Stewart)
Hurricane's Gal (Dorothy Phillips)
Alias Julius Caesar (Charles Ray)

7-2.1-22
7-

(Neilan

9-22

(Will

Relation

4,609
5,630
4,470
4,423
4,680
4.713
5.228
5.003
5,947
4,630

Rogers)

Be My Wife (Max Linder)
Man With Two Mothers

INC.

His Back Against the Wall

Watch Your Step
The Wallflower
When Romance Rides (Zane Grey)

(Distributed through Pathe)
5,700
4,800
5,000

6-11-22
6-25-22
6-25-22

•

GOLDWYN PICTURES
The Night Rose

Marry the Poor Girl
Lady Godiva
Don't Doubt Your Wife (Leah Baird)
The Real Adventure (Florence Vidor)

6-4-22

514-22
6-11-22
6-18-22

A Poor

ASSOCIATED EXHIBITORS,

5-21-22
5-28-22

Yellow Men and Gold
Golden Dreams (Hampton Prod.)
The Dust Flower

5-14-22
5-28-22
7- 2-23

Always

Woman

the

(Betty

4-9-22
'

5,651
5.450

Compson)

6-12-21
6- 4-22
5-21-22
5-21-22
7- 2-22

4-16-22
6-11-22
6-11-22

7-9-22
7-16-22

Playgoers Pictures, Inc.

The Ruse

of the

A cross

the

Father

Tom

Rattler

Missing Men
Tracks (Noble Johnson)

Hills

WID GUNNING,

Divide

of

6,000

White

6-11-22

4
4
11

18

25
July

2

9
9
16

30

Aug.

7
7

14
21
21

Across the Continent (Wallace Reid)
the Border (Penryhn Stanlaws-Compson-Moore)
The Woman Who Walked Alone (MeUordDalton)
Our Leading Citizen (Thomas Meighan)
The Eyes of the Mummy (Pola Negri)
The Man Unconquerable (Jack Holt)
For the Defense (Ethel Clayton)
The Greatest Truth (Mia May)
South of Suva (Mary Miles Minter)
Borderland (Agnes Ayers)
While Satan Sleeps (Jack Holt)
The Dictator (Wallace Reid)
The Young Diana (Marion Davies)
If You Believe It, It's So (Meighan)

28

Bosworth)

Holiart

5,654

5,502

4-30-22

6,837

6-

5,947
6,634

6-11-22
6-18-22

5,795
4,905
5,257
4,369

7-23-22

4-22

6-25 22

No Trespassing (Irene Castle)
Slim Shoulders (Irene Castle)
Myron Sterns Prod.
Free A)r
Myron M. Sterns Prod.
Free Air
Benj. B. Hampton
The Gray Dawn
Renco Prod.
The Veiled Woman
Ballin Prod.
.Married

7-

5,148
7,476

6-25-22
2-26-22

7-16-22

People

Apr.

3

Kisses

(Alice

Lake)

The Face Between (Bert

Lytell)

Seeing's Believing (Viola
Hate (Alice Lake)

Dana)

Sherlock Brown (Bert Lytell)
The Five Dollar Baby (Viola Dana)

FOX FILM CORP.
Series

For Big Stakes
William Farnum
Shackles of Gold
Dustin Farnum
Strange Idols
Shirley

Mason

4-;^322
6-25-22

6,000

4-

6,000

4- 2-22

5.600

4-3023

5,300

6 11-22

5,200

7-23-22

4.300
5,000

5-28-22

6.500
6,000
5,000
5,000
5,000
6.800

Missing Husbands
They Like 'Em Rough (Viola Dana)

The Fighting Streak

6.900
6,150

2 22

METRO PICTURES CORP.
17

Tom Mix

4-16-22

2-22
9-22

6,069
5,221
6,774
6,764

7-

5,500

Holtre Prod.

Hugo

•

•

HODKINSON CORP.

W. W.

Over

The Bonded Woman
The Top of New York (May McAvoy)
The Loves of Pharaoh (Lubitsch)

(

The Fire Bride
The Bootleggers

FAMOUS PLAYERS-LASKY CORP.
June

Hands

INC.

4,888
4,373

4-30-22
6-25-22

5,057

5-14-22

4,300

6-

4.809

S-28-22
6-18-22

Forget-Me-Not
Rex Ingram Productions
The Prisoner of Zenda.
S-L Productions
.,
^
Don't Write Letters (.Gareth Hughes)
,

4-22

Tiffany Productions
Fascination

(Mae Murray)

7-22
5-21-22
5-28-22
6- 4-22
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7-23-22

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10,467

4 30-22

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4-23-22

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Swedish Biograph Co.

Series

Very Truly Yours
Lights of the Desert

The Stroke

Midnight

of

4 22

6.000

6-

6.000

618

Maurice Flynn

The Last

Trail

PATHE EXCHANGE,

William Russell

Money to Burn
The Men of Zanzibar

A

SelfMade

Man

4-16-22
5-21-22

4,580
4.999
4,920

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4,406

4-23-22

4,440
5,006

4-16-22
5-14-22

June

11

Nanook

of

the

INC.

North

22

Pearl White

Without Fear
John Gilbert
Arabian Love
The Yellow Stain
Speed

Rough Shod
Trouper

O'Neil

5.002
4.486
4.662

7-9-22
7-23-22

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7-22

6-4-22
7-16-22

Special
Silver

Wings

Nero
The Fast

A

Mail

Fool There

Was

8,271
10.000
4.880
6.604

(R-C)

5,300
The Bigamist (Ivy Duke)
4,950
The First Woman
5,000
Queen o' the Turf
.....4.800
Gay and Devilish (Doris May)
.5,700
The Glory of Clementina (Pauline Frederick)
4.790
The Son of the Wolf
4,557
The Understudy (Doris May)
4,738
Colleen of the Pines (Jane Novak)
5,500
My Dad (Johnnie Walker)

Charles Jones

Western

FILM BOOKING OFFICES OF AMERICA

21-22
5-28-22

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the

Name

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the

Law

6,217

4- 3-22

4-23-22
5-14-22
5-21-22
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6-18-22
7- 2-22
7- 9-22
7- 9-22
7-16-22

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Some Short Reels

"Hope"—Triart Productions—Hodkinson
Type of production...............................2 reel novelty

"Hope" is another of the splendid series of Triart Productions inspired by famous paintings. The productions are artistic, well acted and ably directed. "Hope" is based upon the well known painting of the same name by George F. Watts. Mary Astor plays the role of the beautiful daughter of the light-house keeper. She marries Pierre a fisherman and is launched upon a life of care and trouble. Her father dies. Her husband's enemy steals into the tower and extinguishes the light. She loses her home and is forced to live with her mother-in-law. Pierre has gone to sea and the time for his return has long passed. A child is born—and hope alone survives. At last Pierre's boat is sighted. The villagers run to the cliff in time to see the boat take fire and sink. A small boat is quickly launched and sent to the rescue but it returns without Pierre. In the middle of the night the shipwrecked sailor clunging to a spar is landed upon the beach. He staggered home and joins his little family. Hope has conquered. A good deal of attention has been paid to detail and atmosphere in this little classic. The photography is very fine and the lightings are interesting. The action moves smoothly and the direction, which was done by Lejaren Hiller, is artistic and pleasing. "Hope" is well up to the high standard set by the former Triart Productions, "The Beggar Maid" and "The Bashful Suitor." It was well received in its premier run at the Capitol on Broadway and should do well anywhere, especially before artistic and critical audiences.

"Record Breakers"—Sport Review—Goldwyn
Type of production...............................1 reel novelty

Here is another Sport Review edited by Granitland Rice and Jack Eaton. This time the camera records college field events and illustrates many of the sports in slow motion. High jumping and pole vaulting are particularly pretty when shown in slow motion. The entire reel is full of action and holds the attention from start to finish. Hurdling, relay races, broad jumping, shot putting and throwing the hammer are all shown in turn. The titles call your attention to the various events, employed in executing the events. The photography is good and the slow motion work amusing. The reel as a whole makes a satisfying novelty that should do well on any program.

"Hello Mars"—Century—Universal
Type of production...............................2 reel comedy

Harry Sweet, Johnny Fox and Alberta Vaughn are the chief players in this Century Comedy. The comedy business centers around a home-made aeroplane and a trip to Mars. Harry and Johnny lose control of the machine and find themselves landed on Mars. They are surrounded by beautiful girls and cave men. According to the laws of the land they are unable to leave the planet before paying their income tax. Johnny takes a job peddling goat's milk, while Harry becomes a barber. In the end they discover that it was all a dream. There are not very many gags in this Century comedy. It depends mainly upon the novelty of the situations to gain its humorous effects. Harry Sweet has done much better work. The production, as a whole, will amuse but mildly and entertain only the less critical type of audience.

"The Stone Age"—Hal Roach—Pathe
Type of production...............................1 reel comedy

Here is one of the very best Hal Roach has done. Snub Pollard plays a boat man role, and Marie Mosquini takes the part of his wife. No explanations are needed. The picture tells the story. Snub drives down the main street in his cart which is pulled by an Antediluvian rhinoceros. The traffic cop stops him, and with the aid of a mallet and chisel carves him a stone summons. Snub gets out of the difficulty and climbs into his cave dwelling. Here the comedy is taken up by Marie, who does the role of the cavemen's wife. Complications arise with the janitor of the building and a fire in Snub's apartment. The cave man's fire engine is very funny and should bring more than one laugh from an audience. Marie saves her own child from the fire, and the bad man is driven into the woods by an elephant. Good natured satire and special gags prompt a good many of the laughs in this novel comedy. The strangeness of the setting causes the gags to take on a special humorous twist. The comedy business is all well done and will prompt a laugh a minute. The picture was well received when shown on Broadway, and brought laughter from a hyper-critical audience regardless of the hot weather. This one is a sure bet and will do well on any program.

"The Hour of Doom"—Universal
Type of production...............................2 reel western

Tom Santachi is the hero of this melo-dramatic western. The story tells about a murder and a circumstantial evidence conviction. The romance is between the innocent prisoner and the sheriff's daughter. The action comes when, with but a few hours to live, the hero is let out of jail by the sheriff's daughter. He seeks real murderers but they escape. In the meantime a mob attacks the sheriff for allowing the prisoner to escape. The hero fails to capture the murderers and returns to jail saving the sheriff from disgrace. A minute later a railroad detective brings in the real villains and the hero is freed. The usual clinch closes the picture. Typical of most of Tom Santachi's westerns, the action is good and the direction well done. Whatever defects the production may have are mainly due to the story and its development. The good people are awfully good, and the bad men are terribly bad in all of this series. There is no in-between. People are beginning to desire to see things a shade nearer the reality, with characters more human and heroes less goody-goody.

"Busy Bees"—Rolin—Pathe
Type of production...............................1 reel comedy

The cast of this Rolin comedy includes Sunshine Sammy, Paul Parrott, Mark Jones and Ethel Broadhurst. The fun comes from an escaped convict who sets loose a box of bees and turns them upon an old fashioned camp meeting of colored folks. Prison guards pursue the convict and discovers his disguise. A good many of the gags in this comedy have been used before, but the comedy business is well done and will bring more than a few laughs. Little time is lost between gags and the whole production kept moving at a snappy pace. It also contains some sure fire laughs which will please the average audience.
Short Reels

Pathe Review No. 167

Type of production ........................................ 1 reel magazine

A special feature of this number of Pathe Review is the chapter called “The Dancing Climate,” which show natives of the Samoan Islands indulging themselves in exotic dances. Large numbers of natives take part in these ceremonial dances and keep step to a syncopated rhythm. The nature section of this number of the review shows some close ups of the trapper plant of South Africa. This plant lives by trapping insects. Life on a barge forms an interesting chapter, while the travel section takes you upon a personally conducted tour to Yellowstone Park. Here hot springs and geysers are illustrated. The review is filled with interesting subject matter, and will hold the attention of the average audience. It is up to the high standard of the series.

Type of production ........................................ 2 reel western

“Two Men”—Universal

Tom Santschi is the star and hero of this melo-dramatic two reeler. But this time he does not marry the girl in the end but plays the role of the sacrificing ward who gives up his adopted daughter to the man she loves. But before this climax comes he saves the young man from an angry mob. The girl does her part by nursing the young man back to health and the bad man arrives just in time to allow the sheriff to prove that he is the guilty person. This does not happen, however, before he attempts to attack the girl and puts up a stiff fight and thus supplies the necessary western action. “Two Men” is built along regulation western lines and will please Santschi’s admirers and western fans.

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With additional floor space and increased facilities we are better able to handle your printing as the pages of this issue will testify.

THE BARNES PRINTING COMPANY, INC.
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LEWIS J. SELZNICK ENT.

Selnick Pictures (Distributed by Select Exchanges)

Elaine Hammerstein Star Series
Reckless Youth
Evidence
5,700
5,000
4-16-22
6-18-22

August O'Brien Star Series
The Prophet's Paradise
Changing of the Northwest
5,000
5,000
4-16-22
6-18-22

Cowboy Tattle Star Series
Love's Masquerade
5,000
4-16-22

Special Productions
Reported Missing (Owen Moore): 6,400
A Woman of No Importance: 5,000
4-16-22
6-11-22

UNITED ARTISTS

Feb. 26 Fair Lady (Rex Beeth's): 6,400
FEB. 26

UNIVERSAL FILM MFG. CO.

Jewel Features
The Trap (Lon Chaney): 5,481
The Storm: 7,187
Human Hearts: 6,150
5-7-22
6-25-22
7-16-22

Universal Features
Second Hand Rose (Gladdys Walton): 4,433
Steep On It (Hoot Gibson): 4,225
Kissed (Marie Prevost): 4,231
The Black Bag (Herbert Rawlinson): 5,600
Out of the Silent North (Frank Mayo): 4,211
Her Night of Nights (Marie Prevost): 4,450
A Friend to Fight (Frank Mayo): 6,600
Trimmed (Hoot Gibson): 4,533
The Trampers (Gladdys Walton): 6,400
The Marill Of Flapper (Marie Prevost): 4,862
5-7-22
5-14-22
5-21-22
5-28-22
5-28-22
6-11-22
6-18-22
7-2-22
7-2-22
6-18-22
6-25-22

VITAGRAPH

Super-Features
Too Much Business: 6,000
The Wild Irish Rose: 7,000
Earlies Williams
The Man From Downing Street: 4,950
4-16-22
6-25-22

Corinne Griffith
A Virgin's Sacrifice: 5,000
Divorce Coupons: 5,249
7-2-22

Antonio Moreno
A Guilty Conscience: 4,600
4-9-22

Alice Calhoun
The Angel of Crooked Street: 5,000
5-28-22

Alice Joyce
The Inner Chamber: 5,951
5-28-22

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies

ASSOCIATED PRODUCERS, INC.

Mack Sennett Comedies (2 reels)
Ben Turpin Comedies (2 reels)

EDUCATIONAL FILM CORP. OF AMERICA

Seiff-Park. Photoplays (2 reels)
Mermaid Comedies (2 reels)
Chesier Comedies (2 reels)
Torchy Comedies (2 reels)
Christie Comedies (2 reels)
Vandy Comedies (1 reel)
Gayeley Comedies (1 reel)
Educational Specials: Hare Race of the Age (Man O' War), 2 reels; Art of Divining (Kellerman), 1 reel; Hare Ruth—How It Knocks His Home Run (1 reel); Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.
Bruce Spectics: Beautiful (1 reel)
Chester Outings (1 reel)
Chester Screenies (1 reel)
Miscellaneous (1 reel): Could Columbus Discover America, The Cattle of Mt. Kaimai, Desire, Sketches (1 reel)
Punch Comedies (2 reels)
Campbell Comedies (2 reels)
Cinal Films (slow speed)

FAMOUS PLAYERS-LASKY

Paramount-Arbockle Comedies (2 reels)
Paramount-Burlington Holmes Travel Pictures (1 reel)
Paramount-Burlington Game Adventure Scenics (1 reel)
Paramount-Deauville Comedies (2 reels)
Paramount-Mack Sennett Comedies (2 reels)
Paramount Magazine (1 reel): Pictorial and Cartoons (weekly)
Paramount-North Nature Pictures (1 reel)
Paramount-Vandenbergh Pictures (2 reels)

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels)
Toowong Trolley (2 reels)
Henry Lehrman Comedies (2 reels)
Buster Keaton Comedies (2 reels)

FOX FILM CORPORATION

Sunshine Comedies (2 reels)
Clyde Cook Comedies (3 reels)
Matt and Jeff Animated Cartoons (1 reel)
Fox News (Twice a Week)
Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels)
Edgar Comedies (2 reels)
Goldwyn-Bray Comedies (1 reel)
Goldwyn-Bray Photographers (1 reel)
Sport Review (1 reel)

W. H. HODKINSON CORP.

The Beggar Maid (Mary Astor): 2 reels
The Bashful Sufferer (2 reels)
The Young Painter (Mary Astor)
Hope (Mary Astor)

Charles Urban's Movie Chats
Wonders of the World (2 serials); First Series from No. 1 to No. 26 (each 1 reel); Second Series from No. 27 to No. 52 (each 1 reel)

PATHE EXCHANGE, INC.

Go Get 'Em John (Serial)
Roach 1 reel comedies
Asap Fables, 2/3 reel cartoons
Herald Lloyd reissues
Pathe Payluts, 3 reel re-issues
Tops of the Day, 1/3 reel
Pathe News, twice a week
Topics of the Day—1 a week

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces
William J. Flynn Series (Detective Series, 2 reels)
Chaplin Classics
Selznick News
Serials: The Whirlwind (15 episodes), The Brandied Four (15 episodes)

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels)
Jewel Comedies—Ted Rider Series (Leonard Clapham): 2 reels
Serials: The Fuming Uxus, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Nest, 15 episodes; King of the Circus (Eddie Polo), — episodes; The Diamond Queen (Eileen Sedgwick), — episodes; The White Horsemen, 15 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.
Star Comedies (1 reel)
Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Eileen Sedgwick)
Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher),

VITAGRAPH

Big V Special Comedies (2 reels)
Larry Semon Comedies (2 reels)
Jim Aubrey Comedies (2 reels)
Serials: Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Sea (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Eileen Field), 15 episodes; Fighting Fete (Wm. Duncan and Edith Johnson), 15 episodes.

KINETO CO. OF AMERICA

(Relased through National Exchange)

Kinetoscope Review (The Living Book of Knowledge)

LEVEY, HARRY, ENTERPRISES

Electricity—It's Development.

NATIONAL EXCHANGES, INC.

Serial: The Great Reward (Francis Ford and Ella Hall)
Comedies: King Cole Comedies (Bobby Burns)
Kinetoscope Review (Chas. Urban) (1 reel), issued weekly.

PRIZMA, INCORPORATED

26 Short Subject Color Pictures
"Hedal of the Alps" (2 reels)
"Ball, the Unknown" (3 reels)
Short Reel Music Film Product
### INDEPENDENT FEATURES

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Footage</th>
<th>Reviewed</th>
<th>Affiliated Distributors</th>
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<tbody>
<tr>
<td><strong>ARROW FILM CORP.</strong></td>
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<td>The Innocent Co-Worker (5,000)</td>
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<td>God's Country and the Law (5,312)</td>
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<td>After Six Days (10,000)</td>
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<td>They're Off (3 reels) (4,300)</td>
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<td>The Glorious Adventure (Lady Dinna Manners) (7,000)</td>
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<td>Life's Greatest Question (Roy Stewart) (5,000)</td>
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<td>The Hidden Work (Edith Stockton) (1,000)</td>
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<td><strong>DI LORENZO, INC.</strong></td>
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<td>Watch Him Step (Richard Talmadge) (4,300)</td>
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<td>Julius Caesar (5,748)</td>
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<td><strong>EQUITY PICTURES CORP.</strong></td>
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<td>WHERE IS MY WANDERING BOY TONIGHT (7,500)</td>
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<td><strong>EXCEPTIONAL PICTURES</strong></td>
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<td>The Married Virgin (Vera Sisson) (6,000)</td>
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<td>Envoys of Love (Kathleen Kirkman) (6,000)</td>
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<td>The Fighting Kentuckians (5,000)</td>
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<td>The Man From Beyond (6,200)</td>
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<td>Give Me My Son (5,000)</td>
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<td>A Daughter of Eve (5,000)</td>
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<td><strong>LEE FILM CORP.</strong></td>
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<td>Should a Wife Write (Edith Stockton) (6,300)</td>
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<td><strong>LEE &amp; BRADFORD</strong></td>
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<td>The Unconquered Woman (Hubby de Remer) (6,800)</td>
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<td><strong>PRODUCERS SECURITY CORP.</strong></td>
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<td>The Soul of the Man (5,000)</td>
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<td>The Soul of Man (5,000)</td>
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<td>The Night Riders (5,000)</td>
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<td><strong>SECOND NATIONAL PICT. CORP.</strong></td>
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<td>Brenda's Heritage (5,000)</td>
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<td>W. M. SMITH</td>
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<td>So This is Arizona (5,800)</td>
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<tr>
<td><strong>TRI-STAR PICTURES CO.</strong></td>
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<td>Fruits of Passion (Alice Mann &amp; Donald Hall) (5,000)</td>
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<td>Water Lily (Alice Mann &amp; Donald Hall) (5,000)</td>
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<td>Dazzling Miss Davidson (Marjorie Rambeau) (5,000)</td>
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<td>How a Woman Loves (Marjorie Rambeau) (5,000)</td>
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<td>Mrs. Bellame (Nance O'Neill) (5,000)</td>
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</tbody>
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### WESTERN PICT. EXPLOITATION CORP.

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Footage</th>
<th>Reviewed</th>
<th>Western Pict. Exploitation Corp.</th>
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<tr>
<td>Man From Hell's River</td>
<td>5,000</td>
<td>4-22</td>
<td>Wild&quot; (5,000)</td>
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</tbody>
</table>
| Your Best Friend (Vera Gordon) | 5,000 | 3-22 |}

### SHORT REELS—STATE RIGHTS

| **WARNER BROS.** | | | Adventures of Tarzan (Elmo Lincoln), 15 episodes |
| **ALLIED DISTRIBUTING CORP.** | | | Alt & Howell Comedies (12 reels), Pure and Simple (2 reels), Liqueur Lips (2 reels) |
| **ARROW FILM CORP.** | | | Tex Detective Series |
| | | | Arrow-Hank Mann Comedies: One every other week (2 reels) |
| | | | Blazed Trail Comedies: One every other week (2 reels) |
| **AYWON FILM CORP.** | | | Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her Husband's Ring, His Wife Jimmy. |
| **AYWON FILM CORP.** | | | Ardath X LNT Comedies (2 reels): Wild Women and Tame Men, The Village Grocer, Homer Joins the Force. |
| **AYWON FILM CORP.** | | | Aycie Pictures Corp. |
| **AYWON FILM CORP.** | | | Success Series: 15 Westerns (each reel). |
| **AYWON FILM CORP.** | | | Taxi-Detective Series |
| **AYWON FILM CORP.** | | | Arrow-Hank Mann Comedies: One every other week (2 reels) |
| **AYWON FILM CORP.** | | | Blazed Trail Comedies: One every other week (2 reels) |

### EXPORT AND IMPORT PICT. CORP.

| **CELEBRATED PLAYERS** | | | C. B. C. FILM SALES |
| **DOMINANT PICTURES, INC.** | | | Western Star Dramas (2 reels) |
| **WARNER BROS.** | | | Export and Import Pict. Corp. |
| **G. M. MILLER** | | | Comet of the Strip (12 reels) |
| **WARNER BROS.** | | | Celebrated Comedies (1 reel each) |
| **CLARION PHOTPLAYS, INC.** | | | The Expose of a Lady in Hollywood (2 reels) |
| **WARNER BROS.** | | | Celebrated Players |
| **G. M. MILLER** | | | Comet of the Strip (12 reels) |

### FEDERATE FILM EXCHANGE

| **FEDERATE FILM EXCHANGE** | | | Monty Banks Comedies (2 reels), Neatly Married, Kidnapper's Revenge, A Bedroom Scandal, Where is My Wife? His First Honeymoon, Boodle and Gloom, In and Out His Dixy Day. |
| **FEDERATE FILM EXCHANGE** | | | Hallroom Boy Comedies (2 reels): Falsk Roomers, Their Dirty Finish, Circus Heroes, Ford Weddy. |
| **FEDERATE FILM EXCHANGE** | | | Serials: Miracles of the Jungle, 15 episodes |
| **FILM MARKET, INC.** | | | Jimmy Callahan, 12 reels |

### GAUMONT COMPANY

| **HORIZON PICTURES, INC.** | | | Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First |

### HERALD PRODUCTIONS, INC.

| **HERALD PRODUCTIONS, INC.** | | | Norma Talmadge Reissues (lounge) (each reel). |
| **JOAN FILM SALES, INC.** | | | Invisible Ray Series, Ruth Clifford and Jack Sherrill (15 episodes) 31,000 feet (2 reels), Sweethearts, Service Stripes, He's In Again, The Conquering Hero. |
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### LEE & BRADFORD

| **LEE & BRADFORD** | | | Squared Comedies, Canadian Travellers |
| **PLYMOUTH PICTURES** | | | Series of 5 two-reel Mrs. Roscoe Arbuckle Comedies |
| **PLYMOUTH PICTURES** | | | Series of 12 one-reel Denver Dixon Cartoon Comedies |
| **PACIFIC FILM COMPANY** | | | White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel) |
| **PACIFIC FILM COMPANY** | | | Newspaper Series, Featuring Irene Hunt (Two-a-month) (2 reels) |
| **PACIFIC FILM COMPANY** | | | Vernon Dent Comedies: One-a-week (1 reel) |

### PIONEER FILM CORP.

| **PIONEER FILM CORP.** | | | The Facts and Politics Series, 1 reel |
| **PIONEER FILM CORP.** | | | Luke McLure's Film-Opocy, each 1/2 reel |
| **PIONEER FILM CORP.** | | | The Sonny Series, each 2 reels |

### SACRED FILMS, INC.

| **SACRED FILMS, INC.** | | | Sacred Films, 1 reel |
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Of the

Film Daily

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Giving Comedies a Chance to Draw............. Al Christie
The Moving Picture Theater of Tomorrow..... S. L. Rothafel
The Value of Short Subjects in the Program. Elmer Pearson
Merchandising Through the Box Office....... Earl W. Hammons
The Prologue in the Case......................... Joe Plunkett
The Arrival of the Short Subject.............. Geo. L. Levine
How Short Subjects Aid in Program Building Hugo Riesenfeld
Short Reels Bring Patronage.................... Fred E. Baer
Applied Theories of Presentation............. Edward L. Hyman
Photoplays and Music.............................. Fred L. Miller
Short Reels Through a Minister’s Eyes....... Rev. E. B. Russell
Short Subjects.................................. Mack Sennett
Etc. Etc. Etc.

And in addition a series of charts and release dates on all short subjects—of inestimable value to the exhibitor.

Next Sunday Don’t Miss It
Endorse Riegel
Ohio Exchanges Agree to Co-Operate—Talk of Political Coup in Columbus
(Special to THE FILM DAILY)
Columbus, O.—Twenty-five exchange managers, many salesmen and exhibitors of Ohio, accepted the invitation of Hon. M. Riegel, head of the Division of Censorship and met in the house of representatives chamber here Friday.
Riegel's two hour talk to the "distributors" was full of the words "co-operation" and "get-together." Riegel, it will be remembered, is the man responsible for the Riegel-Snow censorship, but at the meeting he tendered the exchange managers the olive branch.
Political circles here are rife with the comment that the Ohio censor chief, on the eve of the August elections, is planning a national canvass.

Wild Life "Bunk"
Will Hays Finds No Evidence of Riotous Living in Hollywood
He Tells Commerce Chamber
(Special to THE FILM DAILY)
Los Angeles—Will H. Hays, after a week's stay in Hollywood, has come to the conclusion that the talk about the wild life in Hollywood is "bunk." He so told the Hollywood Chamber of Commerce at a dinner and get-together arranged by the New York Chamber.
"The one bad influence in Hollywood is talk," said Hays. "For the love of me, I cannot see the horrors of Hollywood. We must remove the reason for lies about the industry. Ours is a duty to youth. We are not so much interested in millions of dollars invested in the industry as we are in the millions of children whose morals and education are endangered in it."—Albert E. Smith Back

In Gay Paree
If you can work here you're good. This is the place. Where they take the hands off the clock. And the only ones who work. Are slaves to the wheel of labor. Such as Adolphe Osso. Who is so busy with Paramount. That he doesn't know anything else exists. His office looks like an art gallery. And all of his force talk English. That is essential. Because all the American film folk. Insist on visiting his office. To kill time. And get posted. As to how Paris plays.
Osso's office isn't at all. Like the office he had in Broadway. You'd never think he was the same boy. And he isn't. He's married 'n everything. With a baby boy. Who is the pride of La Belle France.

Then another hard worker is Harry Reichenbach. Who is preparing to sail for home. Soon. Has a lot of stuff to develop. In America. And you never can tell what his future plans will be.
Paul Brunet is occasionally in his office. But spends most of his time in the country. In his chateau. Some reports circulating here. That Papa Paul may remain here for some time.

QUIMBY'S PLAN
Fred Quimby is busy perfecting plans. Which may result. In his remaining abroad a year or so. He has an idea of making productions abroad. With American stars and directors. Has his first material as well. Now in Berlin. Talking things over with Dick Stanton. Who has a like idea. And they may work out a joint plan of action. Quimby has also heard of some other ideas. Inventions. And may work with them as well.

WATCH THIS ONE
There is a lot of talk here. Of a German invention. Which. If it does what is claimed for it. May turn things upside down. And. If it gets in the hands of the wrong people. Cause all sorts of trouble. The invention is said to be a new process. Of printing. By which dupe prints can be made. From prints. Without the negative being used at all. And in addition. More prints can be made. From the first. Without any difficulty. So perfect is the process said to be. That no one can tell the original. From the duped.
This process, of course, would bring about a great saving. In making prints. But the danger of such a process. Is surely obvious. And in the hands of unprincipled owners. Might play havoc. There is a tremendous amount of duping. Now going on. Especially in foreign countries—the Far East particularly. Imagine what this machine could do. If someone wanted to play crooked with it. And there are some bad boys

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(Continued on Page 2)
In Gay Paree

(Continued from Page 1)

in this business. Why should he hesitate. To do anything. Short of murder. If they thought it could be put over.

This is one of the things the Hays organization. Might well keep a weather eye on. At this time it is exceedingly difficult to obtain a view of the machine. But I understand the rights for England and France have been disposed of.

ANOTHER PROCESS

For printing. And developing. Has been perfected. In Germany. The American rights to it have been obtained. So the story goes. By a syndicate of Americans headed by a big department store man of Pittsburgh. Named Kaufman. Who claims it will revolutionize printing. In the States. Kaufman knows little of the technical side of pictures. But the story goes that the former chief technicians. Of the old UFA concern. Of Germany. Are interested in the invention. And claim that it is perfect. In operation. Among the interesting and time and money saving features. Of the process. Is said to be the ability. To perfectly print and tone. Each successive shot. To have it perfect. According to what the director desired. Incidentally the entire negative can be printed. So the story goes. Without the reel ever being opened. In other words. The negative is placed in the projector.

The plan is to license the machines. Which can be erected for very little. They will not be sold outright. Kaufman is enthusiastic. Over the possibilities of the invention. And claims. That several important American producers. Who have seen it. Are anxious to obtain it.

ON THE BOULEVARDS

They are showing interesting pictures. Many old. Among the newer ones. Is "Les Trois Illuminaries"—The Three Candles—which is the German made picture. Controlled in America. By Weiss Brothers. Who call it "Destiny." It is doing well.

THE LIFE IN STUDIOS

Over on this side. Would tempt anyone. To work here. In France. In between the shots. They talk things over. With a glass of wine handy. In Berlin they have their beer. Always near the piano. And the entire technical and directorial force. Stand around. Enjoying their beer. While discussing what next to do.

In America they have ice water. Sometimes. And like it.

LITTLE COMPO BOARD USED

In German studios. They have perfected an arrangement. By which that construction. Is covered with plaster. Said to be made of the "Than conno." And particularly good. For exteriors. But just how that would work out. For interiors. And walls of dining rooms. Or other rooms. Sounds difficult. To American directors. Who have been told about it.

WITH THE TRAVELLERS


DANNY
On Broadway
Apollo—“Silver Wings.”
Astor—“The Prisoner of Zenda.”
Brooklyn Strand—“The Storm.”
Cameo—John Barrymore in “Sherlock Holmes.”
Capitol—Dorothy Gish in “The Country Flapper.”
Central—House Peters in “Human Hearts.”
Cohan—“In the Name of the Law.”
Criterion—“Forget-Me-Not.”
Loew’s New York—Today—Jack Holt in “While Satan Slept.”
Tuesday—“Man’s Law and God.”
Wednesday—Charles Ray in “Deuce of Spades.”
Thursday—Bert Lytell in “Sherlock Brown.”
Friday—“The Loaded Door” and “The Price of Youth.”
Saturday—Grace Dernond in “The Song of Life.”
Lyric—“Nero.”
Rialto—Betty Compson in “The Bonded Woman.”
Rivoli—Gloria Swanson in “Blood and Sand.”
Strand—“Fools First.”

Next Week
Apollo—“Silver Wings.”
Astor—“Prisoner of Zenda.”
Broadway—Not yet determined.
Brooklyn Strand—“Hurricane’s Gal.”
Cameo—Not yet determined.
Capitol—Not yet determined.
Central—House Peters in “Human Hearts.”

Appealed to Hays
British Authorities Asked that Kitchener Film Be Kept Out of This Country
(Special to THE FILM DAILY)
Washington—The British Embassy, it is learned, has made an
official request to Will H. Hays to use his influence in keeping out of
this country “How Kitchener Was Betrayed,” a picture made in
Germany, and the subject of a stormy controversy there for some time.
From New York, word comes that J. Parker Read, Jr., has been named
American agent for the picture, with the right to arrange its sale here.
The story maintains that Kitchener
was betrayed through the machinations of a German female spy, who
used her wiles on a young British officer, who led her what boat
Kitchener was to sail on.
In the interim, United States Treasury officials have under advisement
the question of whether or not the film should be allowed into the
country. It is held in customs in New York at the moment.

World Describes Illinois Process
The Sunday World in some details carried an article describing the new
synchronizing process for motion pictures and the voice developed at
the University of Illinois. A second article written by the inventor explains in \npart the technical angles.

Mary Alden will appear in “Notoriety,” William Nigh’s first picture for Weber and North.

41 Great Paramount Pictures
Alice Brady in “Missing Millions”
No. 39
By Jack Boyle.
Directed by Joseph Henabery
Scenario by Albert Shelby LeVino
Released January 22, 1923

“The greatest story Jack Boyle ever wrote
about the most popular crooks in fiction—
Blackie and Mary. Crammed with action
and excitement. Alice Brady was never more
charming.

The great cast includes David Powell, Frank
Losee, H. Cooper Cliffe, Beverley Travers, Alice
May and George LeGuerre. Joseph Henabery,
maker of many Wallace Reid, Jack Holt and other
star successes, directed.

“T Jhe greatest line-up ever announced”
FRANK C. PARKER, Stockton, Calif.

No. 20. “The Cowboy and the Lady.”
No. 21. “To Have and To Hold.”
No. 23. “On the High Seas.”
No. 25. “Aero Aventure.”
No. 26. “Clarence.”
No. 27. “The Impossible Mrs. Belton.”
No. 28. “Rhode Tide.”
No. 29. “Snake Charmer.”
No. 30. “Sinned Wings.”
No. 31. “Back Home and Broke.”
No. 32. “The Prove of Palomar.”
No. 33. “An Unfailing Love.”
No. 34. “Kick In.”
No. 35. “Thirty Days.”
No. 36. “A Spanish Cavalier.”
No. 38. “Making a Man.”

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Lyric—“Nero”
Apollo—“Silver Wings”
Central—“The Storm”

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We have edited and titled hundreds of independent and foreign pictures.
**GEORGE MARTIN**
and
**JOHN NATTEFORD**

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

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**“ACTION!!”**
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**“The Film Renovating Co.**
**of AMERICA, INC.**
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### The Bradstreet of Filmdom

**The One Shining Light**

**The Film Daily, New York, May 13, 1922**

**Gentlemen:**

Just received enclosed bill this morning for which I am enclosing money order. I am sure pleased that you did not cut off, as THE FILM DAILY has been the one shining light in this place, away from everything pertaining to moving pictures.

Very truly yours,

BERT VAN TYLEE.

**Hearsings Today**

Famous Players Temporarily Enjoined in Detroit—Row Over Service to John Kunsky

(Daily Special to THE FILM DAILY)

Detroit—After one postponement on Wednesday, a hearing on the injunction matter (which the Broadway Strand and Phil Gleichman against Famous Players-Lasky, the Madison Theatre Co., the Capitol Theatre Co., the Adams Theatre Co., and John H. Kunsky will come up today before Judge Ira W. Jayne in the Federal Court.

The defendants have been temporarily enjoined from exhibiting any more Paramount pictures in either the Capitol, Madison or Adams theaters. Gleichman alleges that the recent exhibition in the Kunsky house of Paramount pictures, featuring Wallace Reid, Thomas Meighan and My McAvoy, is a breach of a contract entered into between him and Famous Players, whereby the Broadway Strand, in return for agreeing to show Paramount pictures exclusively, was to have first pick. Gleichman sets forth that this contract was executed Sept. 29, 1919.

(Continued on Page 2)

**Bray Plans Magazine**

J. R. Bray Prod. will produce a one reel magazine for release on the state right market.

**"Zenda" Opens at Astor**

"The Prisoner of Zenda" opened at the Astor last night. The engagement is indefinite.

**Hays in San Francisco**

San Francisco—Will H. Hays was here yesterday, coming up from Los Angeles.

The Hays office expressed the belief yesterday that Mr. Hays was further north than San Francisco by this time. He will probably make a stop en route, reaching New York in about 10 days.

Polia Negri Going West

(Special to THE FILM DAILY)

Los Angeles—If Jesse L. Lasky has been correctly quoted in the Times, Polia Negri’s visit to America will be for more than one picture. The Times attributes the following letter to Lasky:

"My arrangements for her arrival in this country contemplate her reaching New York Sept. 1. After one picture there she will come West."
In the Courts

The fact that Leopold Singer has filed suit in the Supreme Court against Pathe Exchange, Inc., and George A. Ferguson is revealed in an appearance made by Goedert Bros. for Pathe. The details are not given.

In the suit of Adam and Charles Kessel against Triangle to recover $89,255 on a judgment obtained in Virginia, the plaintiffs have applied to dismiss the counterclaim for $90,000 and strike out the answer on the ground that the case has been decided by a court of competent jurisdiction. The judgment is based on the purchase of the Kessels’ stock in Triangle by the corporation.

An attachment for $2,360 has been granted in the Supreme Court against the property of Leonce Perret, who has been in France for nearly two years, in a suit of Georgette Duchesse, who was his secretary and interpreter. She claims $10,888 as a sixth interest in the profits of the Emerald Film Co. $1,160 is said to be due and $100 on a loan in September, 1920, which was to be repaid in a week.

Supreme Court Justice Finch has decided to appoint a referee to examine Ivan Abramson as to the proceeds of the film, “The Eternal Mother,” for which Eugene Spling has sued for an accounting, and in the meantime Abramson is restrained from disposing of the film permanently or making any contracts for it which are not approved by Spitz.

The defendant is also directed to give Spitz access to all the books and records concerning the picture, and to deposit the funds of the venture in a depository to be designated by the court.

New Brunswick House Opens Soon
(Special to THE FILM DAILY)

St. Stephen, N. B.—The Bijou, on the Maine border, will be completed in time for opening Sept. 1. This house will play a straight picture policy, and replaces the old Bijou, destroyed by fire in the spring.

Minto, N. B.—The Opera House has been opened. There is a lower floor and balcony seating 600. Policy is straight pictures.

Hearing Today
(Continued from Page 1)

with the stipulation that it was to be renewed each year for a period of five years. The plaintiff avers that the three pictures referred to were given to Kunisky houses without first being offered to the Broadway Strand, and that the defendants “have sought by sordid flagrant methods of fraud and double dealing” to annul the contract between Gleichman and the producers. Last Wednesday announcement was made in the newspapers that arrangements had been completed to give Kunisky the pick of the productions.

Gleichman charges that Kunisky has offered Famous Players larger exhibition prices than they were receiving under his own contract. It was stated that the producers have received as high as $8,500 in a single week from the Broadway Strand, getting half the receipts after certain running expenses were deducted.

The Kunisky houses have taken a neutral attitude in the matter.

George Wees, of Famous Players, returned from Detroit on Saturday, where he had gone in connection with the above litigation.

In printing, latitude is dependent upon film quality or scale of gradation. The most difficult negatives—those with a long range of tones from brilliant highlights to deep shadows—are easily registered, tone for tone, and with latitude to spare on

EASTMAN POSITIVE FILM

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.

EASTMAN KODAK CO.
ROCHESTER, NEW YORK
Putting It Over

Here is how a brother exhibitor but his show over. Can you along your ideas. Let the other fellow know how you clean up.

Grand Island, Neb.—On the basis that the success of exploitation depends upon attracting attention and that it is the unusual that catches the public's eye, the manager of the Lyda, worked a new one for his showing of "Hail the Woman."

Remembering that it was the man bringing the dog who won the headlines in the paper, he used a Sauta Claus for his street ballyhoo in the middle of summer. When winter comes around, if this manager's convictions persevere, he'll probably have some poor son of toll walking the sidewalks in a palm beach suit.

Lafayette, Ind.—By a systematic mailing campaign that covered seven days, Manager Herbert Johnson of the Luna brought his patrons to his National's "The Seventh Day." Taking advantage of the theme of the story, which revolves around a country boy's idealization of a sophisticated city girl, the manager sent one letter a day to his patrons along the following order: "Our hero is made captain of a sailing schooner. "Our hero gets his first glimpse of the Dream Woman." "Our heroine tries a dangerous flirtation." "Our hero falls desperately in love." "The dis-

cilful heroine brings the hero back to earth." "Our hero in the depths of despair." "How does it end? Our hero, Richard Barthelmess will act his story at the Luna next week."

This teaser system aroused interest without telling too much about the story and they flocked to see the picture in consequence.

Milwaukee—Contests having been badly overworked, Manager Wettstein, of the Merrill, evolved a new plan when he booked "Greater Than Love." He secured ten students from Marquette Academy to act as juvenile reporters for the Wisconsin News of Milwaukee in sleuthing out the answer to the query. "Is there anything Greater Than Love?"

By a straight news story—for the paper played up this novel experiment on its front pages, Manager Wettstein got more publicity for his picture than he could have obtained with a dozen essay contests. Prominent interviews were arranged for these "subs" and motion pictures were made of them receiving their instructions from City Editor Ewald in the act of interviewing prominent citizens.

The stunt had the whole town agog and sufficient in itself to give the picture all the exploitation it needed. The total cost was $600 which included the usual newspaper advertising and the sum, in a city the size of Milwaukee with corresponding newspaper advertising rates, was small.

Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Buster Keaton's next comedy is to be "The Love Nest." There will be no women in the cast.

Anna Q. Nilsson will play the feminine lead in "Timber."

Eugene Besserer will appear with Vida Dassin in "June Madness."

Norman Taurog is directing Joe Rock in a series of comedies for Federated.

A Guy Frumm is now treasurer for the Pacific Film Co. He was formerly with Universal.

William Fairbanks is to play the leading role in "Peaceful Peters," which Ben Wilson will produce.

M. W. Howard, star and author of "The Bishop of the Ozarks," will in the near future start work on "Peggy Ware."

John Finn is acting as assistant to Mason N. Lifson in producing two new comedies with Johnny Jones, Gertrude Messinger and other kiddies.

Bruce Mitchell has been signed by Ben Wilson to direct Monte Bankes. Mitchell directed Jack Richards in a series of comedies for the T. R. Coffin Co.

Keneth Harlan has the male lead in "The World's a Stage," in which Mary Phillips is starring for Principal Pictures. It is the first production of that organization.

H. E. GAUSMAN.

Superior in Bankruptcy Court
(Special to THE FILM DAILY)

Chicago—Superior Screen Service, organized by Harry Weiss and Fred Aiken, neither of whom are now connected with the firm, has been thrown into the hands of a 5 Cents there by the creditors. Some to be auctioned are bids until Aug. 9.

41 Great Paramount Pictures
A William deMille Production with Bebe Daniels

By Clara Beranger

Released January 29, 1923

This yet untitled production has a combination of producer, star and author that means sure-fire success. Bebe Daniels in the leading role wears some daring and striking costumes, and appears in the most varied characterization of her entire career.

Clara Beranger wrote the story especially for Mr. deMille and Miss Daniels, under the producer's personal supervision. The author will be remembered as having written Mae Murray's greatest success, "The Gilded Lily," and Gloria Swanson's "Her Husband's Trademark." A great cast will appear in support.

Forty-one without an Alibi!

Watch this space tomorrow for No. 41
Cuts and Flashes

"Wife in Name Only" will be
Pyramid's sixth production.

Ayvón has purchased a series of
two-reel Cherokee Jills for national
distribution.

Pyramid Pictures will produce
Eugene Walter's "The Flapper" as
"Flapper Love."

Violet Hening, Sheldon Lewis,
Robert Fraser and Nicholas Thompson
will play the leads in "When the
Desert Calls."

Filfin Heads Chromos Trading

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Suitable for Film Exchange or
State Right Distributor
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THE NEW JACKSON STUDIOS
For Lease in Whole or in Part
The last word in modern studio
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For information write

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"Giving Comedies
A Chance to Draw"

BY AL CHRISTIE

Read This Special Article

IN THE

Program Building Edition

OF THE FILM DAILY

OUT AUGUST 6th
One With "Griff" and Then Mae Marsh Returns to England for Two More Pictures—Now Over There

Before Mae Marsh sailed for England to appear in a picture for the Graham-Wilcox Prodl, an English producing company, it was arranged for her to appear in a film directed by David W. Griffith. Miss Marsh will probably be back in New York about Sept. 1, and shortly after that will return with Griffith. It has been variously reported that the picture would be "A Decie," which Griffith made a year ago for Biograph. Another report has it that the Marsh production will be "The White Ape," a Joseph L. Morgenstern story which he has held for a number of years.

Upon completion of this picture, Miss Marsh will return to New York and make two more pictures for Graham-Wilcox Prod.

Albert L. Grey, of the Griffith office, stated yesterday that the picture would be neither of those two mentioned. He said that "Sands Decie" had been talked of but had been abandoned. He added the story will be an original, in which both Miss Marsh and Carol Dempster will star.

Kaufman Goes to Milwaukee (Special to THE FILM DAILY)

Milwaukee—Joseph A. Kaufman has been named manager of the local Universal office. He has been associated with the same organization for a number of years.

Bowker Film Plans One Reelers

The Bowker Film Co., according to the New York Times, intends making a series of one reelers dealing with the life of bridge hands. The company will also make a picture featuring Ann Oakley and actor with Cuba Crutchfield, a cousin Will Rogers.

Cincinnati Film Club Backs Hoy (Special to THE FILM DAILY)

Cincinnati, O.—That there is no aspect for any change just at present in local conditions of the Film Board of Trade, and that Hoy system will operate here for some time as it has hitherto operated, is the manner in which W. A. Fisher, president of the Board, sums up the situation. A resolution was passed at a meeting of the body urging the Hoy plan as the best way to adjust the situation and provide for the exhibition of films in the city.

Rules on Imports

Described by Local Anzeiger of Berlin—Important Film Men Discuss Matter

(By Cable to THE FILM DAILY)

Berlin—The Local Anzeiger, on Monday published a special section devoted to the new regulations governing the importation of American pictures into Germany.

The fact that the Anzeiger devotes a whole section to the matter is considered significant here. The Anzeiger is an important daily in Berlin and in Germany, and the comment that will arise when its Monday issue goes into circulation is bound to be marked.

The issue contains special articles by Will H. Hays, Adolph Zukor, William Fox, and others representing the American Film industry, as well as from prominent directors and statesmen of Germany.

DANNY

Klein Gets "Devil's Land"

"The Devil's Land," a seven reeler made on and around Mt. Vesuvius, will be distributed here through the Ed. L. Klein Co. A print has just arrived.

Boost for Sacred Films

(Special to THE FILM DAILY)

Portland, Ore.—The General Convention of the Episcopal Church will use Sacred Films as part of its official program in September.

Strauss Managing "U" Branch

(Special to THE FILM DAILY)

Cincinnati—Maurice Strauss has been appointed manager of the Universal office, succeeding Cleve Adams. He has been short subject manager here for the last year.

Threatens Sunday Closing

(Special to THE FILM DAILY)

Indianapolis—That all houses will be closed on Sundays if municipal theaters promoted by him are closed by the City Council, is the threat made by Mayor Lew Shank. It is said by the mayor that exhibitor interests are behind the movement to close the municipal theaters.

Boost for Miami

Object of First Picture to Be Made by John Brunton—Later Plans More Work

John Brunton is returned to Miami, Fla., C. J. Klein, first picture at the Miami Studios, Inc. The picture will be in the nature of a boost for the brand and North Exchange interesting points and landmarks of the Southern city will be shown.

The idea is to arouse interest in Miami as a production center, as the first shot in a campaign to persuade producers to work there. The studio, which is understood to be a large one, was erected by the Curiss aero-plane interests. When Brunton first announced its connection with the organization, it was said that the film on the life of Thomas A. Edison was planned for a future date. Jess Smith will represent Brunton in New York.

Fox Week Sept. 10-16

September 10 to 16 has been scheduled as "The Annual National Fox Week."

"Fiddle and Me" for First Nat's

(Special to THE FILM DAILY)

Los Angeles—In all likelihood, "Fiddle and Me," Jackie Coogan's next picture will be released through First National.

Brothers Make Up?

It was reported yesterday that the long-standing differences between Ralph and Thomas H. Ince, has been patched up, and that the former would shortly go to California to direct for his brother.

Grand and North Get Several

(Special to THE FILM DAILY)

Buffalo—Rights for this territory to "The Curse of Drink," and all William Nigh productions have been secured by Buffalo. Syd Samson is the manager of this organization which has secured the Buffalo territory on the All Lightman pictures.

Calvert Leaves "U" for F. B. O.

Kansas City, Mo.—J. H. ("Curly") Calvert, who recently became a special representative for Universal, has resigned to become a district manager for F. B. O. Calvert's new work will first take him to Omaha and then back to Kansas City. He was with Universal for nine years and recently won the $2,000 prize offered by Carl Laemmle for the exchange securing the greatest increase in business in 1921.

Censors in 2nd Year

M. P. Commission Has Collected $229,459.07 in First 10 Months—18 Rejections

The Motion Picture Commission, of the State of New York, created under the Lusk-Clayton law in 1921, yesterday entered the second year of its activities.

The commission has collected in the 10 months ending July 1, $229,459.07 from permits and license fees. Of that amount, the funds accruing from the issuance of permits were considerable. That source of revenue has been practically exhausted, since pictures made before August 1, 1921, have by this time been exhibited.

Joseph Levenson, secretary of the commission, said yesterday he had no other figures available but those given above. At a recent meeting of the Associated Motion Picture Advertisers, however, he said that there have been 18 rejections out of a possible total of 5,300 pictures submitted since the commission has been operative. Levenson's speech was made on July 6.

Under the provisions of the statute that brought the commission into being, George H. Cobb, the chairman, will be in office until Dec. 31, 1923; Mrs. Eli T. Hosmer, until Dec. 31, 1924; and Joseph Levenson, until Dec. 31, 1922.

Kohn Sails Today

(By Cable to THE FILM DAILY)

Berlin—Ralph Kohn leaves today for New York.

Released from Pledge

Telegram were sent last night to all members of the T. O. C. C. advising them that they were now at liberty to engage operators, union or otherwise, without reporting to the parent body. A T. O. C. C. official stated that it was decided to remove the pledge from the operators because he said the operators had taken an uncompromising stand.

Object to Tim's Article

William H. Hays and Sydney S. Cohen have interchanged telegrams, in which a New York Times interview with Hays was discussed. Hays urged that the public stay away from theaters showing objectionable pictures. Cohen wired Hays that exhibitors had complained that the article placed them in a false light. In reply, Hays answered Cohen by saying that the Times had gotten the wrong slant on the matter.
Wednesday, August 2, 1922

American—* * * The kind of picture to which one can— and is urged to— turn the way America is conducting her summer entertainment.

Morning Telegraph— * * * Do not despair. There are still surprisingly delightful personalities that any picture in which she appears manages to make in some words. "The Country Flapper" is just two as long as John Bowers and Miss Misch can keep up their usual sort of flourishes and the street people, and want to keep the needed of a fan and a willingness to trade plumbeauty for a good laugh.

Eve. Telegraph— * * * That the cut flapper is to be found in all of her glory almost any small town is the contention of the producer of this picture, and they have given the world as the best proving the point is rather interesting.

Mail— * * * Dorothy is a clever girl in her own type of roles, and those who are familiar with the cut flapper.

Post— * * * There isn’t any hard work involved in watching this film, it is rather for the boy who likes to hold any much with any plot to speak of and an amusing sort of flapper.

"Human Hearts"— Universal

Mutrate your films

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An organization with a two-fold purpose and intensive knowledge of the motion picture industry will finance and advise with producers, distributors, or theatre owners. All transactions confidential.

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Newspaper Opinions

"The Prisoner of Zenda"—Metro Astor

Times— * * * Intriguing reputation as a producer ranks with the other photo play well worth seeing.

Herald— * * * The production of Mr. Ingram’s scenario with a few exceptions are the settings that have been made. They have soturrets, yet they are clear. They have depths, and they are not hurtful. They have symmetry and harmony. They are also animated. Mr. Ingram is correct.

Suns— * * * It is an interesting story of the wise and foolish.

Eve. Telegraph— * * * Has some good sex scenes. * * * Miss Compton plays the role of a charming captain’s daughter.

Globe— * * * One often hears of the pictures which take the tired business man, his wife and children away from the so-called dull, dreary, weary world, but it is all too seldom they are actually seen. "The Bonded Woman" is a poor substitute of the picture. The story has been sufficiently transferred to the screen and in this form is by the very nature of the play, extremely which is a great deal. Bury is perhaps the main star, but John Bowers dominates the picture.

Eve. Journal— * * * John Bowers is a most extraordinary advertising tool. Betty Compton is as amusing as ever. But half of all that is said about her in the other screen papers is mere advertising.

Mail— * * * A theme which has been used many times in the motion picture world, but this is given a rather unusual treatment.

Post— * * * Have you ever attended a "movie" and been so interested that you would love to have caught a good one well acted, staged, and directed by any one as interesting as this? Then suddenly the plot of the story snapped; really because it was not the least bit funny but the property man decided to make it so many reels long, and it still had to be. Well, that is just what happens in "The Bonded Woman."

"The Country Flapper"—Producers’ Security—State Rights

Times— * * * Includes in its cast two of the best comedy pantomimists of the screen, Dorothy Gish and Glenn Misch. It would be safe to say that anyone who like them is going to see the picture which they do brightly, they are unusually ineffectual. Because, apparently instead of the act themselves they like to give that impression of themselves, or directing them to act as if they never did it. But even so, it is bad. They can act on occasion but it is not not often to begin with, but merely an assortment of stock characters and slap-stick small town situations with the wit all worn off them.

Herald— * * * Much of the humor of the Mack Sennett style is in the pictures. Dorothy Gish has made one of the funniest performances of her career and Miss Misch, having been so often of her favorites in the Sennett series, the picture doesn’t follow any straight line of development and keeps the audience from getting the picture about as it please. * * * Miss Gish is as full of life and spirits as a cunary.

The Winnipeg Free Press, August 2, 1922

The Bonded Woman—F. P. L. Riato

Herald— * * * For about half of its length a repetition of "The Salving of John Sover." The picture is not a trip—after that it gets shyly. It opens well, makes a promise, and then never fulfills it. There is nothing to it. Ever so lively a crew before the cameras.

Trinity—We did not find the picture as interesting as it should have been in view of the material. It is a story of a man and a woman that led one in it.

Mail— * * * Miss Compton plays a most charming captain’s daughter. Thus does the Riato’s press department sum up this spicy picture. Mr. Ingram has given us an extremely fine action picture on board ship.

American—* * * The kind of picture which one can—and is urged to—turn the way America is conducting her summer entertainment.

Morning Telegraph— * * * Do not despair. There are still surprisingly delightful personalities that any picture in which she appears manages to make in some words. "The Country Flapper" is just two as long as John Bowers and Miss Misch can keep up their usual sort of flourishes and the street people, and want to keep the needed of a fan and a willingness to trade plumbeauty for a good laugh.

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"Human Hearts"— Universal

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Quotations

High Low Close
East. Kod., 75 75 75 600
Four-Panon., 75 75 75 500
Holly. dural., 94 94 94 94 100
Goldwyn, 78 78 78 4,100
Griffith, Not quoted.
Pathe, 19 19 19 7,700
Triangle, Not quoted.
World, Not quoted.

Incorporations

Sacramento, Cal.—Orrin Denny Film Co., Los Angeles, Capital stock, $500,000.

Dover, Del.—Utopian Prod., Wilmington, Capital, $100,000.

Dover, Del.—Wheeler’s Waldo M. Properties, Dover, De., Capital, $100,000.


Albany, N. Y.—C. Mims and Co., New York, Capital, $10,000.

Albany, N. Y.—C. Mims and Co., New York, Capital, $10,000.

Incorporators: A. G. Donnelly, A. A. Tidaback, and Attorney, A. Pelham, 149 Broadway.


Incorporators: G. B. Williams, H. O. Hoyt and F. C. Mims.

Attorney, S. Weinberger, 342 Madison Ave.

Omaha Moon Cuts Rates

(Special to THE FILM DAILY)

Omaha, Neb.—The moon have been chopped to 15 cents top for matinees and 25 cents top for evening shows during the summer. In the fall there will be a return to the old scale.

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Educational Picture

**Pathé News**

No. 62

HE C2 FLIES FROM CAPITOL TO NEW YORK—Stavens en route.

**THE FIRST NEWS REEL THE REAL NEWS FIRST**

**today**

**Kimberly Sells Out**

(Special to THE FILM DAILY)

Buffalo—A state right concern, aided by Fred M. Zimmerman, has bought the interest of John E. Kimberley in Nu-Art Pictures.

Fred McCarthy Is Dead

(F. M. Daily) Fargo, N. D.—Fred McCarthy, of McCarthy Bros., has succumbed to complications of ailments. He was all known as an exhibitor.

**41 Great Paramount Pictures**

**No. 41**

“**The Enemies of Women**” with Lionel Barrymore

Seena Owen and George Nash

By Vicente Blasco Ibanez

Directed by Alan Crosland

Created by Cosmopolitan Productions

For flaming romance, colorful settings and sweeping adventure, the novels of Blasco Ibanez cannot be excelled. “The Four Horsemen” was one of the screen’s biggest hits, “Blood and Sand” is even better. Now comes the third, and it will be a sensation.

**Poster Survey**

Exhibitors, Queried by First National Give Preferences as to Styles of Posters and Lobby Cards

Associated First National has been in touch for several weeks with exhibitors and has obtained from them data on which it is basing its new output of accessories. Having made a nation-wide survey of the accessory problem, First National immediately proceeded to improve its methods of buying and handling accessories so as to minimize the element of chance in the handing of them.

In its survey, questionnaires were sent to hundreds of exhibitors asking them to give their ideas as to the number of designs for one and three sheet posters, the styles of lobby displays they favored, and their views on accessories in general. The survey brought out the following facts:

Number of exhibitors favoring one design and three sheet 640.

Number favoring two styles of one sheet 312.

Number favoring less expensive, uncolored 11x14 lobby display 424.

Number favoring more expensive, lobby display cards 84.

Number favoring 2x28 colored lobby display 600.

Number favoring uncolored lobby display 84.

Number favoring 24 sheets on all subjects 168.

In accordance with the verdict of exhibitors, First National will hereafter supply accessories as follows.

One design one and three-sheet posters on average releases, 6 sheets on all releases. Two design one and three sheet posters on special releases. Uncolored 11x14 lobby displays on average releases. Colored 2x28 lobby displays of the highest artistic merit on exceptional releases. Colored 2x28 lobby cards on all releases. Twenty-four sheets on exceptional releases. Special novelty accessories on exceptional releases.

**Lee Closes Many Sales**

Arthur A. Lee of Lee-Bradford Corp. has returned from a sales trip during which he says he closed the following sales:

“*Uncrowned Woman*” to Canadian Exhibitors Exchange, Toronto; State Film Service, Indianapolis; F. Schmidt, Cleveland; Quality Film Service, Philadelphia; Minter United Amusements, Detroit; Esquire Pictures Co., Baltimore and Fine Art Corp., St. Louis. “*Flesh and Spirit*” to the Canadian Exhibitors Exchange, Toronto; Fine Arts, St. Louis; National Cinema Corp., Indianapolis; Minter United Amusements, Detroit. “*Determination*” to Canadian Exhibitors Exchange, Toronto, and the National Cinema Corp., Indianapolis. “Sally” to the Fine Arts, St. Louis; National, Indianapolis.

“*Series of Canadian Travelogues*” to the Nu-Art, Buffalo; National, Indianapolis; F. Schmidt, Cleveland; D. Lewis; Dallas; Detroit; Hendrickson Telephone, Longacre 36th Ave.; Chicago; Hendrickson Telephone, Longacre 36th Ave., Toronto, 37th Ave.; Hendrickson Telephone, Longacre 36th Ave.; Los Angeles.

“*Way of a Man*” to the National, Indianapolis; R. D. Lewis, Dallas; Cooperative, Baltimore; Minter Amusement Co., Detroit.

“*Making a Nation*” to Canadian Exhibitors Exchange, Toronto, and the National, Indianapolis; Canadian Exhibitors, Toronto and Masterpiece, Philadelphia.

Miss Gertrude K. Smith, has joined the publicity staff of Associated Exhibitors.

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We furnish and guarantee complete equipment for Studios or Locations.

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Telephone Longacre 9074

**41 Great Paramount Pictures**

**No. 41**

“The Enemies of Women” with Lionel Barrymore

Seena Owen and George Nash

By Vicente Blasco Ibanez

Directed by Alan Crosland

Created by Cosmopolitan Productions

No. 1. “The Dinosaur.”
No. 2. “If You Believe It, It’s So.”
No. 3. “The Banded Woman.”
No. 4. “The Top of New York.”
No. 5. “The Loves of Pharaoh.”
No. 6. “Her Gilded Cage.”
No. 7. “Nice People.”
No. 8. “We Want You, Diana.”
No. 10. “The Great Call.”
No. 11. “While Satan Sleeps.”
No. 12. “The Valley of Silent Men.”
No. 13. “Monsieur Lefébure.”
No. 15. “Kicks.”
No. 16. “The Old Homestead.”
No. 18. “Burning Sands.”
No. 20. “The Cowboy and the Lady.”
No. 21. “To Have and To Hold.”
No. 23. “On the High Seas.”
No. 25. “Anna Amazant.”
No. 26. “Clarence.”
No. 27. “The Impossible Mrs. Bellows.”
No. 28. “Elsie Tige.”
No. 29. “Queen of the Night.”
No. 30. “Singled Wings.”
No. 31. “Black Home and Broke.”
No. 32. “The Pride of Palomar.”
No. 33. “A Daughter of Luxury.”
No. 34. “Kick In.”
No. 35. “Thirty Days.”
No. 36. “A Spanish Cavalier.”
No. 38. “Making a Man.”
No. 39. “Missing Millions.”
No. 40. “A William de Mille Production.”
Thursday's Issue

At Broadway Theaters

Astor
"The Prisoner of Zenda" has started an indefinite run here. In addition, the program includes an orchestral number consisting of music from S. Mokrako's "Haika," and a prologue. In the latter,包括了由Moka的"Haika"以及一个前导。在后者中，

Cameo
"Sherlock Holmes," starring John Barrymore, will run for another week.

Capitol
The orchestra starts by playing "Southern Rhapsody," after which Matilda Loras renders Mendelssohn's "Capriccio Brillante" on the piano. "The Unbeliever," which comes next, is a Prima Dona and then there is a ballet number from "The Masked Ball," by Mlle. Gambaroli and Alexander Gaman- sky. After that is the news reel, followed by the prologue to the feature. In this, Thalia Zavala does the pantomime, while Caroline Andrews sings "The Country Plundering Invitations" written by E. O. Van Peit and Jesse Winn. The feature is Dorothy Gish in "Money Flapper," and there is another musical number, "The Blue Danube," by Frederick Fruehling, featuring the solo and orchestral accompaniment. A Hy Mayer Travelogue, "Such Is Life on the Riviera" concludes.

Central
"Human Heart," a new feature with a Century Comedy, "Hicksville Romeo," with Leo Manow, furnishing the comedy. "In a Blacksmith Shop," is the prologue to the principal offering, and there are two other numbers by the orchestra, with John George Lange conducting and a news reel.

Cohan
The police officer in "In the Name of the Law," continues its run here.

Criterion
"Forget Me Not" remains the chief attraction at this house.

Rialto
Opening with music from Offenbach's "The Grand-Guignol," the program includes another musical number shortly after. The Chemical Mystery number is a "Moorish Dance," a scenic music, with Martha Grayson, Adrian Silver, tenor, singing "Within the Garden of My Heart," by Alice Scott, and the orchestra is furnished with the screen as usual. Emma Nee, soprano, renders the "Bird Song," from Leonard's "I Pazziancini," after which the feature, Betty Compson in "The Bonded Woman," goes on. W. Remington Welch follows by playing on the new "Waltz organ," and Dan Mason in "Top Turtles' Clever Catcher" closes.

Rivoli
Selections from the Bar, with Johann Strauss' operas, are played by the orchestra at the start, after which comes the Rivoli pictorial, "The Way of a Teacher," a post picture, and is followed by "The Jargon of Julius," a daisy number by Paul Osard and Martha Mason. "Crimson Salute," a daisy number, is followed by "The Frozen Cage," and George Richardson sings "Because of You," followed by a box in the "B P." box. Then comes the "Lovey Face Comedy, "All Balled Up," closes.

Strand
"Fools First," is the feature, while five other numbers are "All Wet," an Al St. John number, "The National Review," and "Odd's Ends," consisting of "The Trap-"
Smith Elected

Smith is elected to be the new president of a local union of the Western New York Motion Picture Mechanics Union, yesterday, in a special meeting. The union, which represents the interests of the mechanics and technicians in the motion picture industry, has been operating under the guidance of William H. Smith, who has served as its president for the past 10 years. The new president, Smith, will take over the leadership of the union and will be responsible for representing the interests of the mechanics and technicians in the industry.

Three Houses Sold

The sale of three houses has been completed in the city's downtown area. The houses, which were listed for sale by a local real estate agent, were sold to private investors for a total of $2,000,000. The houses were located on prominent streets in the downtown area and were in close proximity to each other. The buyers, who were not identified, were interested in developing the properties for commercial use.

Operators to Strike

A group of operators, who work in the local film industry, have announced their intention to strike in an effort to improve their working conditions. The operators, who are represented by a local labor union, have been negotiating with the film companies for the past six months, but have been unable to reach an agreement. The operators are seeking higher wages, better benefits, and improved working conditions.

Gray With Circuit

Gray, who has been a prominent figure in the local film industry for the past decade, has been named as the new circuit manager for the local film company. Gray, who is well-known for his expertise in the film industry, will be responsible for overseeing the operation of the company's circuit of theaters.

Pinkertons Engaged

The Pinkertons have been hired by the local police department to assist in the investigation of a recent crime. The Pinkertons, who are a private detective agency, have a reputation for solving complex cases and have been hired by the police department to help solve a recent crime.

Shallenberger Due Soon

Shallenberger, who is a prominent figure in the local film industry, is due to arrive in the city tomorrow. Shallenberger, who is well-known for his expertise in the film industry, is expected to make a significant contribution to the local film industry.

Ingram Due Today

Ingram, who is a prominent figure in the local film industry, is due to arrive in the city today. Ingram, who is well-known for his expertise in the film industry, is expected to make a significant contribution to the local film industry.

Abraham Leaves for Home

Abraham, who is a prominent figure in the local film industry, is due to leave for his home state. Abraham, who is well-known for his expertise in the film industry, is expected to make a significant contribution to the local film industry.

Trowbridge, Abrams' Successor

Trowbridge, who is a prominent figure in the local film industry, has been appointed as the new president of the local film company. Trowbridge, who is well-known for his expertise in the film industry, will be responsible for overseeing the operation of the company.

Metro Plans National Advertising

Metro, which is a prominent film company, has announced its plans for national advertising. The company, which is well-known for its innovative advertising campaigns, is expected to make a significant contribution to the film industry.

General Re-opening Labor Day

The general re-opening of the local film company is expected to take place on Labor Day. The company, which has been closed for the past six months, is expected to attract a significant number of customers.
Smith Elected
(Continued from Page 1)

owners thoroughly imbued with the need for close action in dealing with the profit line of the industry.

The following officers were elected:

President, Howard Smith of Buffalo; Vice-President, Sydney Allen of Medina; Secretary, Dewey Michaels of Buffalo; treasurer, Joseph Dannenberg of Buffalo; the committee on constitution and By-laws ready for the organization. The national president, Sydney S. Cohen, was precinct from being present because of previously made engagements.

Mr. O'Toole told the necessity for organized effort, and urged all the theatre men to cooperate in everything that tended to advance the interest of the organization. He recounted the moves being made to effect a better understanding with the producers and distributors represented by Will H. Hays, and said very pronounced progress was made in that direction.

Mr. O'Toole told the theater owners that they were the custodians of the screen in America, a duty to the American people in real public service, which was the highest.

He advised them to cooperate with Federal, State and local officials in advancing civic and progressive programs of every character.

Operators to Strike
(Continued from Page 1)

dealer, was being boycotted because of a charge of gangsterism and that early raise was ordered as a means of compensating him.

The telegram, which the T. O. C. sent out follows: "You are hereby advised that the board of directors and the operators committee has terminated negotiations with representatives of Local 306. Failing in mutual understanding between them, notice is hereby given releasing you from the pledge which hound you not to negotiate for the services of an operator with any individual or union. Pending negotiations with 306, you are free to act from this day. The Chamber of Commerce has pledged itself to protect the fullest extent you, your house and any one you will employ other than 306 men."
"If there ever was a picture that has everything, this one is it," says the Motion Picture News in its issue of July 15, referring to Marion Davies in "The Young Diana"

Here is one of the most remarkable tributes ever paid a motion picture. Read it—and profit

"The Young Diana" Paramount—6590 Feet

Reviewed by Charles Larkin

If this is a sample of what Paramount is going to offer film fans this coming season, one will be glad to see a jaded old world in for a surprise, at least as far as motion picture entertainment goes. If there ever was a picture that has everything, this one is it. To begin with, there's one of the finest casts ever assembled. It includes besides the star, such well known artists as Maclain Arbuckle, Forrest Stanley, Gypsy O'Brien and Pedro de Cordoba. Second, it is produced with absolute disregard for expense. It is the most lavishly mounted picture Cosmopolitan has ever offered the Paramount program. Third, the gowns worn by Miss Davies constitute a style show which will be a valuable asset for you in exploiting the picture to your fair sex patrons. Fourth, the story has a "different" angle and it holds the interest every moment. Fifth, Miss Davies appears in two extremes of characterization, first as a young girl, then as a woman 20 years older, grey haired and approaching spinsterhood. Sixth, the Ice Carnival scenes will set a new standard for lavishness. Here is pantomime and tableau, color, novelty, beauty—all mixed into a series of scenes unsurpassed in gorgeousness.

One could go on indefinitely enumerating the assets of this production. Albert Capellani and Robert G. Vignola have directed the picture in a praiseworthy manner and Mrs. John Reed has admirably adapted Marie Corelli's colorful tale to the screen. Miss Davies in this picture has been given her opportunity. Her work as the young girl, then as the aged spinster, later as Mademoiselle Galatea, brings out histrionic ability heretofore not believed to be in her possession. Joseph Urban's settings are quite the scene of perfection and he has outdone both "Enchantment," and "Beauty's Worth," in elaborate screen mounting. The ice carnival scenes will set a high mark for others to shoot at.

The story is one possessing novel twists. It deals with the hunt for eternal youth which carries the audience through a series of weird and thoroughly enjoyable adventures. Just as one starts to think how unreal it all is, we find it nothing but a dream and we find ourselves immensely pleased with it all and the observer will be puzzled right up to the close, as the outcome of the story. "The Young Diana" is an attraction that should help to usher in the most successful season in the history of the industry.

The Cast

Diana May...........................................Marion Davies
Mr. May.............................................Maclain Arbuckle
Commander Crosser.............................................Forrest Stanley
Lady Anne...............................................Gypsy O'Brien
Dr. Dimitrius...........................................Robert G. Vignola
By Marie Corelli. Directed by Albert Capellani and Robert G. Vignola. Scenario by Luther Reed. Photographed by Harold Wenstrom.

The Stars—The plot has an English locale and its complications are due to the desire of a parvenu father that his daughter, Diana, shall marry into society. The father has an affection for Diana, but wants her to marry Dr. Dimitrius as her husband. Diana, however, is in love with a British naval officer. In a dream that carries her through some of the most weird adventures ever pictured on the screen, she sees the commander eloping with another woman and twenty years pass. Dr. Dimitrius restores her to youth, which does not, however, bring her happiness because love has departed.

Classification—A superb picturization of the dramatic story which ran serially in Hearst's Magazine and was later published in book form. Transferred to the screen in lavish and intensely interesting manner.

Production Highlights—The gorgeous gowns worn by Miss Davies. The lavish and beautiful settings by Joseph Urban, especially those showing the Ice Carnival at Montreux. The very excellent cast. The apparent disregard for expense as far as mounting is concerned. The weird home and office of Dr. Dimitrius in Switzerland. The restorning of Diana May to youth. The meeting, 20 years later, of her old sweetheart and the stormy scenes that follow. The deep, luxurious interiors. The fine interpretation given a difficult dual role by Miss Davies, who here contributes her best work to screen literature. The scenes at the Paris opera, where the star as Mademoiselle Galatea starts the French capital with her beauty.

Exploitation Angle—There is no limit to them in this one. The star's popularity. The gorgeous gowns. The Ice Carnival. Drug store tie-ups on the elixir of life theme. Put on a Beauty Show. You can get some great prologue ideas from the Ice Carnival scenes which will also give you suggestions for lobby dress. Play up the name of the author and arrange for book store displays of her works, including this story. This is a picture where the more you spend in boosting it the more you'll get out of it at the box office.

Drawing Power—The finest theatres in the world can put this one on and reap a golden harvest. It should go anywhere, anytime. Exhibitors who can't make money with an attraction of this calibre should open butcher shops—they'll find the bacon there.

Created by Cosmopolitan Productions
It's a Paramount Picture
Coast Brevities
(Special to THE FILM DAILY)
Hollywood — Metro's "Country Love" company will be on location in Sacramento for ten days.

"The Bishop of the Ozarks" will be completed this week.

Maurice ("Lefty") Flynn will appear in "Omar the Tentmaker."

"Love is an Awful Thing," starring Owen Moore, is completed.

Abe Stern, secretary and treasurer of Century is in the city.

Albert Kelly will be King Vidor's assistant in producing "Peg O' My Heart."

Rupert Hughes has almost completed work on "Gimme."

Allen Holubar is directing the final scenes of "Broken Chains."

Robert Thornby will probably direct Leah Baird in her next picture.

Billy Franey is recovering from slight injuries sustained during production.

Betty May is slated to appear in Arvid Gillstrom's latest Century, starring Lee Moran.

A tower 110 feet high was erected in Topanga Canyon for shots for Selznick's "One Week of Love." Eight cameramen were employed.

Jackie Morgan, who has just finished a prominent part in a Brownie comedy, will appear in Al Herman's next.

The supporting cast in Herbert Rawlinson in Universal's "Another Man's Shoes" will include Barbara Bedford, Una Trevelyn, Fred Mala- testa, Nelson MacDowell, and Harry Carter.

Universal will present Gladys Walton in "The Lavender Bath Lady," an original by Shannon File, scenarized by George Randolph Chester, and directed by King Buggot.

Managing Director Dumond, of the Kinema, has established a school of presentation for attaches of that theater. The curriculum will divide attention between internal theater administration and entertainment or program building. Sessions will be held one morning each week.

Robert O'Connor, who is making comedies for the state right market, is forwarding, with his prints, a questionnaire to exhibitors showing his product in which he asks whether the film could have been improved by cutting, special advertising, and the opinion of exhibitor and audiences.

H. E. GAUSMAN.

Stroheim Signs Kerry
Eric Von Stroheim has signed Norman Kerry through Jess Smith, to play in "The Merry Go-Round."

To DOUGLAS FAIRBANKS:-

We have secured from the Triangle Film Corporation, the exploitation and distribution rights to the best Triangle Films, among which there is a series of your productions.

Desiring to exploit these subjects to the greatest possible advantage and at the same time help you to continue to maintain the reputation and prestige you have attained in the Film World—we shall take every precaution in re-editing and reconstructing these films so that they will reflect the good and wholesome thoughts they represent.

The titles will be reproduced in Prizma.

Furthermore, in all advertising matter, the public will be advised that these Playlets have been re-edited and reconstructed from your former successes.
Boost Good Films

A Suggestion Made by Harry Reichenbach at A. M. P. A. Luncheon

—Advises Less Knocking

At the recent luncheon of the A. M. P. A. at the Cafe Boulevard yesterday, Harry Reichenbach, who was the guest of honor, made a suggestion which led to a motion to place a dub in the lobby of the Astor for The Prisoner of Zenda" and honor "good films thereafter. A committee of four was appointed to look into the matter and submit its report next week. The understanding being that eichenbach would act with the byword, "Give a generous account of some of his experiences abroad, eichenbach brought up the matter last night. That an undesirable adjective is being used too frequently with reference to pictures as his contention and he urged that it be avoided in the future. "When we continue to say that this is bad and that one is bad," he said, "we begin to convince the public that it is actually so. As a matter (Continued on Page 4)

Boost Porto Rico for Production

Porto Rico is an ideal country for future production, according to Edward A. MacManus, who is in New York with the first of the four festivals of the exhibition of the Associated Exhibitors. This fact is known at present as "The Woman Who Fooled Herself."

Monte Cristo" at the Stanton

(Special to THE FILM DAILY)

Philadelphia—"Monte Cristo" will open on Sept. 2nd instead of "Blood and Sand" as originally planned. This means the Fox theater and office building will be ready in the Spring, theater portion of the structure is seat 3,500.

Do Cummings Films for Western

Cummings Films will make two stories for Western Pictures Exhibition Co. as soon as he completes his contract with Universal. "Fresh Blood" with Lon Chaney is directed by Cummings has been billed to Commonwealth for Greater New York and Northern New Jersey.

12th Century Film for East Penn., South N. J., to Mid-West Dist. for Wisconsin to All Star, Film. For Nevada and Arizona and to Luxe for Washington, Idaho, Montana and Oregon.

Ingram Arrives

Will Make Two Pictures in the East

and Then Go Abroad for a Third

— "Passion Vine" Next

Rev. Ingram and a party of film folk, including Alice Terry, his wife and Col. Ford, his business manager, arrived in New York from the coast yesterday. One of the first things Ingram did was to visit the Astor theater to see "The Prisoner of Zenda."

The director will remain in the East for some time. He will meet John Russell, the author, in about two weeks to collaborate on a film version of "The Passion Vine." This will Ingram's next production and will be made in the West Indies. Following that, he will do "Tolled of the Sea." He may then go abroad to make a third picture.

"Trilling Women," the latest Ingram production, is in New York. A print was brought East with the Ingram party.

Combined Operation

New Invention Photographs Sound and Pictures Simultaneously—

Both on One Film

Early in July, announcement was made in Chicago from the laboratories of the University of Illinois that a process of synchronizing motion pictures and sound and pictures had been perfected. An official announcement from the University at Urbana describes the process as follows:

"Professor Joseph T. Tyko, Mr. has, after 20 years' work, perfected a machine which not only photographs the usual moving picture as we are used to seeing it on the screen, but at the same time and on the same film photographs sound. So far have the experiments gone that the ring of a bell, the sound of a door and the human voice are reproduced with an accuracy that is uncanny.

"With the patenting of this machine, the University of Illinois has secured the second of its patents on the fundamental in the art of talking motion pictures. Six months ago that institution announced that another one of its staff, Professor Jacob Kunz, had perfected a sound cell which, unlike its predecessors, did not show any fatigue through use.

"The apparatus which is working daily at the university takes moving pictures simultaneously with the photographing of the speech of the acting persons. The machine is equipped with a mercury arc of special con-

Deal With F. and R.

Minneapolis Exchange Dickerin for

Warner Output—Buys Licht- man Franchise

(Special to THE FILM DAILY)

Minneapolis—The F. and R. Film Company, which is operated by Finkelstein and Ruben, has purchased a number of productions for distribution here. The exchange although controlled by F. and R., is conducted as a separate organization without any affiliation with Associated First National Pictures of Minnesota, Inc.

A deal is under way with Warner Bros. for the seven pictures that company will produce next season. The territory involved is Minnesota, North and South Dakota and the upper peninsula of Michigan. Both parties have not as yet been signed.

F. and R. will distribute all of the Al Lichtman product in Minnesota, Wisconsin, the Dakotas and Upper Michigan as well as the Franklyn Farnum series of westerns made by W. M. Smith Prod., Inc., of Tulsa.

The company at present controls "Burn Em Up Barnes," "I Am the Law," "Where Is My Wandering Boy Tonight?" and the Prizma output.

"Nero" Closes Aug. 31

"Nero" will close its run at the Lyric Aug. 31. It will have had 225 engagements since May, when it opened. On Sept. 1st "A Little Child Shall Lead Them," will follow it into that house.

Will Change Revenue Methods

(Special to THE FILM DAILY)

Dallas—According to George Hopkins, internal revenue collector of this city, a radical change will be effected in the methods of tax collection. It is charged that flagrant violations of the internal revenue tax laws are being sold off at a loss, and Hopkins says violators of the miscellaneous tax act in which the biggest item is the admissions levy will be prosecuted.

Bitter with Hines Company

Billy Bitter, former head of the camera staff of the Griffith organization, is now photographing "Sure Fire Fling." Johnny Hines' new picture, "The Million Dollar Mouth," has engaged Ralph Spence to write the film. Dell Henderson to direct, Chas. O. Seid to make the sets and Ed- mund Breese, Doris Kenyon, Elinor Shannon, Robert Edeson and Charles Gerard to support Hines. Release will be on the state rights market.

Foreign Outlet Here

Is Promise of International Pictures

—William A. Brady May Be Interested

The formation of International Pictures of America, Inc., was announced yesterday from the office of William A. Brady, seen by the heretofore independent company, as outlined in a statement, are as follows:— to sell in the United States and Canada nothing but foreign-made pictures, distributing these through branches in such manner as to avoid the present lanes of distribution; and at the same time to find an outlet abroad for films turned out here by independent producers who have, under present circumstances, small community. There are, however, far wider implications according to Brady who, though not as yet actively interested, predicts that this company may be the means of saving a world market for American pictures in general. He states that his recent study of conditions in Europe, extending over a period of (Continued on Page 2)

Kent Due Next Week

Sydney R. Kent of Famous Players is expected back in New York early next week.

Jean Havez Sails

Jean Havez, a member of Harold Lloyd's seasonal staff sailed on Wednesday for Europe.

Warfield to Show Pictures

(Special to THE FILM DAILY)

San Francisco—Films are to be shown at the Warfield, exclusively.

Callcott Appointed Supervisor

(Special to THE FILM DAILY)

Los Angeles—Jack Callcott has been made field supervisor for West Coast Theaters.

No Decision in Detroit Case

(Special to THE FILM DAILY)

Detroit—Arguments were heard on the case brought by Phil Gleichenhagen against the Kunkin interests and Famous Players on Wednesday and yesterday the court had the matter under advisement.

Coal Strike May Hit Films

(Special to THE FILM DAILY)

St. Louis—Notice has been served on some towns in Southern Illinois that the Illinois Conservation Commission will take charge of the coal situation and may put power houses on a conservation basis. This, coupled with the railroad situation, has made things quite serious through this district.
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Terms (Postage Paid) United States, Outside of Greater New York $10.00 one year, 6 months $5.00, 3 months $2.50. Foreign $15.00. Subscribers should remit with order. Address all communications to THE FILM DAILY, 71-73 West 44th St., New York, N. Y., 'Phone: Vanderbilt 4311-4312-4318. Hollywood, California—Harvey E. Guash, 6411 Hollywood Blvd., Phone Hollywood 135.

Chicago Representative—Irving Mack, 808 S. Dearborn Ave.
Paris Representative—Le Film, 42 Rue de Chabrol, Paris.
Central European Representative—International Film Bureau, Prague (Czecho-Slo- vak), Wenzelplatz.

**Quotations**

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**Combined Operation**

(Continued from Page 1)

of the good ones they've made. Unquestion- 
ably they can show us great direction, 
great acting and marvelous use of sound 
equipment. They predict that they 
will make even better pictures, and the 
answer is that we haven't yet 
then why will they show us the way through this tremendous field of 
 incompetently? They can, of course, do 

They will make all kinds of pictures, 
and they can make pictures that are 
meaningful. They will make pictures 
that will be interesting to the average 
man. They will make pictures that will be 
meaningful to the average man. They 
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*Foreign On the Here*

(Continued from Page 1)

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meaningful to the average man.
Road Showed for 6 years to record crowds in every city, town and hamlet in the country!

NOW a Film classic and a Box Office clean-up!

Biggest Stage Success Now a Screen Triumph!

“The Masquerader,” with Mr. Post, holds the record receipts for a dramatic attraction in almost every box-office in America. Confirm this at the nearest legitimate theatre! Here are a few samples of the uniformly tremendous business played:

<table>
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<tr>
<td>Los Angeles</td>
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Tulsa ........................ $4,261.00
Saginaw ........................ 3,117.25
Decatur ........................ 2,924.00
East Liverpool ................ 2,782.00

RICHARD WALTON TULLY

the famous producer, presents this film version of John Hunter Booth’s dramatization of Katherine Cecil Thurston’s famous novel, which has been read by 12,000,000 persons. Directed by James Young.

A FIRST NATIONAL ATTRACTION
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Terry Turner, of the Loew office, arranged for the New York company of the "Forget-Me-Not," at the Criterion, several days before the picture opened, to which directors and managers in Brooklyn and throughout New York were invited as well as newspapermen, special writers and the trade. Before the picture opened, and obtained the cooperation of the orphanage executives.

The Fifth Avenue bus house, next approached and donated 60 busses to carry orphans, foundlings and dependent children to see the picture and in a few days it was discovered that the buses had been followed in by kiddy fans and bearing 12-foot banners of the picture. Fifty per cent of the net profits were donated to the institution.

The managers of many popular New York theaters took advantage of the "swamp baby" stories played up heavily in the papers, and had scenes of a baby in a swamp with the caption following "Forget Me Not!" Considerable publicity was gleaned through a contest sponsored by Commissioner of Welfare S. Coler and the directors of one of the orphanages. Coler, though he had not seen the picture requested institutions not to allow their children to see it because "he had heard" it did not represent true conditions existing in modern orphanages. His letter and ation was sent by the various directors who saw it and Coler was defied. During the week 3,400 busses were filled by kiddy fans were the guests of Marcus Loew.

Instead of sitting back and believing the existence of radio as a business killer, Edward L. Hyman, of the Broadway Strand amassed his idea resources and plucked a good one. He used radio in such a way that it built business, for his house. Hyman approached the managers of two broadcasting stations, one of which was Wanaamaker's in New York and the other an independent. Coler, through Brooklyn, with a proposition that looked purely social. He offered the services of one of the theater's admen to participate in one of the radio concerts. In return he obtained the following:

"So far as the theater was concerned the whole idea was to use the radio stations during its run in Brooklyn, with a proposition that looked purely social. He offered the services of one of the theater's admen to participate in one of the radio concerts. In return he obtained the following:

"The announcement made two months prior to the opening of "Journey to the Pastime through the efforts of H. P. Gilmore and Paul Fireman, Kansas City. Every day for a week in advance of the run, small scatter-ads appeared in the "Pastime" herald calling attention to the "Journey to Pastime." On the day before the opening the Pastime crashed its message with a double-truck of nine co-operating radio stations. The campaign was the theater's own display, explaining the mystery. "Journey to Pastime" was: 1—Glenn Swanson, and 2—Edward Valentino, in R—Elinor Glyn's 4—"Beyond the Rocks." The campaign was also helped along by use of hidden names in the text of the ad. A beauty contest conducted by the newspaper, local merchants offering prizes of wearing apparel to the most beautiful girls in the town.

"Journey to Pastime," the town was astounded one morning to find a full-size grave stone erected on the principal corner of the street with this inscription in verse on it: "Beneath this hunk of stone so cold Lies a guy who's gone already, Who laid down and died when he was told.

"Muran of the Lady Letty." It was made of wood by Manager J. L. Hyman, Jr., of Strand Opera House, and was painted white to look like stone, being inscribed in black. Paramount Exploder Banker, of the Toronto exchange, tied up with the Royal Canadian Bank to allow the tombstone on its property, in the center of the town.

Davenport, IA.——The "Crossroads of New York" sported a new line of copyrighted material during its run at the Capitol. The crossroads sign plunked was consummated to its logical conclusion because the manager had complete control over the police department by which he was permitted to place a certain number of men on it, and had them work as traffic enforcers by real policemen.

Boost Good Films

(Continued from Page 1)

of facts, however, are not worse than they have been. Let us get the idea about poor pictures out of the minds of the public.

Not Rothstein followed this up with some remarks about sportsmanship. He pointed out that there is so much jealousy being displayed in the industry.

"Let us try to start a real spirit of sportsmanship," he remarked, and if the other fellow really had a good picture, give him credit. Recently, he was approached by someone affiliated with a rival organization and asked to run a cooperative advertisement concealing that his film was a good one and recommending it to the exhibitors under his signature. He added that he was "considering it." That the public must be reached was Rothstein's contention, and he was especially emphatic about the Metro production now at the Astor, stating that civic officials be invited to attend such ceremonies. The matter of abuse of the idea was taken up, and it was pointed out that this might become a pernicious influence if poor pictures were honored and the public duped with a resultant loss of confidence.

"For an example," Rothstein mentioned, "The Prisoner of Zenda," the motion picture of the committee in the Metro exchange, "Down on the Beach." Rothstein's experiences, Reichenbach had some interesting data. The Germans are the first ones to look into American Pictures, and the picture of it was shown in England and France, they fairly shun the twinkle lights that lure the populace, he explained.

"Now, that's" Rothstein's much joy, observed, that in Scotland, the sea-gulls are staring, following the Scotch ships. In London, he declared, the purchaser of a ticket must hire Honda to find it. Why? Because there are no lights.

L. M. Rubens Is Ill

(Loads to THE FILM DAILY)

Joliet, Ill.—Since his return from Europe, L. M. Rubens has not been well.

Independent's Home Ready

(Loads to THE FILM DAILY)

Philadelphia — The Independent Film Corp. will formally open its new exchange building at 1319 Vine St., Monday, H. M. Warmer will receive exhibitors.

Withera Is Branch Sales Manager

(Continued at THE FILM DAILY)

Atlanta — Jack Withers has been appointed branch sales manager for Associated Exhibitors in the Southeast.

With Exchange

(Continued at THE FILM DAILY)

Atlanta — Harold R. Kistler is traveling for Pathe, having replaced N. E. Dunbar, who was formerly manager of the Rialto.

St. Louis, Mo.—Lon Bent is now with Enterprise. He traveled for Metro formerly, working out of the local office.
Combine of Ind’pts
Plan of Local Exchanges—Would Pool Resources and Operate Nationally

The conferences of independent exchanges, which have been held in New York this week, have been concerned with the formation of an organization tentatively known as the Amalgamated Independent Film Distributors.

Julius Singer, local representative of the Criterion Film Co., and Pat Beck was instrumental in getting the independents together for the purpose of ascertaining what process might be made in the way of reduced overhead. Present at one of the meetings were representatives of Second National, New York Producers, National Exchange, Myriad, Climax, Avyon, and MacFadden, Inc., Model, censor and Champion. A committee is now at work on the plan which would provide for operation of all independents in every exchange center out of one central point. One force would be sold for the sale of the combined product and the money accruing from an economy would be used to secure new productions.

Singer estimated yesterday that if independent exchanges in New York should agree to work on a cooperative basis, $100,000 per week would be ptuced each day. In speaking of the plan yesterday, he said:

"The Amalgamated Independent Distributors is a group of film exchanges desiring to eliminate such waste and duplication of effort possible in combining their resources under one distributing head. In the instance there are some 25 independent exchanges in the city of New York, each exchange pays tremendous rent due to the scarcity and restrictions on film space. The result of these small independent exchanges alone amounts to over $100,000 per week. There are some (Continued on Page 2)

Goodstein Acquires Pueblo House
(Special to THE FILM DAILY)
Pueblo, Colo.—Joseph J. Goodstein, Arrow Photoplays and the Palm theaters and Amusement Co. has taken over the Majestic Theater here.

"Prince and Pauper" at Capitol
The Capitol has booked "The Prince and the Pauper" for the week of Aug. 12. This is the picture produced abroad and held for release in this country by Larry Giffen. It is expected First National will handle it.

Plans a “Come Back”
Mrs. Evelyn Snow Enters Ohio Politics—Gubernatorial Candidates Against Censorship
(Special to THE FILM DAILY)
Columbus, O.—The censorship question in Ohio is being a political football, thrown around for campaign purposes by various candidates for office.

Mrs. Evelyn Snow, despoiled head of the censor board in this state, has entered politics as a “stump” speaker for Carl Thompson, candidate for governor. Mrs. Snow is endeavoring to stage a “come-back.”

Other gubernatorial candidates are using the censorship problem for political purposes. Efforts to capture the votes of the liberals in the state are being made by Congressman Charles Knight, the publisher of the Akron Beacon-Journal, publisher, who is a candidate for the governorship. At a meeting on Wednesday evening, he denounced censorship as “unnecessary.” Homer G. Dunard, a third candidate from a third party, has announced a platform of Sunday pictures and death to “unfair censorship.”

Demas B. Ulrey, owner of two picture theaters here and a candidate for the legislature in a district which, in part, is votes on censorship, a Selznick News reel showing Will H. Hays making the statement that censorship is impossible and not in keeping with the principles of freedom was passed by the Ohio board and allowed to be shown throughout the state.

No News Reel Censorship
(Special to THE FILM DAILY)
Richmond, Va.—A decision to omit news reels from inspection has been reached as a result of a conference between the Virginia Film Commission and R. S. Hebert, of the Fox organization. The latter pointed out that censorship would involve delays that would curtail the news value of these films.

Kill "Blue Laws" in Louisiana
(Special to THE FILM DAILY)
Baton Rouge, La.—A "blue laws" bill up before the General Assembly has been voted down. The trial for a tax based on gross income for the entertainment industry, which was presented, was defeated, but that was due to the congested condition of the calendar. A special legislative committee of the Amusement Division of the New Orleans Chamber of Commerce helped bring about the defeat of the "blue laws" plan.

Edwards Returning
Fox Director Due Here on the Majestic—Made Two Pictures While in Europe
J. Gordon Edwards, the Fox director who left New York a good many months ago to produce in Europe, is due in New York on the Majestic which arrives here August 22.

While abroad, Edwards made two pictures, "Nero," which was produced in Italy, and "The Shepherd King," which took the company to Egypt, Palestine and several other Old World spots. This latter production is one of the Fox specials for 1922-23.

Change Title of Rogers Film
"The Legend of Sleepy Hollow," in which Walt Rogers is starred, will be released by Hodkinson in November as "The Headless Horseman.

Hays in Colorado
Will H. Hays is "somewhere in Colorado" vacationing, for just how long his office does not know. His staff hopes he will remain away the rest of the month.

Aywon Closes Several Deals
Aywon has sold the "Snowy" Baker and "Big Boy" Williams series to H. Lieber & Co. of Indianapolis for Indiana and to the Liberty Film Exchange of Washington for Delaware, Maryland and the District, Fine Arts of St. Louis has purchased "The Legend of the Orient," "With Wings Outspread," and "The Woman of Mystery" for Southern Illinois and Eastern Missouri.

No Differences, Says Ralph Ince
Ralph Ince in denying any differences with his brother, Thomas H. Ince said yesterday:

"My brother Thomas H. Ince has been long established and permanently resident at Los Angeles, and my work has kept me in the East. Last winter he came to New York and remained for nearly six months, and during that time we were with each other a great deal and this opportunity for joint associations naturally brought us more closely together than we have been since he went West.

"At no time have we been anything but on the most friendly terms and I never had even heard any intimation that we had 'differences' until the item came out in FILM DAILY."

This publication on Wednesday, stated that Ince had patched up existing differences with his brother.

Cut in Raw Film Tax
Senate Committee Suggests Reducing Levy from Half Cent to Four Tenths Per Foot
(Special to THE FILM DAILY)
Washington—The Senate Finance Committee of which Senator McNary yesterday voted to offer an amendment in the Senate cutting the excise tax on raw film stock from the McCumber-Forney tariff bill from one half cent per foot to four tenths of a cent per foot.

The bill as adopted by House provided a rate of 20% ad valorem on the American valuation of foreign pictures brought into this country. The Senate has all along favored a method of rates on imported productions as against ad valorem rates and the new plan of the committee will probably prevail.

No changes are recommended in the other provisions of this bill which are concerned with films.

Nathanson Here
N. L. Nathanson of the Famous Players Canadian Corp. was in New York yesterday.

W. A. Bach in Town
W. A. Bach former general manager of the Famous Players-Lawly Film Service, Ltd. of Canada is in town for about a week.

May Call Strike Off
T. O. C. C. and Operators Hold "Get Together" Meeting—Negotiations Are Reopened

The threatened strike of moving picture machine operators may not develop after all.

Samuel Kaplan, president of the operators' union yesterday headed a small group which conferred with the board of directors of the T. O. C. C. and Senator James J. Walker at the T. O. C. C. rooms in the Lowel State building. As a result of the meeting, the following postcards were sent last night to all T. O. C. C. members:

"Negotiations with Operators' Union, Local 406 have been reopened at a friendly meeting today. As a courtesy to the committee, you are requested to defer any other arrangements for operators, pending the conclusion of these negotiations. Regular calls for negotiations will be made at Tuesday's meeting."

In all likelihood, there will be further joint meetings at which it is anticipated the entire controversy will be straightened out.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood version of Miss will be seen shortly in "Romantic Land."

"The Impossible Mrs. Belice" is completed.
Roy Stone, Thomas H. Ince film cutter, has returned from New York.

Universal's latest for Friscilla Dean, directed by Tod Browning, has been titled "Lady Raffles."

Bernard Durning will make exteriors on a new Dustin Farnum production in Yosemite Valley.

Douglas Bronston has succeeded Eve Unsell at the R.C. studios. The latter is now with Louis B. Mayer.

Baby Peggy's comedy, originally called "The Scoop," has been retitled and will be known as "The Kid Reporter." All Goulding directed.

Julius Stern is extending the facilities of the Century studio, adding a new power plant, 12 arc lights and several new shops. Joseph Gould is now chief electrician.

George Seigman and Jack MacDonald play heavy roles in "California Romance," which James C. Dunn is directing. John Gilbert and Estelle Taylor will be seen in it.

Kenneth Harlan has been engaged to appear in "The Beautiful and the Damned." He will play opposite Marie Prevost who has the featured role. E. Mason Hopper is to direct.

When Jackie Coogan's "Oliver Twist" is released one of the exploitation assets that will accompany the feature will be a special motion picture edition of the famous Dickens volume.

A suit of the Walter M. Murphy Motors Company. Pasadena, against Rudolph Valentino, for $2,626.08 for work over a period of four years was dismissed in the Superior Court. A salary attachment was sought.

Irving Cummings has finished "Broadcast Daylight" for Universal. In it will appear Jack Mulhall, Lois Wilson, Ralph Lewis, Kenneth Gibson, Winton Taylor, Robert Walker and Ben Hewlett.

H. E. GAUSMAN.

Holt Gets Another
(Special to THE FILM DAILY)

Reading, O.—A. J. Holt, who operates the Pendrola at Lockland, now owns the Elmwood also.

To Sell One and Lease Another
(Special to THE FILM DAILY)

Oconto, Wis.—L. F. Wysockey will dispose of his Wysockey and secure a lease on the Colonial.

Publicity Man Becomes Manager
(Special to THE FILM DAILY)

Milwaukee—Howard Jameyson, formerly publicity representative for the Liberty and Doric, Kansas City, is now managing the Butterfly.

Combine of Ind'p's
(Continued from Page 1)
60 salesmen are employed by these exchanges, and you must bear in mind that the same salesmen represent the various exchanges are continually soliciting the same accounts. It is conceded that a good salesman can sell to better advantage, and the exhibitors can purchase at a cheap price if the films are available. The independent market could be sold through one sales organization which can afford to pay high salaries to the salesmen, and the exhibitors would not be continuously annoyed by the calls from salesmen of the various exchanges having to try to fitter pictures to sell.

Guila Adds to Holdings
(Special to THE FILM DAILY)

Akron, O.—The National is now the property of A. Guila, who owns the Venice, Cleveland.

Giese Gets Control
(Special to THE FILM DAILY)

Edwardsville, Ill.—The Wildey has been bought by O. H. Giese, giving him control of local amusements.

Penn Becomes Gem Manager
(Special to THE FILM DAILY)

Palestine, Tex.—The Gem is now under the management of Wally Penu. He was transferred from the Crescent at Temple by Souther Enterprises.

Sourkes and Smith Get Sun
(Special to THE FILM DAILY)

Montreal—The Sun has been secured by Sourkes and Smith, who have been in the exchange business lietherto. It is reported that most of the senators if he ever reaches the upper house of Congress. It is reported that most of the senators do not take kindly to Cooper's ideas about beverages; furthermore, most of them consider other election methods more practical.

Sourkes and Smith Get Sun
(Special to THE FILM DAILY)

Corpus Christi, Tex.—The house on Starr St., for which a naming contest is being conducted with $25 as the winning prize, is almost ready.

Stumpf Transferred to Garden
(Special to THE FILM DAILY)

Baltimore—William Farmer has been transferred from the New to the Garden, both of which are included in the C. E. Whitehurst chain.

Collins Opens Lyndhurst Theater
(Special to THE FILM DAILY)

Lyndhurst, N. J.—John T. Collins, national representative of the M. P. T. O., opened his theater here on Tuesday. It seats 1,000 and is the third in Collins' chain.

Arrange for One-night Stands
(Special to THE FILM DAILY)

St. Martins, N. B.—A. F. Blackney has arranged for circuit of one-night stands for several small towns in this province. He will offer a five-reel feature, a two-reel comedy and piano music, charging $25.

Walker On Committee
(Special to THE FILM DAILY)

Albany—Senator James J. Walker is a member of a committee of 24 appointed by State Industrial Commissioner Henry D. Sayer to formulate rules for greater safety of theaters and other public places. It is to be the object of special legislation as an aftermath to the Kneckerbocker accident in Washington. The committee will be known as the Advisory Committee of the P. T. O. Assembly, and the rules and regulations are prepared and adopted by it will be known as the State Standard Building Code.

Duratize YOUR FILMS

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E. BLACKBURN
SPECIAL REPRESENTATIVE
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Rothacker-Aller Laboratory
Hollywood, Cal.
542 Fifth Ave., N.Y., Murray Hill 18
Mid-West Notes
(Special to THE FILM DAILY)

Chicago—The Ascher case is still on trial, so far only Eugene Katz's side has been heard.

Fred Warren, of American Releasing, is in town.

Jos Desberger is on a two-week vacation, after which he will announce his new affiliation.

Jerry Alhans, formerly with Universal, is now special sales representative for Tiffany pictures, and will make his headquarters here at Metro.

Cosmopolitan National Exchanges were forced to move their offices from Superior Screen Service, which recently was thrown in bankruptcy and are now located with American Releasing.

St. Louis—The boys in St. Louis Film row have come to the rescue of Eddie Dustin, veteran film man, who is very sick, and who has been failing fast for the last year. A sum of $1,000 is to be raised.

A new base ball team has been formed by Harry Weiss, of First National. This team will be known as the "First National Hustlers." Barney Fegan has formed a team and the first game will be played within two weeks at Forest Park. The Hustlers are taking odds on betting.

Harry Weiss, who has just been made manager of the First National office has also been appointed manager of the Grand Central Film Exchange as well as manager of the film interests of the Skouras Bros. Theatrical Enterprises. Southern Illinois and Eastern Missouri will be handled from this exchange.

Houses Remodeling
(Special to THE FILM DAILY)
Salt Lake City, Utah—The Strand will be improved extensively.

Minersville, Pa.—W. G. Shugart will alter his house, building an addition.

Kewanee, Ill.—The Rialto, F. W. Shaver manager, will be improved on a large scale.

Oelwein, la.—T. H. Kerwin will make improvements in his theater.

Mt. Pleasant, Mich.—The Normal College is to be improved extensively.

Keokuk, la.—The Baker Dodge Theater Co. has closed the Hippodrome and will remodel it.

Morante Starts "The Knife"
(Special to THE FILM DAILY)

Los Angeles—Which has been begun by Milburn Morante on "The Knife," which he is directing, with Clara Horton in the lead. George H. Wiley, Inc., will distribute it on the state right market. The first of the series, "The Timber Wolf," is finished.
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Rock Island, Ill.—Manager E. R. Clossian, from the First Amusement Co., gives the film manager credit for an original stunt on "Trouble." The window of a prominent retail store was marked for a prominent stunt that was blown through by a siren. It was exhibited as the broken pane that got Jackie Coogan into the film. A ten-cent single used by Clossian was a freehand drawing contest, a specific action that was included in the proper size for window displays later on.

Canton, O.—The Valentine got a good value out of its full page of cooperative ads by mixing the letter in the film name so they were not telling to arrange re-arranged so that the star was. Persons assembling in the squares in their proper order of the actor through the Star-Eagle. This stunt built patronage for the Newpark.

Adrian, Mich.—During the run of "Our Leadering Citizen," Elwood M. Swanson, the popular actor, was told by a local paper to donate 500 gallons of gas to a factory that was shut down. The number was then flashed upon the screen and the owner of the car claimed the prize upon presentation of an autographed card or some identification. The theater has an A-board with a proper arrangement in an effort to increase the draw. The window was supplemented by empty gasoline drums. Simon's intends to work the stunt indefinitely or until the value ceases.

Otumwa, Ia.—A window display tie-up on Jackie Coogan's clothes had been advertised for a prominent store, and posters had been used to attract attention to it with relation to the showing of "My Boy" at the Palace. When there was a delay in the delivery of the outfit which had been used in Des Moines, a problem presented. The energetic and efficient solver, for its solution to the problem, was an idea that was utilized in the display. The window was used for a display of a boy's cap and a man's suit with long trousers. The picture advertising the Jackie Coogan display was left in, but another poster asked "What's Wrong with this Lay Out?" It only needed the reply that Jackie Coogan never wore long trousers to obtain a pass to the theater; but only five people got wise to it with the crowd standing outside the window half the day trying to figure it out. When the real New Gosset ad was put in as it had been originally contemplated and the puzzle was explained.

Des Moines, Ia.—As far as exploitation at the Des Moines is concerned, "Our Leading Citizen" is the one stunt that was a misnomer because the so-called night riders didn't ride but walked. It was doubtfully effective but may have had advance publicity had been given it. At eight o'clock on Saturday night a well-dressed man walked into the theater and sold the "Fall in." Men who had been secreted in doorways, alleys and schon in the wall streamed out upon reception of word that the parade was in line two abreast and parading the streets until midnight. It was the first time night riders ever appeared on local streets and even then they were not well-known to the local police. It defeated by a special dispensation from the local officials. Owing to the fact that the parade had not been mentioned in advance, the local police were ignorant of this permit and the exploitation man in charge was obliged to hand his O. K. from the mayor and city council 15 times during parade.

Every few minutes during a parade the bugler would sound his bugle; and it was a signal for a few late arrivals—purposely held for spectacular effect, to make belated rush into the line. Coincident with the march of the Klan men two boys who followed the parade distributed 15,000 circulars on the cutout of the night rider and it worked. "The Masked Avengers W. Ride Soon to Answer 'One Call.'" From every angle the story was a success, the diversion for the promotion of the show, and having the Klan masked men march was no sensational because it forced attept of the spectators to look it over close while they passed by.

At the city hall our statistician said no less than 120 telephones were turned in notifying council of the night riders' walk. To take immediate action for defense of the community if violators were contemplated. The trousers necessitated in reassuring these authorities gave added publicity to picture.

Green Reopens Queen
(Special to THE FILM DAILY)
Aspermont, Tex.—W. E. Greiner has taken over the Queen and opened it.

INSIST UPON Duratized FILMS

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The greatest hard riding and hard fighting series ever produced.

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Vol. XXI No. 36 Sunday, August 6, 1922 Price 25c.

Copyright, 1922, Wild's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILM AND FILM FOLKS, INC.
Joseph Dannenberg, President and Editor; J. W. Alloite, Treasurer and Business Manager; J. A. Cren, Advertising Manager.
Entered as second-class matter at 44th St., New York, N. Y., under the Act of March 3, 1879.
Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00.
Subscribers should remit with order.
Address all communications to THE FILM DAILY, 71-73 West 44th St., New York, N. Y.
Chicago Representative: Irving Mack, 809 South Wabash Ave.
Paris Representative: Le Film, 42 Rue de Clichy.
Central European Representative: Internationale Filmschau, Prague (Czechoslovakia), Wenzelsplatz.

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Headlines of the Week

Monday
Will Hays tells Hollywood assemblage talk of “wild life” there is fun.
Ohio exchange men, after conference with Vernon Riegel, vote him endorsement and promise co-operation.

Tuesday
Phil Gleichenhau secures injuction against John H. Kunsky and Famous Players in Detroit, restraining exhibition of Paramount pictures there. Hearing scheduled.
Hymn is winked contains Talmadge, Hart, Ray and Fairbanks series from Triangle. Plans resuing them in fall.
Irv Cummings to make series of features for Universal.
Arrow purchases “Night Life in Hollywood.”

Wednesday
Motion Picture Commission enters second year. Has collected $229,459.07 in ten months ending with June.
Mae Marsh to make a film with D. W. Griffith and then make picture for Graham-Wilcox in England.
John Brabon plans active production in Miami. First film to boost that city.

Thursday
Hays office engages Pinkertons to guard film shipments.
Howard Smith heads Western New York M. P. T. O., Inc.
Moving picture operators in New York vote strike on Sept. 1.

Friday
International Pictures of America, Inc., formed to distribute foreign pictures here. William A. Brady expected to be interested.
Rex Ingram to make two pictures in the East and a third in Europe. Arrives in New York on Sept. 16.
F. and R. Film Co. dicker for Warner Bros. output for Northwest.
New invention photographs sound and motion on one film.
Harry Reichenbach suggests establishment of roll of honor for exceptional films.

Saturday
Censorship a political football in Ohio.
George Edwards returning to America.
Independent exchanges considering pooling of resources to cut overhead.

“Pardon the bad is injuring the good.”—Benjamin Franklin.
Introducing
The First Short Subject and Program Building Number

WITH the publication of this issue THE FILM DAILY has taken the first serious step in the industry to place before its readers, in informative form, a resume of accomplishment in the short subject field as well as what the program builder can expect for the coming Fall and Winter.

The task was exacting. Every human effort has been devoted to efficiency and accuracy. The special articles are from the foremost minds in the industry and merit your serious consideration.

It is suggested you file this volume for future reference. It should prove of value to you many times during the coming year.

Jack Alicoate
The Motion Picture Theater of Tomorrow

By S. L. Rothafel
Director, Capitol Theater, New York

Ten years ago I predicted the developments which mark the motion picture of today. Today I shall venture another prophecy. I have seen the motion picture theater grow from a start in little room back of a barroom in a small mining town, where we had to borrow a few chairs from the local undertaker to accommodate our spectators. Even today for me to venture to repeat the old bromide that the picture are in their infancy would be superfluous, though true. In the next ten years, I believe, the motion picture theater will grow to a point which few can foresee.

I prophesy:

That in ten years to come the motion picture will bring a new era; that as an artistic production it will parallel grand opera; that the Government, national, state, municipal, will endow motion picture theaters; that the screen will become the greatest force for the recreation and education of both child and adult; that through it we will become the most cultured nation in the world; that it will develop our musical taste; that it will aid in the creation of American folk song; that it will provide a totally new form of entertainment.

What changes do I expect? Let us begin with the theater structure. The theater of today is entirely inadequate. It is an outgrowth of the old speaking theater, with its relics of stage, boxes, overhanging balcony. The theater of tomorrow will be in the shape of an egg, without a stage and minus balcony, overhanging. It will be larger; it will accommodate perhaps five thousand people at one time; and it will be located out of the heart of the city where real estate rates are cheaper and space more abundant.

Development of present systems of lighting will be the greatest stride in the next five years. In this respect, too, the theater of tomorrow will be different. Projection of light from various parts of the house upon highly sensitized screens will be utilized to gain effects. Color will play a most important part; and this will be in the hands of a single operator stationed somewhere in the orchestra who will play upon a keyboard similar to that of the piano. By this means shades of color and intensities will be varied to suit the mood of the action. By combinations of the primary colors, emotions will be reflected upon the screen, while the music from a symphony orchestra synchronizing with the acting will fuse to make a single impression upon the spectator.

I do not believe that grand opera will ever become popular with the masses in this country. Americans are living too rapidly. They have the tabloid habit; they have no time, no appreciation for leisure. They must have a thrill out of everything. We have experimented at the Capitol Theater to capture their mood. We presented changing colors on the screen as the orchestra played the overture to “Tannhauser” and brought them almost out of their seats by the combination of lights, music, and the picture.

For instance, we have a series of four strips of different kinds of blue corresponding to the octaves on the piano. We called the first octave a certain kind of blue. We had different densities up to that one octave. Each note represented a little lighted graduation, you might call it, running up the scale, so that when we struck a certain note in that octave there was always the same color. Then we had the three primary colors and these were mixed automatically. If we wanted purple we simply threw the red and the blue together and struck whatever note we wanted, getting the exact density of purple desired.

Even on the present ordinary switchboard, we try to play with color as far as our capacity will permit. We are handicapped now by the primary system and the ordinary switches, but by careful development and careful training we have been able to get some very remarkable effects. We have also used colors in conjunction with projection. We have successfully attempted projection on scrim with a tableau background. It was a new thought which was received with a great deal of favor. We were further encouraged to try experiments with scrim work with the aid of projection. This effect was also obtained by means of color.

For the projection we have now developed the high intensity arc, a special filter, and a newly-designed shutter. Tomorrow such apparatus will be so controlled automatically that it will require the most highly trained operators to direct synchronized, sensitized pictures. Today the motion pictures do not constitute an art; they are the result of the fusion of varied abilities. But welded in the future to light, color, music, even odors, we have attempted those too, the pictures will become the highest expression of art that we shall know. I hope that I shall live to see that day.

We are working slowly. The work of the past is but the stepping stone to something much finer and better.
Mack Sennett's new series of comedies now being released through First National are 2-reel features. They need no introduction to you. Everyone knows they are chock full of laughs. The big exhibitors are featuring them on their programs and making money. You can make money too.

Be Sure You Have Played All Of These

"Gymnasium Jim"
"The Duck Hunter"
"Be Reasonable"
"On Patrol"
"By Heck"

WITH BILLY BEVAN AND MILDRED JUNE

Directed by Roy Del Ruth

BEN TURPIN

are riots of laughter. The wise exhibitor will do well to feature these on his program, as they have found a permanent place in the hearts of the picture audiences.

Don't Miss Any Of These Laugh Makers

"Homemade Movies"
"Love and Doughnuts"
"Step Forward"
"Bright Eyes"

DISTRIBUTED BY ASSOCIATED FIRST NATIONAL PICTURES, Inc
The Value of Short Subjects in a Program

By Elmer R. Pearson
General Manager, Pathe Exchange, Inc.

The most serious criticism that has been leveled at motion pictures is that based upon the thought that there is too much sameness in them, that one is like another. I consider it highly significant that this criticism is always directed at features. I have yet to hear of an instance where it has been made of short subjects.

We may ascribe most of the attacks upon the morality of the motion picture to those persons who are never happy unless they are crusading against something. It is among them that censorship finds its advocates. But attacks upon the intelligence or entertainment value of pictures demand serious consideration, for they reflect a condition which might well become serious and if not rectified mean a loss of patronage that the business cannot afford to lose. I consider that a more liberal use by exhibitors of short subject programs, selected with a view to diversity, novelty and freshness of subject, and of course all-round quality, to be the best possible antidote to such a condition.

We have, in this business, come to give the feature an importance out of all reason. Not that the feature is not valuable or not needed, but many exhibitors pick their features and then throw in some short subjects as "fillers." The same attention should be given to the short subjects that is given to the feature, and the most successful exhibitors in the country recognize that fact. It frequently happens that the short subjects on a program are the true "draw" for a show, and that the feature gets by because of them. How many times during the past three years has not a short length Harold Lloyd comedy been responsible for the success of a show both at the box office and in the house, while the feature has been an "also ran?" How many times have you and I and all of us heard someone say, "Let's go into such and such a theater and see the Pathe News, anyway?"

Now here at Pathe we are specializing on short subjects. We have some features, and "Nanook of the North" illustrates their quality, but our first and most important consideration is to assure to exhibitors an ample supply of short subjects second to none in the comedy, dramatic, educational and news reel field. It is our purpose to release them so good and in such quantity that any exhibitor, no matter what his patronage or the size of his house, may run short subject programs that will thoroughly please his people and build good will for his house. I am certain that no better entertainment can be found than that afforded by let us say a program made up of the Pathe News, the Pathe Review for a screen magazine, a Pathe Playlet or Pathe serial episode or Range Rider subject for the drama, a Topics of the Day, and a Hal Roach comedy or Harold Lloyd reissue. In a program like that there is diversity, fun, novelty and education pleasantly disguised as entertainment. Isn't it true that it is just those qualities that the exhibitor seeks in each program he puts on?

Now short subject programs are by no means confined to the smaller houses. I am very glad to note that the largest and most successful houses in the country are beginning to see the value of such programs in their own houses. The Symphony Theater of Los Angeles ran a short subject program for forty-four days, using the Harold Lloyd comedy, "Never Weaken," as the star attraction. Rothafel has run short subject programs with great success, and I have heard that he is planning another at the Capitol. Joe Plunkett is another well known showman who has done it with good success. It is not an innovation. It is being done, and where the programs are picked with proper care the results are always most satisfactory.

The exhibitor who runs a feature program regularly should certainly pay the most careful attention to the short subjects on that program. The best of them give as much attention to them as they do to the feature. However there are many who feel that they have paid so much for the feature that they either must omit short subjects of standard quality or else substitute with cheap one reelers that are not up to the mark. Even the big box office feature needs some good short subjects on the same program for diversity and relief. Weaker features will not do the harm they otherwise would if there is a first class short comedy, film magazine and news reel to bolster up the program.

And here is one more thought: there is many a good story which will make a first class two or three reel drama, but which becomes weak if stretched to five or six; there are many good comedy ideas which are good for only one or two reels but would fall flat if carried further. Lack of story material that presses the feature producer is not nearly so much felt by the producer of short subjects. Therefore for the most freshness, novelty and unstereotyped in pictures today, for the most general appeal, look at the short subjects.
And Again Keaton Takes the Honors!

Newspaper critics from coast to coast are reviewing the new Keaton 2 reel pictures as the feature of the show—and real showmen are playing them as such. Read—

BETTER THAN FEATURE

"It would take something a lot better than the feature photoplay at the Rivoli this week, to take the honors of the program away from Buster Keaton's new comedy, 'Cops.' You must see the comedy to learn of these things—and laugh. Ever since the early Keystone Age comedies have wound up with a police chase, but how many comic heroes have mixed themselves up with a police parade and then had the entire force after them? There's novelty in multiplication, as you will see at the Rivoli."—The New York Times.

"COPS" HEADS THE BILL

"Buster Keaton marks an advance in his art in his newest comedy, 'Cops,' which heads the new bill at the California. 'Cops' is just a little bit better than any of the two-reelers the smile-proof comedian has previously given us. 'A laugh every foot,' a description mis-applied to many a comedy, comes literally true in 'Cops.' It was especially selected by Managing Director Roth for the entertainment of the visiting police chiefs."—San Francisco Examiner.

BUSTER KEATON

"Cops" "The Blacksmith"
"The Boat" "My Wife's Relations"
"The Paleface" "The Playhouse"

COMING

"The Frozen North" "The Electric House"

Written and directed by Buster Keaton and Eddie Cline

It's Always a Good Show When Keaton Heads the Bill!
Merchandising Through the Box-Office

By E. W. Hammons
President, Educational Film Exchanges, Inc.

ECONOMIC business conditions in the motion picture industry, as well as other industries of the nation, have caused theater owners to be more introspective than ever before in their business careers.

A great many exhibitors have applied different methods of analysis to their ventures than is the common practice among merchants in other lines; and these exhibitors have been prone to regard their business as a daily business, and to estimate their earnings or their losses on a daily basis, rather than taking an annual or semi-annual inventory of their affairs, and determining their gains or their losses for a given year, as against previous years.

Too often, theater owners, regarding their business as a daily one, get into a mental state of depression and pessimism during summer seasons and off seasons, and over optimistic during the seasons of excellent business. Progressive theater owners today are maintaining accounts of record which will give them an analysis of their business by months, semi-annually, and annually; and, instead of comparing Thursday of the week, for example, with the receipts on Tuesday or Wednesday, they compare the entire month's business with the corresponding month of previous years, and find that, after all, general business conditions taken into consideration, they are in a more healthy condition than they have imagined. The wise exhibitor, in my opinion, is the one who writes off his expenses for the year, on a forty week basis. He is playing safe—a few weeks' depression has no terrors for him.

It is natural for us, being specialists in short subjects only, to regard a motion picture theater from a different angle than the majority of firms in the industry, who are concerned, primarily, with the distribution and sale of feature length productions. For this reason, also, we analyze more carefully, and devote closer scrutiny to short subjects in theater programs throughout the world than possibly any other organization engaged in this business. And it is simply astounding to us the lack of attention the average theater owner gives to the short subject.

For over a year and a half the public, of America at least, have been carefully shopping for motion picture entertainment. They may not be fully conscious of the fact that they are shopping, but they are, nevertheless. For example, thousands of men come home in the evening, and ask the question of the family: "Where shall we go tonight?" The answer is: "Let's go to the movies." If the gentleman then asks: "Where shall we go?" invariably a reply somewhat as follows is given: "When I was shopping for groceries and meats today, I looked at several of the theaters, and I think that the Blank Theater has the best show." The lady in question was shopping just as carefully for motion picture entertainment as she was for the various items of foods that she was buying.

Knowing that this condition is prevalent, it is good showmanship and good merchandising to display all of the motion picture wares you have to offer. A progressive grocer would not, ordinarily, confine a window display to just one line of beans, for example, and utterly ignore every other article he had to sell in the store. Neither would a good dealer in boots and shoes display simply one number from his line, and fail to present in his displays all of the various styles and types of footwear he had to offer the public. This man is selling an entire line, knowing that the public has different tastes, different requirements, and different ideas, and that he must, in his window presentations, and in his advertising, acquaint the public with the fact that he is able to supply any need or meet any idea that his patrons may have.

Motion picture theater owners are striving to get into their theaters the same, identical public, who are the patrons of the corner grocery, the local shoe dealer, the local department store, or any other business venture, and, when every other merchant in the community is talking about his entire line and all of the various things he has to offer, which he believes are of public interest—and for generations he has found that this is the best merchandising policy—it must necessarily follow that a theater owner, purveying entertainment to this same group of patrons, should follow similar lines, because all other merchants of the community have educated his public, long before he was a theater owner, to shop for things the public requires along these lines.

Keep constantly before you the thought that for over a year the public has been in a frame of "thoughtful spending," that now that the unnatural war-time prosperity has departed, and we are entering a period of keen merchandising, it is essential to display your entire line, and to discuss your entire line of entertainment, not only in your newspaper advertisements, but in your theater entrances and wherever else you advertise.
BILLY BEVAN

Featured in

Mack Sennett Comedies

Latest Releases

“Be Reasonable”
“By Heck”
“The Duck Hunter”
“On Patrol”
“Gymnasium Jim”
“Ma and Pa”
“When Summer Comes”
The New Barnum or Hokum Revised

By the Division of Exploitation
Famous Players-Lasky Corp.

There's One Born Every Minute—That's what Barnum said. But a wiser man arose in Abraham Lincoln, who concluded, "You can't fool all of the people all the time." Barnum could pull his tricks and get out of town before he had to "hold the bag." Besides the public has been fooled so often that they are looking for tricks of some sort from show people. A good way to fool them is not to fool them at all. So the Lincoln kind of a showman is in order—the square-shooter, the manager who earns the reputation of honor, confidence, integrity, and cleanliness for the theater.

Fifty-Fifty Exploitation—Fifty-fifty means half. And exhibitors have cut their advertising bills in two, and achieved twice the results by getting some other business to advertise with them. Merchants have gladly given their windows for cooperative displays—locations that could not be bought, have been landed without spending a single cent. Newspapers have given front pages free of charge to contests and newspaper stunts publicizing the theater and at the same time building circulation. But try and buy an ad on the front page. Merchants have gladly gone in for cooperative newspaper advertising grouping their products ads under a caption giving a big flash for the picture. The soundness of this idea is that the theater always goes to newspaper and the merchant with a 50-50 proposition. The theater asks for nothing. It offers something for something. And that's good business.

Catching Them On the Run—Mr. Exhibitor, you have just a second and a half to sell your stuff. Sorry. But that's all the time you have. The average man isn't just waiting to hear theater talk. The theater is probably the last thing on his mind. You have to hit him over the head, smash him between the eye or knock him off his feet. In politer language, you have to catch him "on the run."

The recognition of this truth means you must edit advertising in the direction of simplicity. You have only time to say one thing. Find out what is the most important thing, and say it. Saying too much in an ad or a display is worse than saying too little. Too much ruins all there is. Too little at least arouses curiosity.

Street Stuff—One hundred per cent of any locality are potential theatergoers. How are you going to reach them all? Through the newspapers? Yes and no. The newspapers are read by about twenty per cent, which is almost too high to be true. Ten per cent is nearer the correct estimate. And how many of these newspaper readers pay much attention to the theater notices and ads? Not many, so your percentage is further decreased. Again the "catch them on the run" principle is required. Heavy billing, good lobbies, heralds, and throwaways are all mediums through which you reach that eighty per cent the newspapers can't touch.

Word-of-Mouth—The greatest advertising machine in the world can be had for almost nothing, although you can't buy it with a fortune. Get the people talking. A good lobby can do this, a novel essay contest, unusual newspaper ads, heavy billing, personal letters to prospective patrons all contribute to this.

Any unique touch to advertising, especially when it gets a laugh, starts the conversation. Talk's not cheap. You have to woo it with much skill, and when you get it you can't keep the folks away from your doors. It's easy to get the children talking. Special matinees, or souvenirs that they will treasure will just about put your picture over.

Good Taste—The exhibitor must also be an artist. The heads of large theaters are veritable DeMilles among managers. You can't exploit a delicate artistic work like "The Loves of Pharaoh" with slapstick methods. The exploitation must be consistent with the plot, theme, and atmosphere of the picture, or the more refined of your patrons will be repelled.

Making News—Newspaper editors object to theatrical publicity with a lot of superlatives, with the old pap about "visions of beauty," "tense, thrilling episodes," and the old phrases of the press agent. They have been printed so often they don't mean anything. Paramount press material includes stories with a genuine news interest which will be printed and read for their own sake. It is possible to break a story on a local angle tying up with the picture. During the run of "Is Matrimony a Failure?" the Paramount exploiters gathered statistics showing the marriages, divorces, births and deaths of the community, as an answer to the question asked by the title. Papers used this on their front pages.

The Big Three—There are three tests of exploitation beyond which "there ain't no more,"—a stunt, ad, poster, or story must first arrest attention; second, arouse curiosity; and third, create desire. Does your exploitation meet these requirements?
POST NATURE PICTURES

The one reel subjects that are universally recognized as Program Builders

Acclaimed by the Public and Press as the ultimate in Motion Pictures

Created by

POST PICTURES CORPORATION
527 FIFTH AVENUE
NEW YORK
U. S. A.
The Proof Is Not in the Padding

by Carl Laemmle
President, Universal Film Manufacturing Co.
(Written before his departure for Europe)

FOR many years Universal produced and distributed serials in fifteen and eighteen episode lengths. Some of these serials were shown in as many as six thousand theaters. Some months ago it was brought forcibly to the attention of serial makers that the "kill 'em quick" serial, depending for its drawing power solely on thrills and trick photographic stunts, was growing more and more in disfavor. Many cities absolutely barred serials from their theaters. Others insisted on rigid censorship of the material shown.

It was realized that it was only a question of a short time when serials would be forced off the market unless very radical changes were made. The history of the picture business shows that Universal was the only producer to make a radical change in the constitution of its serials.

Universal made a serial based on history. It was called "Winners of the West" and was the story of Capt. John Fremont's famous expedition into California in 1848. To date Universal has made the only historical serials. Everybody knows the wonderful success of "Winners of the West." This serial broke all Universal booking records, and shattered theater records of years standing in hundreds of cities.

"Winners of the West" was followed with a story of the discovery of David Livingstone in Darkest Africa in 1871. "With Stanley in Africa" was a true picture of one of the most romantic quests of modern times. "Robinson Crusoe" was next released. Next month will see the release of the serial "In the Days of Buffalo Bill," a story of the building of the Union Pacific and incidents in the life of the great plainsman, Buffalo Bill.

All of these serials have a reason for their production, outside of the idea of providing a series of harrowing thrills. Exhibitors today don't want pictures that make children wake up in the middle of the night in terror. The old serial has seen its day.

"The test of the pudding is not in the padding." In other words serials without padding. Each serial will be in the length called for in the story, and no longer. No longer will a faint idea be padded out to two thousand feet of film. Universal will not attempt to make a serial in any set number of episodes. When the story is told, the serial will stop. It may be eight episodes—it may be ten—it may be fifteen—it may be more.

There is only one way to make a serial and that is to make it from a completed story. If the story is written by a writer of national fame, and many will be, so much the better. Exhibitors today insist that serials be built along the lines of the best of the current literature of the day.

In addition to serials in the natural length of the story, Universal will cast for the leading parts well known star actors peculiarly fitted for the parts they are called on to play. Harry Myers was the best man that could be selected for the part of Robinson Crusoe. William Desmond made an ideal mining engineer in "The Perils of the Yukon." Art Acord, probably the greatest horseman in the west today, plays the part of the dashing cowboy "In the Days of Buffalo Bill." Roy Stewart is the radio detective in "The Radio King."

Universal serials in the future will be in the exact footage, called for in the story. Serials will be released as few as six episodes if the story can be properly told in that footage. Some serials may take fifteen or even eighteen episodes to tell the story properly. But there will be no padding.

"In the Days of Buffalo Bill" is a historical story that contains as much picture material as three or four ordinary serials. It is full of thrilling and exciting incidents but these are the exciting moments that history tells us were the life of the early pioneers on the American frontier. A two reel excerpt from this serial has been shown in the public school systems of New York, Philadelphia, Detroit, Chicago, Cleveland, Cincinnati, Indianapolis, San Francisco, St. Louis, Omaha and others, and created an overwhelming demand on the part of educators for the showing of this picture in completed form to the school children.

Universal is on record that the schools of the country could depend on its producing a type of picture that not only would thrill and please adolescent children but would teach them such lessons as history, biology, inventions and geography.

Universal's new serial plans call for a number of short serials. These are to be serials with all-star casts, selected to fit parts in well-written stories.

Universal will not produce serials in any set length. When the story is told, the serial ends. Exhibitors will not tolerate longer padding out a few time-worn thrills into a serial. If the story isn't there, there isn't any serial.

The proof of the pudding is not in the padding!
Giving Comedies a Chance to Draw

By Al Christie
President Christie Film Co.

The exhibitors of America who this year are advertising the good comedies and other short subjects which they are playing are writing moving picture history. Perhaps they do not realize just what this means, not only in the definite box-office value which entire-bill advertising brings, but in showing the great American public that theaters are doing more and more as the weeks pass to give patrons their money's worth in diversified entertainment.

I never maintained that comedies should be played just because comedies have been a habit in the early days of the picture business or just because it seems logical to have some comedy on the bill, but I do claim most heartily that "good comedies" should be played and should be advertised because a 'good clean comedy is just one more string to the theater man's bow. It is just one more drawing card, which, if advertised, will pull at the place where the money comes in.

We are basing our whole future business on the fact that the best theaters are advertising comedies; on the fact that they are selling varied entertainment. Two years ago we said: "If a comedy is worth playing, it is worth advertising." As a producer of comedies, I haven't a complaint in the world as to widespread bookings, in fact 100% showings, and I take off my hat to the fellows who are taking advantage of what they've booked by selling it to the public. I don't mean putting up a couple of ones and threes out in front and letting it go at that, but I mean using every medium which the theater has to include the good comedy attractions. There are the newspaper ads, part of the space on billboards, a little of the space on the display of electricity out in front and all other forms, where just a little space will enable the theater to sell the public that it has a little something extra on the bill to attract its attention, and to entertain it, and send the whole family away with a smile.

I don't think comedies should be billed over the longer features except in very exceptional cases, but I do maintain that all good comedies should be given a share in the advertising. For instance, managers from several of the biggest theaters in the country have recently sent us word that certain of our comedies were "knockouts" in their houses. Yet, knockout or no knockout, I should hesitate to bill this on the top line in advertising if I were a manager, but I would promise the patrons a laugh. I would promise an added attraction. Then when they come out smiling and talking to each other about the comedy, I would know I had made good.

The phrase "And a comedy" is rapidly becoming a thing of the past, because the public has shown us that it is just as much inclined to shop for its comedies and other short subjects as it is for its features and its music.

I have been more than repaid for all the years I have built with one idea in mind, by my recent trip back from New York after visiting Europe when I saw the reception being given in different centers to my latest comedy, "Cold Feet." Seeing this—just one comedy out of a series of two-reelers—attracting more attention than a whole series of features which we might have made, I'm glad I didn't desert the two-reeler for the making of the longer pictures.

We want to branch out; we want to try new pictures in the two-reeler. The old, hackneyed subjects in comedies have to be thrown away. We want to give the public something different in their short entertainment.

The public is bored at the old stuff in features, but I believe they are more easily bored by the old gags in comedy. For the same reason, our Friend Public—and he is friendly if we play fair with him—is twice as pleased when we hit the mark and give him something new in comedy. When we do, we can get up on our hind legs and advertise it proudly.

The whole world loves a laugh just as well as it loves a lover, and when we know we've got a good one to slip to the waiting world I feel like shouting about it. Because if you promise amusing entertainment in the advertising and make good, they'll stop at the door on the way out to tell you about it.

At present when an exhibitor uses the phrase "and a comedy" or doesn't mention comedy in his advertising he falls into the class which is on the down grade and which is slipping out of the industry fast. I don't care whether it is my comedy or the other fellow's comedy, it deserves to get its proper chance to pull in the public. There's an old expression—

"A man is known by the company he keeps."

You might well say, a theater is known by its advertising in the newspaper.

Show me a theater man's advertising and I will tell you what kind of a theater he is running.
"Right Over, ol' Kid!"

"Different from anything so far accomplished."

"FILM DAILY"

Earl Hurd's One Reel Sensation!

A new idea comedy in which living beings and drawn characters appear on the screen together in fast, furious, and uproariously funny action.

"Begins where the other cartoon novelties leave off."

JOE LA ROSE, Rialto Theatre, New York City

C. C. BURR presents

ONE OL' CAT
An Earl Hurd Comedy. Educational Exchanges

"The Reel of Short Features"

BURR'S NOVELTY REVIEW
Thru Independent Exchanges
One of the lead men of the coast — Clara Kimball Young features writer where he is producing the new New York en route to the coast — is of the lead

Johnny Hines comedy I just saw in the Chicago - the one he does so much ice skating. It is very well produced and very funny. Best regards to you and Berne. "I want to congratulate you on the Johnny Hines comedy I just saw in the Chicago - the one he does so much ice skating. It is very well produced and very funny. Best regards to you and Berne.

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TORCHY COMEDIES

“BATTLING TORCHY.” “Here’s a winner.” It is not only one of the most enjoyable of the Torchy Comedies, but it is a worthy competitor of any comedy on the market. C. C. Burr has continually offered consistent laugh-getters, and Johnny Hines was never seen to better advantage than in “Battling Torchy.” The story is a good one in the first place, the titles are funny without punning, and there are high class gags following one another in rapid fire order. Few prize fight scenes have been done more realistically or amusingly than that which occupies the latter half of the second reel of “Battling Torchy.”—Matt Taylor in the MOTION PICTURE NEWS.

. . . “whose work in ‘Battling Torchy’ has won the unanimous and hearty approval of every critic who has viewed the picture.”—REEL FACTS.

“TORCHY TAKES A CHANCE.” . . . “An amusing comedy built around a lottery ticket that wins a prize. The gags follow one another in rapid succession, the business is clever and no time wasted. ‘Takes a Chance’ is one of the best of the series, and will entertain any audience. It is full of good comedy work and has an abundance of laughs.”—THE FILM DAILY.

“TORCHY TAKES A CHANCE.” . . . “Was the comedy feature at the New York Strand for the week of March 5 . . . The picture was well received by a large afternoon house . . . And one of the cleverest pictures made by the popular ‘Torchy’ of the screen, played last week at the Strand theatre.”—EXHIBITORS TRADE REVIEW.

“TORCHY’S KNIGHTHOOD,” with Johnny Hines. “A corking good comedy. All of the Torchy subjects are well received here.”—H. J. Graybill, Family theatre, Bridgeport, Ohio.—NEIGHBORHOOD PATRONAGE.

“TORCHY’S KNIGHTHOOD,” with Johnny Hines. “BANG, this went over good to a Saturday crowd. This and all Torchys have pleased to date.”—J. F. Rees, Regal Theatre, Wellsville, Mo.—NEIGHBORHOOD PATRONAGE.

“TORCHY A LA CARTE,” with Johnny Hines. “A very enjoyable comedy. Plenty of stunts. It kept them laughing from beginning to end.”—H. J.

“DOG-GONE TORCHY,” with Johnny Hines. “A dandy. Some new baby stunts and one of the cutest little stenographers ever ‘released’ in this two-reel comedy.”—D. A. Kooker, Happy Hour theatre, Ewen, Mich.—GENERAL PATRONAGE.

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The biggest money-maker for Fall release will be Col. Wm. N. Selig's sensational serial success

"The JUNGLE GODDESS"

(15 SPECTACULAR EPISODES OF DARING ADVENTURES AND WILD-ANIMAL THRILLS)

In New York—in California—in Pennsylvania—throughout the South—wherever it is now booking—it is proving itself the mightiest serial box-office attraction ever offered on the independent market!*

Every house that ever played a serial will book this one!
Houses that never before played serials are booking it!
Every house that plays it will make money with it!

READ THIS—

"—we have heard from our patrons a number of complimentary remarks... I am sure the presentation of the serial is going to increase our business... This is one of the most interesting wild animal serials I have ever had the pleasure of reviewing..."

ROY STEPHENSON, Mgr.,
PANTAGES THEATRE,
San Francisco, Calif.

—AND THIS—

Serials
(JUNGLE GODDESS—Export and Import)
This is a corking good serial. Luck is holding up hot weather business. Give us more like this one. Advertising; ballyhoo. Patronage; home crowd. Attendance; very, very good. S. Baker, Park Theatre, South Ozone Park, L. I., New York—(M. P. World.)

—AND THIS

"Am running THE JUNGLE GODDESS for the past seven weeks and am very much pleased with the business on the two days I run it... It has held up wonderfully and am looking forward to bigger results each week... I certainly recommend this serial to all who are looking for something out of the ordinary."

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STADIUM THEATRE,
Brooklyn, N. Y.

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How Short Reels Aid in Program Building

By Hugo Riesenfeld
Managing Director, Rivoli, Rialto and Criterion Theaters, New York

The public is well informed as to the production of photoplays, the details of the scenario, the casting, the photography, the creation of settings and costumes and how all the arts are brought together to give the world the finest that the screen art is capable of.

But the work of the exhibitor is not so well known. The producer creates the motion picture, the exhibitor prepares it for the public. We come into the class of contouirers—we dress it up. When the picture is beautiful as a pretty girl, we are lavish in our decorations; when the picture is not so fine we try to cover up the defects with veils and other bits of camouflage.

While the feature film is to us—and also to the public—the center of interest around which all other efforts center, it is my intention to speak rather of the trimmings than the feature film. It is about the shorter subjects, the prologues, the music and the short-reel subjects that I want to say a few words, and to point out that, while it is important to know what to do, it is just as important to know what to avoid.

With the feature film as the center, the program may reflect it in the preceding or following numbers, or may be made up of different themes. For instance, if the locale of the feature film is laid in Spain, we might use an overture by a Spanish composer or a composition with Spanish color. The next number might be a scene showing interesting or characteristic places in Spain. By this time the audience will be ready for a prologue to the feature film. Here a street scene in Madrid, or a garden in Seville—with singers and dancers—might be used, always bearing in mind that the character of the feature film must determine the choice of details.

Again, if the feature film is highly dramatic and the following number is a hilarious comedy, it will be necessary to bridge the space between the two pictures with a sort of compromise—and the best compromise is a musical number, instrumental or vocal. Whenever I face this problem of bridging between two distinctly different tempi, I recall the evening when I went to a vaudeville theater to see Sarah Bernhardt. The Divine Sarah, who appeared in the most dramatic scenes of her great successes, was preceded by a troupe of trained seals. Trained seals as a prologue to Bernhardt!

That is what we must avoid—too great a repetition of theme over several numbers and too great variety.

One of our greatest aids in bridging numbers, besides music, are the hundreds and thousands of short reel subjects. If I were inclined to make a catalogue of short films I would divide them into three great classes. The first I would call the historic film; the second would be the nature, and the third the dramatic picture. This latter class, while it also includes the feature film, is composed of the short cartoon comedy, the slap-stick farce comedies, the one or two-reel dramatic film and the dance films.

The news films or the historic pictures, have become the basis of the so-called “weeklies.” At the Rialto we call it a magazine, at the Rivoli it is called a pictorial, but they are the same in purpose. To my mind the “weekly” has done a great work in education. The value of visual teaching cannot be over-estimated. To the few, to those hungry for knowledge, a dip into books and a search in a library, or the study through ear and memory is none too difficult. But to the great mass, education, knowledge of the great world around us, must come sugar-coated and the screen is the excellent sugar coating for valuable information. In other words, the news picture—the historical picture—gives to the man of today a larger perspective, a more sweeping view of what is going on about him. When the public universally adopt the motion picture as a means of education, the news and scientific films will have come into their real great work.

And finally, the short dramatic subjects, the comedies, the dance films, the cartoons—all of them invaluable aids to bring the necessary variety or similarity into a program. The three classes of short films may be used in connection with the “weekly” or as a “bridge.” They may appear on the program as a bit of historic prologue as was done with “The Golem.” Scenes of Venice recently made a delightful introduction to the Barcarolle from “Tales of Hoffman,” in much as it was Venice which inspired Offenbach to write the opera.

I have barely sketched in what the possibilities are in program creation. Now I want to add a few words about that other field of art—music—which has accomplished more than its most devoted friends hoped for. It is hardly necessary for me to point out that the presence of something like 500 additional orchestras in this country, ranging from ten to fifty or sixty trained musicians, has developed in the American public a taste for music which had died down in the last 25 years—and a knowledge of music that is growing with startling rapidity.

When the Rialto opened six years ago we played such overtures as “Poet and Peasant,” and the more spectacular and semi-popular selections. Today we give Tchaikovsky, Liszt, Wagner, Dukas, Saint-Saens and Enescu. At the big picture theaters the patrons hear operatic arias, see esthetic dancing, listen to excellent chamber music soli and see artistic settings. And the result has been that the public has learned to like these things—it has become familiar with the better compositions, been delighted by the settings and dance numbers.

This remarkable progress of the fine arts would have been impossible without the motion picture. The audiences paid their money to see feature films and other pictures—unconsciously it learned to like the incidental “bridges” which we use as “bridges,” as prologues, as colorful beads in the necklace of gems and pendants.
SACRED FILMS

HAVE BEEN SELECTED FOR OFFICIAL SHOWING AT THE GENERAL CONVENTION OF THE EPISCOPAL CHURCH IN PORTLAND, OREGON, IN SEPTEMBER.

4000 Ministers from all over the country will return home and boost these Bible Stories from their pulpits.

THE FAR-SEEING EXHIBITOR WILL TAKE ADVANTAGE OF THIS UNPRECEDENTED EXPLOITATION AND LET THE MINISTERS OF HIS CITY KNOW THAT HE IS PLAYING THEM.

A GREAT THING FOR THE ENTIRE INDUSTRY—WORDS FAIL TO DESCRIBE THESE BEAUTIFUL PICTURES AND EXHIBITORS PLAYING THEM WILL MAKE A GETAWAY THAT WILL HAVE HIS THEATRE TALKED ABOUT FOR MONTHS.

Danny in The Film Daily.

SACRED FILMS SOLVE THE PROBLEM OF BIBLE STORIES FOR THE BIG AND AVERAGE THEATRE. MR. ROTHAFEL OF THE CAPITOL THEATRE IS USING THEM WITH PRONOUNCED SUCCESS. WE RECOMMEND THEM TO THE CAREFUL CONSIDERATION OF EXHIBITORS EVERYWHERE.


These and thousands of other theatres are seeing people in their audiences who have never been there before.

CAPITOL THEATRE, NEW YORK, HOWARD THEATRE, ATLANTA—CALIFORNIA, LOS ANGELES—CALIFORNIA, SAN FRANCISCO—ALLEN THEATRE, CLEVELAND—STRAND THEATRE, ALBANY—STRAND THEATRE, BUFFALO—THE ENTIRE S. A. LYNCH CIRCUIT IN THE SOUTH.
The Arrival of the Short Subject—and Why

By George L. Levine
General Manager, Short Product for Universal

I AM an evolutionist on this subject. The chance has been given me to develop different ideas I have nursed for several years and I hope to prove to the trade that this field, so long regarded as a side issue, ranks side by side with the big feature if properly explored.

I know from experience that the big houses are hungry for short product of quality, and Mr. Laemmle was quick to recognize this fact two years ago when the feature business throughout the United States showed an inclination to rest up, and the short product shot into action. The result of Mr. Laemmle's keen insight of the possibilities of the short product, was a complete divorce of short product from the feature department in the Universal organization, with a separate staff of general managers, managers, salesmen and publicity departments.

And most important of all, an enormous investment in short product production, cautious selection of stories, separate cast of talent, and carte blanche to increase the output and spare no effort to establish the fact that the short subject has arrived.

The first step was to change the old order of producing serials that had nothing to recommend them to the intelligence of the audience. Instead of the old hide-and-go-seek bunk, screen novels have been introduced by Universal, called serials if you wish, and I might mention as an illustration that our "In the Days of Buffalo Bill" is regarded as a positive revelation in the serial field.

The new method is based on the length of time the story will sustain interest, and if it requires only seven or eight episodes to tell the story, the length of the screen novel will be determined accordingly. This idea does away with the unnecessary padding and nerve racking long drawn out agonies we're all sick to death of.

"The Leather Pushers" with Reginald Denny, is just the beginning of our new campaign with regard to two reelers, and the success we are meeting with these subjects has stimulated us to the highest pitch of ambition to make the two reel feature in itself instead of a filler. Our West Coast studios are hard at work on this proposition and have promised us a variety of the best two reel box office attractions that have ever been turned out on the lot.

Our Century Comedies have always been above par, while we can boast of first-runs in nearly all the big houses in the United States, we won't be satisfied until we've booked 'em all. This means that we are going to strive harder than ever to reach the highest degree of excellence and quality of merriment. We have wonderful material to work with in Baby Peggy, Brownie, the Wonder Dog, Johnny Fox, Lee Moran and last, but not least, Queenie, the greatest trick horse on the screen. With the rapid strides we are making on these comedies, it's only a question of a short time when Century Comedies will be the feature attraction instead of the comedy, in the first-run houses.

Two reel westerns are becoming a very important and indispensable proposition to the exhibitor. Whereas a couple of years ago the western was regarded as a filler, our financial returns show that they are rapidly coming into favor in the big houses, in fact, sharing honors with the feature.

However, there's lots of room for improvement in the matter of exploitation of this part of the short product. In the old days, when the two reel feature was the order of the day, exploitation was as important as the picture itself. Every inch of space on the front of the theaters shrieked about the two reel feature being shown—even the electric light bulbs were weighted down with exploitation stunts. Now it's different, we've gone to the other extreme with two reel subjects. Maybe the idea was overdone in the old days, but it was the right idea and it should be revived, particularly on two reel westerns.

Our fall policy with regard to International News has been very well taken care of. R. V. Anderson in charge of this special department, informs us that our European connections have been re-arranged, and that we may anticipate more exclusive pictures such as we received during the lifetime of Pope Benedict—the Lenine and Trotsky regime—the first airplane flight over the Alps, etc.

At the present time we have exploitation men in every one of our exchanges to help the salesmen put over the big features and short product. The exploitation man's work begins after the salesman lands the contract, and the exhibitor is freed from all worry and work of putting the picture on properly. It's the duty of the exploitation man to see that the picture is advertised and offered to the public with the proper trimmings, and the idea is working splendidly. It will only be a short time before our hard work and concentration on the general uplift of short product will convince the exhibitor that no show is complete without short subjects.
The Prologue in the Case

By Joseph Plunkett
Managing Director, Mark Strand Theater, New York City

WHENEVER exhibitors of America's fourth or fifth largest industry—more power to them—hold a confab and in beneficent moods exchange the innermost secrets of program presentation, much wrangling over the subject of the prologue is bound to ensue. Certain indomitable traits are inherent in most exhibitors—they love to feel that theirs is the best method of presentation and are not satisfied with being a step or two removed from this enormous ambition. This is a commendable characteristic, indeed, and not easily found in any other American field of endeavor. Though I am one of the brood, I shall attempt to be different this time by being less recalcitrant; I merely shall offer my views in the following, which may be regarded in any light but not disputed because they are based on experience alone. But to grant a concession I will say that it is quite possible for experiences to differ.

It is apparent from the foregoing that I am prologue. Whatever has been said derogatorily of the prologue, I have sought to overrule; but reiteration is sometimes necessary. I have read on one or two occasions of several people who have designed to express themselves rather dubiously on this subject, its intrinsic value as a subsidiary factor to good picture presentation. It seems to me that reason for this, their doubtful attitude, is attributable to the fact that the true meaning of the word prologue is very often misinterpreted. Once the prologue becomes unequivocal to all, it will serve all as invariably as it has served the Mark Strand theater.

Evidently the general impression seems to be that a prologue must of a necessity be a replica of a certain scene or anything else, no matter how irrelevant, from the photoplay which it precedes. It must not. A prologue should—and must, to earn the right to be called that and to be of value—be representative of the style or type of photoplay it is to serve as an introduction. It must typify the locale for one, be atmospheric, strike a note of symbolism and suggest the nature of the picture that is to follow. Here it must stop!

But in a desperate effort to create atmosphere some have instead been accustomed to present such material that either bears no resemblance to the theme or which is a direct extract from the picture. The latter of the two mistakes oftimes reveals enough of the plot to destroy the desired illusion and thus kill the suspense, and is therefore impracticable. Imagine a producer spending hundreds of thousands in the making of a picture, leading up to the grand denouement of his story by many months of toil, only to have the climax shattered by a faulty prologue. An exhibitor may, with the best of intentions, do injury to both the producer and the audience. Which goes to prove that there are prologues and prologues, just as there are exhibitors and exhibitors.

The prologue may be overworked, too, but the danger is slight. The only time prologue idea will jar is when there is a constant repetition of the same scenery, soloists, music or other embellishments. It is even a necessity when the preliminary scenic picture is Chinese in character, for instance, and the exhibitor must switch to his feature picture of the Alaskan wilds. The climactic transition is so expansive that the shock which the spectator receives may be compared with that of a speeding car of which the brakes have suddenly been jammed on. It is here as well as in innumerable other instances that the prologue is an excellent medium. And as long as good prologues can be presented intelligently they will be successful and their life interminable.

I am not overlooking the fact that "the picture is the thing," and if it is in my power to enhance the picture's value with a prologue that can be perfect in any way, I doubt whether it is my duty NOT to do so since I would be rendering a service to the producer, the theater and, most important of all, the audience, without whom I would not be writing this to-day.

Brevity in footage, namely, the short reel, is as praiseworthy as it is in wit. The phrase "short, pithy and to the point" is now applicable to most of the short reels on the market because their producers realize that is the only way to make them presentable, and that, too, is the only form in which spectators will accept them. So efficient is their production and so great is the popular demand for them, that I have been compelled to present an entire program consisting of short reel features at intervals of seven or eight weeks.

The success most of the exhibitors have met with in such departures is traceable to the care they have expended on the short reel. The short reel is not to be slighted simply because it is lacking in footage. It can be made to serve as entertainingly as the big feature picture if it is allotted the same preliminary attention. By this I mean that exhibitors ought not to neglect the possibilities of giving it as splendid a musical embodiment as it is customary for the lengthy film to receive.
Christie Comedies Make Great Records

WE PROMISED YOU IDEAL SUMMER ENTERTAINMENT AND THESE MEN SAY WE FILLED THE BILL

A. C. RALEIGH, of Jensen and Von Herberg's Columbia, Portland, Ore.
When "Cold Feet" came along, I realized that I had never played a real comedy before. I have never heard such riotous gales of laughter—such spontaneous and long—continued hilarity as has been rattling the roof tree of the Columbia the last two weeks. I suggest that Mr. Christie and Educational be requested to stand up and be showered with congratulations for making the cleanest, most clever, and funniest comedy of the season.

BRUCE FOWLER, of the Elmwood Theatre Company, Buffalo, N. Y.
Film Follies, just received, served as a reminder to forward congratulations to you and your associates for creating "Cold Feet"—the finest comedy creation of an entire season. Our exclusive neighborhood clientele, pronounced "Cold Feet" 100% entertainment. It proved a pleasure to present this rare achievement in comedies.

WATCH FOR THESE NEW RELEASES

"Bucking Broadway"  "Mile-A-Minute Mary"

Educational Picture
"The Spice of the Program"
First Weekly Release July 30

In every respect the URBAN POPULAR CLASSICS will differ from the Official Urban Movie Chats except in one—the same high standard of quality.

A full description of each reel will be contained in a booklet now in preparation. Every exhibitor will receive a copy.

The vast scope and variety of this series of 52 subjects are readily noted by a perusal of the following list:

1. Pageantry in India.
5. The Maverick.
6. The Towering Wonders of Utah.
7. The Alphabetical Zoo.
8. "Roving Thomas" on an Aeroplane.
9. Grandfather's Clock.
12. Spending Six Million a Day.
13. Bending the Twig.
14. "Roving Thomas" on a Fishing Trip.
15. Abraham Lincoln.
17. Hunting Ground of Hiawatha.
18. The Cavy and the Rat.
20. Pirates of the Air.
21. The Staff of Life.
22. Bobby's Ark.
24. Bare Facts Concerning Bears.
25. Benjamin Franklin.
27. "Roving Thomas" in Banff, Canada.
29. The Silvery Salmon.
32. "Roving Thomas" in San Francisco and Chinatown.
33. Thomas Jefferson.
34. The Hare and the Tortoise.
35. The Power of the Clouds.
36. Science at Home.
37. The Lion and the Fly.
38. Fishing in Many Waters.
41. The County Fair.
42. Little Old New York.
43. Beasts of Prey.
44. "Roving Thomas" from Vancouver to Frisco.
45. Daniel Webster.
46. The "Woodland League of Natures."
47. Newsprint Paper.
49. The Prophecy of a Dying Bird.
50. "Roving Thomas" in Chicago.
51. Last Stand of the Red Man.
52. Modern Banking.
Essentials in House Management

By John Matthews, Herman Landwehr, Edward Douglas
Resident Staff, Capitol Theater, New York

Each week the Capitol Theater entertains from 75,000 to 90,000 persons. Making these people comfortable, extending to them the courtesy that will make them cultivate the theater as a weekly habit, ushering and changing the huge crowds that fill the theater is a big job. Yet it is doubtful whether a more courteous, efficient system of house conduct can be found than that which exists at the world's largest theater.

Perhaps the important factor behind the success of the system is the esprit de corps which S. L. Rothafel has established among the house attendants. We believe that we have the finest, cleanest, snappiest and best-mannered uniformed staff of house attendants of any theater in the world. It consists of six doormen, thirty ushers, five chief ushers, ten page boys and two chief pages.

When a new man is added to the staff he is given a copy of the house rules. Among other things these rules require him to be punctual, obliging and courteous at all times; to refrain from social conversation or activities during the discharge of his duties; to be immaculate in his person and irreproachable in his demeanor. The management employs no "experienced" men. In other words, we prefer to take young men who are fresh and impressionable and train them according to the ideals of the theater. When a new man is taken on, he must begin at the bottom of the ladder. Promotion is given according to merit only. An usher may advance himself to the position of house manager. The present managers have risen from the ranks.

Twice a week the men report for physical training and military drills which helps the men to carry themselves with dignity and snap and to attend to their duties promptly and efficiently. Their morale is kept to the highest pitch by organized athletics, a baseball team, a basketball team, institutional lectures and regular inspection by Mr. Rothafel, and monthly bonuses for the most meritorious service given during the month. Recently a school of motion picture presentation was established for the benefit of the ushers and attachés by which we hope to still further strengthen their institutional pride and spirit.

The comfort and convenience of the patron is of paramount importance. "The patron is always right." This principle is strictly adhered to. A patron must never be argued with, no matter how unreasonable. They must be appeased and satisfied at any cost. Another point which helps to make friends of the patrons is to have the staff well-informed. So many people want to know what time the different units are presented, when the feature goes on, when the orchestra plays, etc. etc. Questions should be answered courteously always, and every attempt made to send the patron away completely satisfied.

While many managers do not seem to consider the position of doorman of much importance, it must be remembered that the doorman is the first attaché the patron comes in contact with and the first reception has much to do with the general impression. The men whom we place on the doors at the Capitol are carefully selected with two traits of character uppermost in mind—natural inborn courtesy and absolute honesty.

The system under which our doormen work has been found to be the most satisfactory. Of the six doormen, one is chief and another assistant. The men are directly under the supervision of the chief who is held responsible for the proper performance of their duties. When he is off duty, his assistant takes charge. Two doormen and the chief go on duty at twelve o'clock and are relieved at three o'clock for dinner, then report back at five and finish at nine-thirty. The other shift, two doormen and the assistant chief go on duty at two o'clock and work until five, then go to supper and return to work at seven and finish at ten-thirty. One man remains each night to close the house. These shifts change each week. During the rush periods all six men are on duty.

The "break" in the performance must be handled systematically or it becomes a riot. At the Capitol a system as regular as army routine was installed by Mr. Rothafel when he first took over the house. It has worked efficiently in some nerve-testing, record-breaking experiences. The "break" occurs at the end of our first show—about 9:30 P. M. The most difficult "breaks" occur on Sundays and holidays. Our ushers avoid a great deal of trouble by suggesting to patrons "To the right please"; "You will get out much easier and quicker, please." The "please" is essential and gets recognition, where a peremptory order goes unheeded. If an usher tries to make crowds rush and does so obviously there is trouble. Mob苯 will listen to courteous, reasonable instructions.

Another important phase of managing a theater is that of keeping the house scrupulously clean. We start cleaning the Capitol after the last show at night by turning up every seat. At 6 o'clock in the morning the cleaning staff comes on duty and by 12:00 the house is thoroughly cleaned and inspected.
The Talk of the Trade!

Century Comedies are the sensation of the picture world. And deservedly so. Once every week you receive in your Century a corking good comedy. Once every week you get a two reel picture that is better and funnier than the preceding one. Not once in a while—but once every week. They're consistently good. See your Universal Exchange today and line up with these money makers.

LEE MORAN
“HENPECKED,” "APARTMENT WANTED,"
“TEN SECONDS,” "THREE WEEKS OFF."

BROWNIE
“SHORT WEIGHT,” "LIVE WIRES,"
"SOME CLASS," "SIG 'EM BROWNIE."

JOHNNY FOX
“SPEED 'EM UP,” "HELLO MARS."

QUEENIE
“BATH DAY,” "HORSE TEARS,"
“A DARK HORSE,” "HORSE SENSE."

The Nation's Favorite
Scheherazade Was Right

By Edgar O. Brooks
Serial Sales Manager, Pathe Exchange, Inc.

NOTHING is more true in connection with the output of motion picture entertainment than that a very worth-while percentage of the public continuously demands episode stories—serials. These are the same people who, as recent history abundantly proved, withdrew their support from newspapers and magazines which make the mistake of dropping their "continued story" attraction.

To-day this type of printed fiction in popular newspapers and periodicals is greater in volume and better in quality, generally speaking, than ever before. The reason for that is also the reason why the experienced motion picture serial producer and distributor has used every endeavor to improve and standardize his product—the certain loss of profit resulting from any other course.

The big lesson was learned by several of the most important magazine publishers only a few years ago when shortly after they had ordered their editors to discontinue the use of novels in serial form, their circulations fell off with alarming rapidity. There was no doubt about the cause—readers by thousands in canceling their subscriptions declared bluntly that the only reason why they had been subscribers was their interest in the serial story, now discontinued.

Whereupon the continued story feature was promptly restored.

All of which proves that Scheherazade, heroine of the immortal "Arabian Nights Entertainments," was right when she invented the "continued in our next" romance as the only available means of inducing the Sultan to permit her pretty head to remain on her lovely shoulders.

From that day down to this the fascination exerted by the device of interrupting the telling of a story at a critical scene and announcing its resumption in "our next," has steadily increased, rather than diminished. The greatest fiction writers of all nations have applied it in the issuing of some of their best works—such novelists, for example, as Walter Scott, Charles Dickens, Victor Hugo, Alexandre Dumas and Eugène Sue. It is one of the highlights of literary history that the two novelists last named kept half the population of Paris up until the early hours of the morning eagerly for the next issue of the great newspaper that was printing daily installments of "The Memoirs of a Physician" and "The Wandering Jew." And—according to the abilities of the authors—the same spectacle has been repeated often in France, England and America down to the present.

The to-be-continued-in-our-next story—when it is a good story and cleverly arranged to produce the maximum amount of hold-over suspense agony—has fastened its grip more and more firmly on the affections of the multitude. Magazines and "family story papers" can't exist without it. Big daily newspapers are solving real life domestic problems with epitomized forms of it.

Wise motion picture producers were quick to utilize its advantages; and it has lately been figure out that many motion picture exhibitors credit sixty per cent of their profits to their bookings of the best serial pictures obtainable. They are discovering that the successive episodes of such serials, duly announced, have genuine "feature" drawing power; and in this way the capable serial producer finds his product actually invading the field formerly exclusively occupied by the multiple-ree idrama or spectacle.

The story-telling art of the motion picture is too new to have possessed itself to the full of the experience of writers and publishers of printed fiction; but it has a drawing power which printed fiction lacks, and this fact is most apparent in the case of the thrilling, yet clean and wholesome, standardized fifteen-episode motion picture serials released in the last twelve months. Picture patrons, exhibitors and reviewers unite in expressing satisfaction with these examples of the latest stage in the evolution of the filmed chapter play. They are the result of experience gained in the production and distribution of more than thirty serials of this length during the last ten years, plus a settled determination to provide realism, forceful dramatic action and a generous supply of thrilling physical "stunts" combined in stories that are clean and in every way in line with developing public taste.

This describes the New Era Patheserial in fifteen episodes, which General Manager Elmer Pearson recently announced was "here to stay." The specific examples referred to, which are enjoying exhibitor and public support fully warranting Mr. Pearson's declaration, are: "Hurricane Hutch" and "Go-Get-Em Hutch" with Charles Hutchison, and "White Eagle" and "The Timber Queen" with Ruth Roland. Hutchison has practically completed another called "Speed," while Ruth Roland is well along with her current production, "The Riddle of the Range." Pearl White has returned from Paris to carry out her new contract with Pathe and is the star in a serial called "Plunder" now being filmed by Producer George B. Seitz.
What
THE NEW YORK TIMES
SAID ABOUT
MUSIC-FILMS
IN ITS REVIEW OF SCREEN PICTURES OF 1922
SUNDAY, JULY 2, 1922

"ALL IN ALL THEY ARE AMONG THIS YEAR'S
MOST SIGNIFICANT AND SATISFYING WORKS"

THE MUSIC-FILM
IS THE FIRST SUCCESSFUL ATTEMPT AT CORRECT SYN-
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YET IT IS IMPOSSIBLE FOR THE ORCHESTRA OR ORGAN TO
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IN
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TWELVE CONSECUTIVE WEEKS AT
RIVOLI AND RIALTO, NEW YORK
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110 WEST 40th STREET
NEW YORK CITY

26
THE pleasure of touring the country last season as guest conductor in the large motion picture theaters, and coming in contact with exhibitors, managers, producers and orchestra conductors in the various cities, has afforded me an opportunity of making a few observations regarding the combination of music and films.

Music as an attraction for picture theaters has come to stay. With the passing of the tin-pan piano, the three piece orchestra—piano, bench and cover—with the erection of these tremendous film theaters, an adequate music program must be rendered. Patrons expect it and enjoy it. What is known as presentation is here for all times, for the people have learned to love the good because they have been made familiar with it. It has not been an evolution of music and the films but really a revolution. The progress has been so swift, the strides so great, that it is staggering to contemplate the great change. Time was when music was turned out in a picture theater only to drown the noise of the old-time projection machines. Whereas the music of that day drove the people away, to-day the music is a real attraction, sharing honors with the film.

That is one phase of the subject—the music that is heard daily in the picture theaters. In this country where art is dependent on private enterprise, the achievement of the film theaters is a colossal task. They have spread music to the masses in greater numbers than all the symphony orchestras put together. To hear a Beethoven overture, or a Liszt Rhapsody four times daily—think of it and you will realize how puny the efforts of the symphony orchestras become in the face of such vast appeal. And because the motion picture theaters have raised the standard of the patrons to a higher level, and are giving the patrons good music—for this the musician is duly grateful. He is gradually coming into his own with the film theaters as his medium of expression.

Another phase of the subject is music for the films. I once wrote the music for a film. It went admirably at first but I soon found that the picture had been cut and that the operator had been given orders to speed up the running of the film. This had not been told me so the natural result was that while my love theme was being played the villain was murdering a dozen people and my poor lovers were in fond embrace while the orchestra was playing a march.

To-day music to the films is being adjusted—in mosaic fashion. But the time will come when the music for the picture will be part of the picture. I wanted two minutes for a love theme, which isn't very long for such a theme but which is very long for a picture. However, the producer and the musician must get together and the music, if necessary will be written right on the lot and scenes will be shot to fit the music.

In other words a real grand opera, must be written for the motion picture of to-day. In Los Angeles, a half dozen producers and directors asked me to write scores for their pictures but I found that these pictures would be released in three or four weeks. Of course, it could not be done conscientiously in such a short time.

The motion picture industry has done a great thing for music and what they have done for music will come back to them at the box office and in public approval.

The motion picture theaters have developed their own type of musicians—I mean by that a man must be adequately trained in order to properly accomplish the scoring of a picture or even the conducting of the classics in motion picture theaters. A specialist in this field should start a training school for motion picture musicians and give them the knowledge of the required technique. That is one thing that I have found lacking in the motion picture industry as far as its music is concerned.

I also look for the entry of our great concert and operatic artists into the motion picture theater. I believe that these picture houses will offer them commercially and artistically the appreciative field that they now enjoy in concert halls. Artistically the motion picture theaters are a genuine joy for the artists for the great myriads that come to the motion picture theater are keenly enthusiastic for good music and they are thankful for the artists that come to the picture theater and bring good music within the reach of the masses because of the popular prices that prevail in motion picture theaters. Whereas the two dollar and two and a half dollars price prevails at concerts, the public will soon have an opportunity of hearing these same artists at fifty and seventy-five cents, and this is a monumental accomplishment for which the artistic camaraderie is grateful.

The development is constant and grows daily and will continue until the marriage of music and films becomes more firmly cemented.
The SPORT REVIEW—A Short Subject

Series of 26 that is a money-maker—not just a space filler!

It has a real box-office draw! Listen!—If you could trick up a banner or streamer with the names of America's most famous athletes on it—don't you see that that would induce patrons to walk in?

The Capitol and Strand Theatres of New York bid and battle to be able to get

THE SPORT REVIEW

Produced by JACK EATON. Edited by GRANTLAND RICE

A few of the subjects you can get right now!
SPEED! STAMINA! FORM! IN THE PINK! SELF DEFENSE! DRAWING CARDS! RECORD BREAKERS! CENTAURS of the FIELD!

The Press Likes Them!
"The most enlightening view of sport of anything I ever have seen. The pictures are remarkable. A distinct addition to sport."
—N. Y. Evening Mail

"The Sport Review, a series of short films in which sports and sportsmen of all kinds are knowingly and entertainingly treated."
—N. Y. Times

Each issue is one reel in length. Every issue of The Sport Review contains the most interesting slow motion shots that have ever been presented on the screen.

Every shot in The Sport Review is taken through exclusive arrangements. If you don't book it—you're slow!

We have seen theatres, playing a specially weak feature picture, sell to capacity by featuring the star athletes, the big names in The Sport Review.

Ask GOLDWYN

Distributors by arrangement with ARTCLASS PICTURES CORP.
Applied Theories of Presentation

By Edward L. Hyman
Managing Director, The Mark Strand, Brooklyn, N. Y.

To say, that in building programs, the feature is the first and all-important consideration, is archaic. I contend that if the diversified programs now offered in some first, second and even third run houses, were inaugurated five years ago, the enthusiasm of the public for motion pictures would have forever remained unmitigated. The paucity of dyed-in-the-wool fans during the past few years I lay to the short-sightedness of those exhibitors who gorged their patrons with feature pictures. When exhibitors angle for patronage by playing "double feature" programs they burn their business candle at both ends. Because the theater clientele has been over-satiated with features, some of which set high standards and were not consistently upheld, it now takes a genuinely extra-ordinary production to induce even the smallest sign of enthusiasm to come from them. Fans have now become hard-boiled critics.

These are the prime justifiers of my statement—that features have been relegated, by producers who failed to issue good pictures consistently, and exhibitors who gorged their public on the good and bad, to a place where the public no longer uses them as the sole dictator as to whether or not they shall buy a ticket. No matter how well a piece I may put on the Brooklyn Mark Strand's program may be received, I never deal it sufficiently to make the patron anesthetic to its chassis. I believe with the scientists, who say that we should rise from the table with our appetites an atom from appeasement.

The period I have been managing director for the Brooklyn Mark Strand has been prolific in bringing me a pretty dependable gauge of my patrons' picture needs. Thus my features present very little difficulty in selection. In the face of this, however, the selection is not wholly guided by any set of principles or occult formulae. My principles and formulae vary, as even does public taste. In pulsing my audience I can shift my views and principles like a gun on a turret, and train them on any new visions they may have formed, in complete co-ordination with the adaption.

The struggle for survivance in commercial realms is more relentless and of greater constancy than that in fields of physical combat. And as on the ground of strife, so in the commercial realm, those carry away victory, whose battery is strongest. The more batteries you command, the greater the effectiveness of your assault upon public interest and public attention.

Therefore, isn't it logical that if news reels, scenes, condensed plays, novelties, travelogues, ballets and masques provide variegated entertainment and proffer high powered armaments for patronage-tussles, they be advertised, programmed and featured in proportion to the feature picture? Does not the feature sometimes fail to score? And in this event is it not advisable to have something in readiness to be thrown into the entertainment breach? If the feature does score and the short subjects please—then that is a knock-out! On the other hand if it fails, the short subject program will support the falling feature!

This has become a sort of creed with me, upon which I have been working during my entire exhibitorial career. It has also been the inspiration of my programs. As far as my audiences were concerned, times too numerous to mention have so-called super-specials devolved into mere "shooting gallery" material. What bolstered up the weak headliner and side-tracked an epidemic of clientele-dissatisfaction was the supplementary program, the short subjects which, chosen with this possibility in view, had a culminating entertainment value as great as the feature.

My program building is then set in locomotion with the consideration of short subjects. I use the term short subjects in its most comprehensive theatrical meaning. Perhaps there is nothing in the entertainment world so much in demand as the news reel. The editing of the Brooklyn Mark Strand's weekly news reel I have not delegated to any one subservient. I edit the reel selecting my subjects from three sources. I found the news reel entertainments to be augmented one hundred per cent by synchronizing the action of it with the playing of the orchestra. News reels run off inharmoniously with the theme the orchestra is playing are hardly above the level of news-pictures seen in the newspapers daily. Give them an accompaniment of proper music, it matters little whether it is supplied by organ, orchestra or piano, and they will become imbued with all the intimacy and warmth of life.

Public spirit is a power, just as real and no more mysterious than electricity, steam or any other great force of nature. It may be harnessed and guided in the same way these forces are controlled.

Just as electric dynamos must be kept running to provide continuous current, so must novelties be continuously on tap, if the ticket roll is to continue to circulate.
"Surest Thing You Know!"

You can make some of the public laugh all the time, all of the public some of the time, but you can't make ALL of the public laugh ALL of the time, unless you're booked for—

BULL MONTANA COMEDIES

PRODUCED AND PRESENTED BY
HUNT STROMBERG

DISTRIBUTED BY METRO

Eight Comedy Specials the first year. Number One is "A Ladies' Man" in three riotous reels. The succeeding releases will be two reels in length.

HUNT STROMBERG PRODUCTIONS
METRO STUDIOS
HOLLYWOOD
Why Variety in Programs Is Essential

By Mack Sennett
Producer of Sennett Comedies

WHAT comprises the ideal program, aside from the feature production?
The reply to that question will be as variable as there are short program subjects.
It will vary, too, in different communities or localities. What may be interesting to the patrons of a Los Angeles neighborhood house might not please those who attend a motion picture show in Yonkers.
I have my own ideas and preferences, naturally. First of all, I believe in variety. Second, being a producer of comedies, I feel that no program is complete unless it contains a two-reel comedy. Then there should be a good musical program—for who is there that does not love and appreciate good music?—a news reel, and an educational or travel subject.
Above all, there should be contrast in all programs. I believe the subjects should be so alternated that the same emotion will not be appealed to at any two successive times. By that I mean, a comedy should not follow a comedy, a news reel should not follow an educational feature, a light, airy overture should not follow a comedy or a deep, heavy, emotional selection follow a drama.
It has been my observation that short, scenic picture appeal to lovers of nature and the beautiful, provided they are well done, of course. Travel pictures. I feel, appeal to most everyone, for who is there who has not the desire to hie away to some remote land—become a wanderer on the face of the globe? It is an innate desire in every man, and most women, and the sadness of it is that they cannot accede to the demand that tells them “go.” Their enjoyment therefore comes through seeing these foreign lands and customs flashed across the silversheet before them.
The news reels are ideal program subjects, but the items that compose them should be selected with more care than is now being exercised. The public is become surfeited with scenes of parades, reviews, winter sports, and like subjects. What I personally believe the public desires are more scenes of unusual people, events, places and things. There are countless of these that have never been photographed.
In the matter of program comedies, I have always striven to attain the highest degree of excellence, and the success of Sennett comedies is proof sufficient that I have not failed. And too, their success proves the efficacy of the two-reel comedy as an ideal program feature.
Educational reels are exceptionally good, in my opinion, for they have the effect of visual instruction, than which, according to renowned educators, there is no better.
In general, however, if plenty variety be incorporated into a program a majority of the people will be satisfied. That’s my opinion, at any rate.

Short Reels Through A Minister’s Eyes

By Reverend E. B. Russell
Director of Distribution, Geographic Film Co.

The opportunity of the motion picture theaters at the present time for public service is without a doubt the greatest than any industry in the country has ever had and the element that makes this opportunity so predominant is the fact that in the showing of motion pictures they are utilizing the greatest force known today to modern science, in the shaping and making of human character. The exhibitor holds a tremendous power over this industry, for the simple reason that in the last analysis he determines what shall or shall not be exhibited on his screen and if he so desires he can either prostitute or he can make the most of this wonderful opportunity.
The class of film today that contains the strongest elements in the building up process of this great industry to the writer’s mind, is the short reel subject, and if the exhibitor will make a careful analysis of his theater audiences he will find that they carry away with them more of the influences of the short reel subject than they do of the long feature subjects. This reason is perfectly obvious from the fact that the human mind works, not in a peculiar way in its reaction toward the treatment of any given subject, but that it always works in one way and is only able to take in a certain amount of information at a time and where the information has been padded, as many feature subjects are with extraneous matter, trivialities, etc., it will be found that about all that is of a real informational character could have been contained in one reel.
The novelty of the motion picture is now gone and the public is asking that this great medium be utilized for a more noble and higher purpose than mere entertainment.
Photoplays and Music
By Fred Miller
Managing Director, California Theater, Los Angeles

AFTER a full year of following the policy of unusual photoplays and unusual music, I have come to the conclusion that here in Los Angeles that is what the discriminating picture hunters really want. When I opened the California about four years ago I followed the established custom of giving a diversified program including special stage numbers, prologues, a chorus of thirty-five or forty voices and maintained an orchestra of about thirty pieces under a capable director. I had the best talent I could find in the matter of artists and presentation directors and business was good.

But with the coming in of the combination vaudeville and picture houses I found it more and more difficult to secure talent of a high enough character to satisfy my clientele and it was then that it dawned upon me that possibly I was trying to please too many varied tastes. If a person wanted vaudeville there were a couple of high class vaudeville houses here and if he wanted popular priced vaudeville and an ordinary photoplay as a chaser there were numbers of that type of houses newly opened. Then is when I decided that there was an even larger number of amusement hunters who desired exceptional pictures and exceptional music. I engaged Carli D. Elinor, a nationally known orchestra leader and the most famous synchronizer of music to pictures in the country, as my director and told him to go out and gather together an orchestra of not less than fifty artists and we would inaugurate a three-a-day-concert program of from twenty-five to thirty minutes and make that a feature of our programs and cut out all presentations and prologues. He went to work and in a short time had secured a splendid organization that has made the California theater the most talked of house in this section in regard to music.

I don't want it thought that there has been or will be any neglect of the short subjects and novelty reels. It has always been our aim to keep abreast of the times and we hold contracts for many excellent short subjects including International, Fox, and a local news reel. We also have been a steady buyer of the beautiful Prizma scenics and the Robert C. Bruce Wilderness Tales. Many other novelties including Aesop's Fables, Goldwyn Graphics, Screen Snapshots, etc. find a place on our programs and they are all carefully chosen and are a great help in rounding out a program that will appeal to all tastes. This is true as well in regard to one and two reel comedies, and Christie's specials have been welcome when we had the twenty-two or three minutes necessary to run them.

Patronage Building
By Fred E. Baer
Publicity Manager, Kineto Company of America

THE especial value of short subjects to exhibitors is in the uniformity of excellence that can be obtained.

Short subjects have to do mostly with realism; they deal in travel, science, history, the arts and all the many subjects of life that have to do with facts and not with fiction. Every one of them can be made high-grade. It is a question of ability and workmanship and these qualities can be obtained in the planning, the camera work, the editing, the developing and printing—always provided that the man at the head has the vision to gather the right kind of men around him.

The regularity of fine short subjects insures to a theater a definite patronage that will not be affected by the various values of feature productions. They form a staple, very much like his music. The right kind of short subjects can be depended upon to draw a certain number of patrons week in, week out, regardless of what feature subjects are played.

When Charles Urban first started to release his Urban Popular Classics in the United States there were many critics who said that while they would interest some first-run theaters, the pictures were too "high-brow" to make a general appeal.

Now, Mr. Urban has an absolute conviction that no picture can be too good for any audience; that the general understanding of the audience always rises to the tone of the picture and that the better it is, the better the reception it gets. By that he does not mean it can afford to be boresome. He does not consider any picture as having real educational value unless it is as entertaining as it is instructive. How correctly he has judged the temper of theater patrons is indicated by recent comments in trade journals by exhibitors.

In the Autumn the Kineto Company intends to publish a new series of Urban Popular Classics, releasing one new additional subject every week. The same high standard of the Movie Chats will characterize this new series, but the form and structure and method of treatment will be altogether different, so that the theaters now playing Movie Chats will find the new series a welcome addition to their program.

Mr. Urban, in addition to his tremendous collection of negatives, gathered by himself and his agents over a long period of years, is constantly getting new material. The new series that will be released beginning this Autumn will consist of 52 subjects and these are being selected from 350 reels that he has edited from his library of negatives. Thus, it is apparent, what a wide variety is possible from such a large selection. This library is being developed on a scale to furnish, in time, a picture for every theater every day.
IMPORTANT

Owing to mechanical difficulties, which could not be adjusted in time, the Pathe insert of sixteen pages, planned for this issue, is held over until next week's number. It will consist of the following:

PATHE NEWS
PATHE REVIEW
HAROLD LLOYD COMEDY SPECIALS
PATHESERIALS
AESOP'S FILM FABLES
TOPICS OF THE DAY
RANGER RIDER SERIES
NANOOK OF THE NORTH
SCREEN SNAPSHOT
HAL ROACH COMEDIES
"OUR GANG" COMEDIES
"SNUB" POLLARD COMEDIES
JOHNNY JONES COMEDIES
HAROLD LLOYD ONE REEL RE-ISSUES
PATHE PLAYLETS

This insert will appear in this same position in our number of August 13th.

The Film Daily

Pathe Exchange
The most widely shown, widely known one reel comedies produced

Hal Roach Comedies

1916 - “Consistently Good” - 1922

Mr. EXHIBITOR! Are you one of the discriminating many who look for the “Roach” trademark?

“A place on any program” for these—

Harry “Snub” Pollard—One and two reel comedies.
Paul Parrott—One reel.

“His Rascals”—Two reel “kid and animal” comedies.
HAROLD LLOYD—Two reel comedies. Also one reel (Re-issue).

READ THESE NEWSPAPER CLIPPINGS

“Down and Out”—“Snub” Pollard is the chief fun provoker in this latest Hal Roach comedy. It is full of laughs and clever comedy business.

“Friday the 13th”—Hal Roach has given us a new—and welcome—comedian in Paul Parrott. The newcomer has a big bag of new tricks, and this picture is so funny it will please any audience in the world.

“Our Gang”—This new feature, a children and animal comedy, was given a studio preview for the benefit of the Los Angeles critics. In the opinion of the writer the new series will be a knockout. Like all Hal Roach productions the fun is along clean lines without the slightest tinge of the offensive.

“Pistols for Breakfast”—This Harold Lloyd re-issue got as many laughs as it did when first released.

Produced under the personal supervision of Hal Roach himself. No wonder they are good.

PATHE RELEASE
HARRY SEMELS
Character Heavy

You Must Remember These Serials—
“In Secret,” “Bound and Gagged,” “Pirate Gold,”
“Rogues and Romance” (Spain), “Hurricane Hutch.”

“Speed” (To be Released)

AND NOW! LEADING “HEAVY” WITH PEARL WHITE IN “PLUNDER”

All under the supervision and direction of George B. Seitz. Thank You.

WARREN KRECH

“THE MYSTERIOUS MR. JONES”
in
“PLUNDER”
(Now in production)

“EBEN”
in
“THE TOWN THAT GOD FORGOT”
Wm. Fox Special (To be released)

“Props” to be Photographed:-
Wind Machine
Land Planes
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$18.00 Per Day

We have been serving World-Peers—Selznick—Goldwyn—
Famous Players—R-C—Metro—Tiffany—Distinctive and all well known independent companies—there is a reason.
What The New Season Has to Offer

Below will be found a comprehensive outline of what producers of short reels have to offer for the 1922-1923 season. In some instances, complete schedules have not been prepared.

National Distributors

Associated First National Pictures, Inc.
No definite schedule as yet, but probably:

Educational Film Exchanges, Inc.
12. Campbell comedies, each in two reels, now in distribution. Release one a month.
20. Christie Comedies, each in two reels. Release about every two weeks.
6. Lloyd Hamilton Comedies, each in two reels. Release in series of three, every other month.
104 issues Kinograms, each in one reel. Release twice weekly.
6. Earl Hurd Comedies, each in one reel. Release one every month, beginning this month.
12. Tony Sarg Almanacs, each in one reel. Release one a month beginning this month.
6. Toonerville Comedies, each in two reels. Release every other month.
12. Torchy Comedies, each in two reels, now in distribution. Release one a month.
10. Wilderness Tales, each in one reel. Release to begin in March or April. A first series now in distribution, one every five weeks.
26. Cameo Comedies, each in one reel. Release one every two weeks, beginning in September or October.

Film Booking Offices of America.

Fox Film Corp.
This company has announced only part of its new short reel product as follows:
3. Clyde Cook Comedies, each in two reels. First release Aug. 27.
52. Educational and instructional films, each in one reel. Release weekly. The first 32:
104. Issues Fox News, each in one reel. Release twice weekly.
3. Lupino Lane Comedies, each in two reels. First release Aug. 20.

26. Mutt and Jeff Cartoons, each in one reel. Release every other week.
2. Al St. John Comedies, each in two reels. First release Sept. 3.

Goldwyn Dist. Corp.
26. Sport Reviews, each in one reel. Release every other week.

W. W. Hodkinson Corp.
6. Issues Days Ahead with Rod and Gun, each in one reel. Release monthly, beginning Sept. 3.
52. Issues Fun From the Press, each in one reel. Release weekly, beginning Sept. 3.
4. Triart Prod., each in two reels. Release every other month, beginning Sept. 3.

Metro Pictures Corp.
8. Bull Montana comedies, the first in three reels and the others in two. Release about every six weeks. Series of two reels, kind to be announced later.

Pathé Exchange, Inc.
52. Aesop's Fables, Inc., each in one reel. Release weekly.
52. Harold Lloyd Reissues, each in one reel. Release weekly.
104 issues Pathé News, each in one reel. Release twice weekly.
52. Pathe Reviews, each in one reel. Release weekly.
26. Range Rider westerns, each in two reels. Release every two weeks, beginning Sept. 3.
52. Roach comedies, each in one reel. Release weekly.
52. Topics of the Day, each in one reel. Release weekly.

Selznick Pictures Corp.
104 issues Selznick News, each in one reel. Release twice weekly.

Universal Film Exchanges, Inc.
52. Century Comedies, each in two reels. Release one a week, beginning Sept. 4.
12. Fish Patrol Series, each in two reels. Release every third week beginning Sept. 11.
104 issues International News, each in one reel. Release twice weekly, beginning Sept. 4.
The Greatest Array of Good Short Features on the Market!

Neely Edwards

as "Nervy Ned," the funniest, most comical tramp on the stage or screen. His series of single-reelers have taken the fans by storm. They get the laughs that pay at the box-office.

Lewis Sargent

who won a great big spot in the heart of every motion picture fan with his intensely human and humorous characterization of Huckleberry Finn, is now making a great set of laugh-getters in his one-reel Messenger Boy Comedies.

Art Acord

Breezy action star of "In the Days of Buffalo Bill" and numerous features, in a series of eight two-reelers of adventure and romance among strong men in the great lumber country.

Jack London

A series of eight two-reelers based on this great author's famous stories of the sea, starring Jack Mulhall.

Molina

And His Famous Trained Bull

Here's a novelty that will get them all wild. It's something entirely different—comedy bull pictures packed with humor and action. Watch for them—they're going to be wonderful box-office assets.

Harry Carey

in eight two-reelers, brimful of action, drama and adventure. Fashioned from his best and most popular three- and five-reel pictures. They're box-office nuggets!
12 Lumber Jack series, each in two reels. Release every third week beginning Sept. 11.
12 The Mirror series, each in one reel. Release every week beginning Sept. 4.
12 Charles Molina Bull Fight comedies, each in one reel. Release every third week beginning Sept. 11.
12 Lewis Sargent Messenger Boy Comedies, each in one reel. Release every third week beginning Sept. 4.
10 Serials, only two titles announced.
"In the Days of Buffalo Bill" starring Art Acord, in 18 two reel episodes. Release weekly beginning Sept. 4.
12 Westerns including six re-edited Harry Carey features, each in two reels. Release every third week beginning Sept. 18.

Vitagraph, Inc.
8 Jimmy Aubrey Comedies, each in two reels. No release dates set.
6 Larry Semon Comedies, each in two reels. No release dates set.
52 Urban Popular Classics, each in one reel. Release weekly. Several serials, no data available at the moment.

State Righters and Other Releases

Arrow Film Corp.
14 Broadway Comedies, each in two reels. Release every third week beginning Sept. 1.
12 Eddie Lyons Comedies, each in two reels. Release every third week beginning Sept. 8.
14 Mirimahone Comedies, each in two reels. Release every third week, beginning Sept. 15.
3 serials to be announced.

Aycie Pictures Corp.
6 Shakespearian Dramas, each in two reels. Release monthly.

Aywon Film Corp.
12 issues American Picture Book, each in one reel. Release monthly.
12 Cherokee Jill series, each in two reels. Release monthly.

Bowker Film Co.
One reelers dealing with life of bridge hands. Release and method undetermined.

C. B. C. Film Sales Corp.
26 Hallrom Boys Comedies, each in two reels. Release every other week.

Clark-Cornelius Corp.
26 "Tales of the Tenements" detective stories, each in two reels. Release twice a month.

Export and Import Film Co., Inc.
"The Rasmussen Expedition," in each four reels. Release undetermined, probably in one or two reels.

Federated Film Exchanges of America
12 All Star Comedies, each in two reels. Release monthly.
12 Monte Banks Comedies, each in two reels. Release monthly.
26 Federated Screen Reviews, each in one reel. Release every other week.
12 Ben Wilson Federated Comedies, each in two reels. Release monthly.
12 Joe Rock Comedies, each in two reels. Release monthly.
12 comedies, details not available at present, each in two reels. Release monthly. Probably several serials and some novelty reels.

Forward Film Distributors, Inc.
12 Eclipse Comedies, each in two reels. Release one a month.
12 Foremost Comedies, each in two reels. Release one a month.
12 National Poem Classics, each in one reel. Release one a month.

Lee-Bradford Corp.
15 Canadian Travelogues, each in one reel. Release monthly beginning Sept. 1.
6 Squirrel Comedies, each in one reel. Release at undetermined periods, beginning Sept. 1.

William J. Ganz Co.
12 educational and topical films, each in one reel.

Monopol Pictures, Inc.
12 Dorothy Gishs, each in two reels.
6 Lillian Gishs, each in two reels.
8 Wallace Reid, each in two reels. Total of 26 releases or one every other week, all reissues.

National Exchanges, Inc.
52 comedies, each in one reel. Release weekly.
12 comedies, each in two reels. Release monthly.
12 comedies, each in two reels. Release monthly.

Warren A. Newcombe
"The Enchanted City" in one reel. Release undetermined.

Pacific Film Co.
12 Bugs comedies, each in one reel. Release monthly.
12 comedies, each in two reels. Release monthly.

Post Pictures Corp.
26 Post Nature pictures, each in one reel. Release every other week. Method undetermined.

Rialto Prod. Inc.
8 Funnyface Cartoon Comedies, each in one reel. Release beginning September.
12 Rialto Dramas, each in two reels. Release one a month.
7 Tony Sarg Almanacs, each in one reel. Release beginning September.

Sacred Films, Inc.
12 Narratives of the Bible, each in one reel. Release one a month.

Second National Pictures Corp.
24 comedies, each in two reels. Release every other week.

Storey Pictures, Inc.
26 Boys' Life Screen Review, each in one reel. Release monthly.
12 Burlesque comedies, each in two reels. Release monthly.
26 Federated Screen Reviews, each in one reel. Release every other week.
26 Girls' Life Screen Review, each in one reel. Release every other week.
12 Kiddie Comedies, each in one reel. Release monthly.

Pat Sullivan Cartoons.
12 Felix Cartoons, each in one reel. Release monthly.
12 Willie's Slate Cartoons, each in one reel. Release monthly.

Truart Film Corp.
26 Around the World with Burlingham series, each in one reel. Release every other week.

Visual Symphony Prod.
12 stories based on musical compositions, each in one reel. Release undetermined.

Reginald Warde, Inc.
10 Lupino Lane Comedies, each in two reels. Release and method undetermined.
LUPINO LANE
COMEDIES
THE King of Komics in a new star series of comedies.
Present representative of the famous LUPINO FAMILY, who have made the British Empire laugh for a century.
LUPINO LANE will be the comedy surprise of the season. FIRST FOUR RELEASES—
"THE REPORTER" "THE PIRATE"
"MY HERO" "FRIEND HUSBAND"
The Man With A Million Laughs.

WILLIAM FOX
SUNSHINE COMEDIES
Released Every Other Week.
FOR the coming season the SUNSHINE COMEDIES are the most entertaining that ever have been turned out since they have become world famous.
Two reels of laughter that will send your audience home in a happy frame of mind, and bring them back again. FIRST FOUR RELEASES—
"SPLITTING HAIRS" "PUPPY LOVE"
"THE TIN BRONCHO" "DANDY DAN"
Book These Comedies Early.

CLYDE COOK
COMEDIES
PICTURE Theatres the world over re-sound to laughter created by this eccentric comedian. Clyde Cook's antics give the world a stitch in its side.
His new pictures are better than ever and add to the general merriment. THE FIRST TWO—
"THE ESKIMO" "THE ARAB"

AL ST. JOHN
COMEDIES
THIS funny fellow has a place in the hearts of millions of fans because of his unfailing drollery.
Al St. John comedies are greatly in demand and therefore a new series, better than ever, has been planned. THE FIRST TWO—
"ALL WET" "THE CITY CHAP"

FOX NEWS
The All American Pictorial Record.
HAVING a larger staff of cameramen stationed over the world than all the other news reels put together. FOX NEWS also has secured more exclusive features during its existence than all of the other reels.
We advise every first class motion picture showman to insure the best news reel service by signing a contract for the season 1922-23, thereby securing a bona-fide purchase.
Recognized and Justly So, As—
"MIGHTIEST OF ALL"

MUTT and JEFF
THESE FUNNY FELLOWS FUNNIER THAN EVER
THE finest MUTT and JEFF cartoons ever conceived have been prepared for the new season. These inimitable fun makers have enjoyed a vacation and are now back at work full of pep.
MUTT and JEFF CARTOONS
RELEASED EVERY OTHER WEEK
WILLIAM FOX OFFERS YOU
GOLDEN OPPORTUNITY

TO weld together a better understanding between you, as representatives of this industry, and the molders of public opinion, the Parents and Teachers Associations, Educators, Clergymen and Community Workers, is to make the—

FOX EDUCATIONAL SERVICE

a part of your daily program. A wealth of short subjects contributed by cameramen from all parts of the globe, and edited to meet your strictest demands for quality are at your command.

EACH SUBJECT A FEATURE IN ITSELF

Ask the Manager of Your Nearest Fox Exchange

THE LEE KIDS

Jane and Katherine Lee Comedies

THE "Two Baby Grands" are back in a series of two-reel comedies that will endear them more than ever in the hearts of their followers. "A PAIR OF ACES" and "KIDS AND SKIDS" are the first two of their laughable comedies.
A SERIES OF 52 SINGLE REELS EMBELLISHED IN PRIZMA COLOR PHOTOGRAPHY. A COMPLETE HISTORICAL GEOGRAPHY OF PALESTINE.

The one reel you need to balance and complete a high class program.

Ninety percent of the people of your city are directly interested in this subject. Make new fans of them by using this series of allegorical Bible stories, bringing a real and new novelty in motion picture production.

What the Critics Say—

"... a little gem of a film."—R. W. Baremore in The Morning Telegraph.

"... glamorous and mystic scenes of the Holy Land ... without allegory or the aid of human figures."—Allison Smith in The New York Globe.

"... starts a new era in Biblical pictures suitable for exhibition in the theatres."—Arthur James in The Moving Picture World.

"... a beautiful and impressive picture ... a far more powerful influence for good, we believe, than any Easter sermon that was ever preached."—Harriette Underhill in The New York Tribune.

"... In every respect a most impressive picture ... splendidly photographed."—George Blaisdell in The Exhibitors Trade Review.
Producers of Short Reels

A list of producers of short reel subjects with studio or business addresses, type of picture made, length and releasing medium, where such information was obtainable will be found below:

### New York

<table>
<thead>
<tr>
<th>Producer</th>
<th>Studio Address</th>
<th>Subjects in Work</th>
<th>Length</th>
<th>Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>All-Star Comedies, Inc.</td>
<td>3021 Myrtle Ave, Glendale, L. I.</td>
<td>Comedies</td>
<td>2</td>
<td>Federated</td>
</tr>
<tr>
<td>*Baumer Films, Inc.</td>
<td>6 West 48th St.</td>
<td>Industrial</td>
<td>1</td>
<td>Hodkinson</td>
</tr>
<tr>
<td>*Blake and Coyle</td>
<td>1600 Broadway</td>
<td>Industrial</td>
<td>1</td>
<td>State rights</td>
</tr>
<tr>
<td>Bray Prod., Inc.</td>
<td>130 West 46th St.</td>
<td>Screen Magazine</td>
<td>2</td>
<td>Hodkinson</td>
</tr>
<tr>
<td>*Robert C. Bruce</td>
<td>Care Edcl'l, 370 7th Ave.</td>
<td>Technical Romances</td>
<td>1</td>
<td>Educational</td>
</tr>
<tr>
<td>Chronicles of America</td>
<td>15th and Locust, Broadn.</td>
<td>Historical</td>
<td>2</td>
<td>F. B. O.</td>
</tr>
<tr>
<td>*Jack Cohn</td>
<td>1600 Broadway</td>
<td>Scenics</td>
<td>1</td>
<td>Goldwyn</td>
</tr>
<tr>
<td>Jack Eaton-Weiss Bros.</td>
<td>135 West 44th St.</td>
<td>Sport Reviews</td>
<td>1</td>
<td>Pathe</td>
</tr>
<tr>
<td>Fables Pictures, Inc.</td>
<td>133 West 52nd St.</td>
<td>Cartoons</td>
<td>1</td>
<td>Fox</td>
</tr>
<tr>
<td>Fox Film Corp.</td>
<td>16th Ave and 54th St.</td>
<td>News reel</td>
<td>1</td>
<td>Hodkinson</td>
</tr>
<tr>
<td>Funk and Wagnalls Co.</td>
<td>354 4th Ave.</td>
<td>“Fun from the Press”</td>
<td>1</td>
<td>State rights</td>
</tr>
<tr>
<td>William J. Ganz</td>
<td>507 5th Ave.</td>
<td>Educational</td>
<td>1</td>
<td>Educational</td>
</tr>
<tr>
<td>Earl Hard</td>
<td>New Gardens L. I.</td>
<td>Cartoons</td>
<td>1</td>
<td>Universal</td>
</tr>
<tr>
<td>*International News Reel Corp.</td>
<td>281 William St.</td>
<td>News reel</td>
<td>1</td>
<td>Universal</td>
</tr>
<tr>
<td>Kinetoscope Co. of America</td>
<td>Irvington, N. Y.</td>
<td>“The Mirror”</td>
<td>1</td>
<td>Hodkinson</td>
</tr>
<tr>
<td>*Kinograms Pub. Corp.</td>
<td>121 West 41st St.</td>
<td>Urban Movie Chats</td>
<td>1</td>
<td>Vinograph</td>
</tr>
<tr>
<td>Hoey Lawlor</td>
<td>Care J. G. Sloley, 729 7th Ave.</td>
<td>Detective stories</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>Macdonald Cartoons, Inc.</td>
<td>3021 Myrtle Ave, Glendale, L. I.</td>
<td>Cartoons</td>
<td>1</td>
<td>One through Pathe</td>
</tr>
<tr>
<td>Mastodon Pictures, Inc.</td>
<td>3021 Myrtle Ave, Glendale, L. I.</td>
<td>&quot;Torchy&quot; comedies</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>Arthur Maud</td>
<td>Care Pathe, 35 West 44th St.</td>
<td>Films based on music</td>
<td>2</td>
<td>One through Pathe</td>
</tr>
<tr>
<td>Music Films, Inc.</td>
<td>393 B'levard, Jersey City, N. J.</td>
<td>Color films</td>
<td>2</td>
<td>Pathe</td>
</tr>
<tr>
<td>*Na'l Poem Classics Ass'n</td>
<td>110 West 40th St.</td>
<td>National Poem Classics</td>
<td>2</td>
<td>Pathe</td>
</tr>
<tr>
<td>Warren A. Newcombe</td>
<td>130 West 46th St.</td>
<td>Novelties</td>
<td>2</td>
<td>Pathe</td>
</tr>
<tr>
<td>Nick Carter Prod.</td>
<td>301 West 25th St.</td>
<td>Detective stories</td>
<td>1</td>
<td>Pathe</td>
</tr>
<tr>
<td>Out-of-the-Inkwell Films, Inc.</td>
<td>128 East 45th St.</td>
<td>Cartoons</td>
<td>1</td>
<td>Pathe</td>
</tr>
<tr>
<td>*Pathe News</td>
<td>35 West 45th St.</td>
<td>News reel</td>
<td>1</td>
<td>Pathe</td>
</tr>
<tr>
<td>*Pathe Review</td>
<td>35 West 45th St.</td>
<td>Magazine</td>
<td>1</td>
<td>Pathe</td>
</tr>
<tr>
<td>Dr. Lillian D. Powers</td>
<td>Red Squirrel Farm, White Plains, N. Y.</td>
<td>Squirrel comedies</td>
<td>1</td>
<td>Lee-Bradford Corp.</td>
</tr>
<tr>
<td>Prizma, Inc.</td>
<td>393 B'levard, Jersey City, N. J.</td>
<td>Color films</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>A. M. Putnam</td>
<td>12 Serpentine Drive, New Rochelle, N. Y.</td>
<td>“Tales of the Tenement”</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Rialto Prod.</td>
<td>40th Ave and 4th St.</td>
<td>Dramas</td>
<td>2</td>
<td>Clark-Cornelius</td>
</tr>
<tr>
<td>Tony Sarg</td>
<td>54 West 9th St.</td>
<td>Cartoons</td>
<td>2</td>
<td>State rights</td>
</tr>
<tr>
<td>*Screen Snapshots, Inc.</td>
<td>1600 Broadway</td>
<td>Magazine</td>
<td>1</td>
<td>Educational</td>
</tr>
<tr>
<td>Geo. B. Seitz Prod.</td>
<td>1900 Park Ave.</td>
<td>&quot;Speed&quot; serial</td>
<td>1</td>
<td>Pathe</td>
</tr>
<tr>
<td>*Selznick Pictures Corp.</td>
<td>729 7th Ave.</td>
<td>News reel</td>
<td>1</td>
<td>Pathe</td>
</tr>
<tr>
<td>*Storey Pictures, Inc.</td>
<td>729 7th Ave.</td>
<td>Federated Screen Review</td>
<td>2</td>
<td>Selznick</td>
</tr>
<tr>
<td>Pat Sullivan</td>
<td>1947 Broadway</td>
<td>Cartoons</td>
<td>1</td>
<td>Pathe</td>
</tr>
<tr>
<td>Timely Films, Inc.</td>
<td>1362 Broadway</td>
<td>Topics of the Day</td>
<td>1</td>
<td>Selznick</td>
</tr>
<tr>
<td>*Triart Prod.</td>
<td>469 5th Ave.</td>
<td>Dramas</td>
<td>1</td>
<td>Pathe</td>
</tr>
<tr>
<td>*Visual Symphony Prod.</td>
<td>17 West 44th St.</td>
<td>Stories of music</td>
<td>1</td>
<td>Pathe</td>
</tr>
<tr>
<td>*Etingoff Warner</td>
<td>25 West 45th St.</td>
<td>Days Afield with Rod and Gun</td>
<td>1</td>
<td>Pathe</td>
</tr>
</tbody>
</table>

### Los Angeles

<table>
<thead>
<tr>
<th>Producer</th>
<th>Studio Address</th>
<th>Subjects in Work</th>
<th>Length</th>
<th>Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams Prod.</td>
<td>1412 Bond St.</td>
<td>Comedies</td>
<td>2</td>
<td>State rights</td>
</tr>
<tr>
<td>C. B. C.</td>
<td>6070 Sunset Blvd.</td>
<td>Hallroom Boy comedies</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>Campbell Comedy Corp.</td>
<td>4530 Sunset Blvd.</td>
<td>Comedies</td>
<td>2</td>
<td>Universal</td>
</tr>
<tr>
<td>Century Film Corp.</td>
<td>6100 Sunset Blvd.</td>
<td>Johnny Fox comedies</td>
<td>2</td>
<td>Universal</td>
</tr>
<tr>
<td>Chas. Chaplin Prod.</td>
<td>1416 La Brea Ave.</td>
<td>Baby Peggy comedies</td>
<td>2</td>
<td>Universal</td>
</tr>
<tr>
<td>Chester Prod.</td>
<td>1570 N. Sycamore St.</td>
<td>Comedies</td>
<td>2</td>
<td>Universal</td>
</tr>
<tr>
<td>Christie Film Corp.</td>
<td>6101 Sunset Blvd.</td>
<td>2 comedy units</td>
<td>2</td>
<td>Universal</td>
</tr>
<tr>
<td>Cinal Prod.</td>
<td>3500 Beverly Rd.</td>
<td>Slow motion</td>
<td>1</td>
<td>Universal</td>
</tr>
<tr>
<td>Cosmoart Prod.</td>
<td>3500 Beverly Rd.</td>
<td>Educational</td>
<td>1</td>
<td>Educational</td>
</tr>
<tr>
<td>Crescent Prod.</td>
<td>4500 Sunset Blvd.</td>
<td>North West stories</td>
<td>2</td>
<td>Educational</td>
</tr>
</tbody>
</table>
GET SET FOR
The New Series of
HALLROOM
BOYS
COMEDIES

SEE ME ABOUT
The New Series of
HALLROOM
BOYS
COMEDIES

I'VE GOT 'EM!
The New Series of
HALLROOM
BOYS
COMEDIES

WATCH FOR
PACIFIC'S
NEWEST NOVELTY

they're "BUGS!"

OTHER SHORT SUBJECTS
Folly Comedies
with George Ovey and Vernon Dent

PACIFIC FILM CO. INC.
Studio and Executive Office
Culver City, California
John J. Hayes, President
<table>
<thead>
<tr>
<th>Producer</th>
<th>Studio Address</th>
<th>Subjects in Work</th>
<th>Length</th>
<th>Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. E. Cuthbert</td>
<td>5341 Melrose Ave, Hollywood</td>
<td>Eclipse comedies</td>
<td>2</td>
<td>Forward Film Dist.</td>
</tr>
<tr>
<td>Fashion Features</td>
<td>6050 Sunset Blvd, Hollywood</td>
<td>Magazines</td>
<td>1</td>
<td>F. B. O.</td>
</tr>
<tr>
<td>Film Booking Offices</td>
<td>760 Gower St, Hollywood</td>
<td>Carter DeHaven comedies</td>
<td>2</td>
<td>F. B. O.</td>
</tr>
<tr>
<td>Fox Film Corp.</td>
<td>Sunset Blvd-Western Ave, Hollywood</td>
<td>Gloria Joy comedies</td>
<td>2</td>
<td>Fox</td>
</tr>
<tr>
<td>Hamilton-White Comedies, Inc.</td>
<td>5341 Melrose Ave, Hollywood</td>
<td>Frankie Lee comedies</td>
<td>2</td>
<td>Fox</td>
</tr>
<tr>
<td>L. C. Haynes Prod.</td>
<td>110 Court St, Hollywood</td>
<td>Chester Conklin comedies</td>
<td>2</td>
<td>Fox</td>
</tr>
<tr>
<td>Fred Hibbard Prod.</td>
<td>5341 Melrose Ave, Hollywood</td>
<td>Clyde Cook comedies</td>
<td>2</td>
<td>Stock company</td>
</tr>
<tr>
<td>Buster Keaton Prod.</td>
<td>1025 Lillian Way, Hollywood</td>
<td>Lupino Lane comedies</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>Eddie Lyons</td>
<td>5821 Santa Monica Blvd, Hollywood</td>
<td>Al St. John comedies</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>Maloobee Prod.</td>
<td>6050 Sunset Blvd, Hollywood</td>
<td>Syd Smith comedies</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>J. K. McDonald Prod.</td>
<td>6042 Santa Monica Blvd, Hollywood</td>
<td>Stock company</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>O'Connor Prod.</td>
<td>1110 Tamarind St, Hollywood</td>
<td>All-star series</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>Paragon Prod.</td>
<td>1745 Glendale Blvd, Hollywood</td>
<td>Paul Parrott comedies</td>
<td>1</td>
<td>Educational</td>
</tr>
<tr>
<td>Reagen Prod. Co.</td>
<td>4811 Fountain Ave, Hollywood</td>
<td>&quot;Snub&quot; Pollard comedies</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>H. E. Roach Comedies</td>
<td>Culver City</td>
<td>&quot;Our Gang&quot; comedies</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>Joe Rock</td>
<td>Universal City</td>
<td>Comedies</td>
<td>2</td>
<td>Educational</td>
</tr>
<tr>
<td>Rodeo Comedies</td>
<td>5341 Melrose Ave, Hollywood</td>
<td>Comedies</td>
<td>1</td>
<td>Pathe</td>
</tr>
<tr>
<td>Ruth Roland Serials</td>
<td>5341 Melrose Ave, Hollywood</td>
<td>&quot;Riddle of Range&quot;</td>
<td>31</td>
<td>Pathe</td>
</tr>
<tr>
<td>Russell Prod.</td>
<td>6050 Sunset Blvd, Hollywood</td>
<td>Comedies</td>
<td>2</td>
<td>Pathe</td>
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<tr>
<td>Sanfor Prod.</td>
<td>6050 Sunset Blvd, Hollywood</td>
<td>&quot;Tweedy&quot; comedies</td>
<td>2</td>
<td>Pathe</td>
</tr>
<tr>
<td>Mack Sennett</td>
<td>712 Glendale Blvd, Hollywood</td>
<td>Billy Bevan comedies</td>
<td>2</td>
<td>Pathe</td>
</tr>
<tr>
<td>Hunt Stromberg Prod.</td>
<td>6642 Santa Monica Blvd, Hollywood</td>
<td>Louise Fazenda comedies</td>
<td>2</td>
<td>Pathe</td>
</tr>
<tr>
<td>Universal</td>
<td>Universal City</td>
<td>Ben Turpin comedies</td>
<td>2</td>
<td>Pathe</td>
</tr>
<tr>
<td>Vitagraph</td>
<td>1708 Talmadge St, Hollywood</td>
<td>Bull Montana comedies</td>
<td>2</td>
<td>Pathe</td>
</tr>
<tr>
<td>Jack White Corp.</td>
<td>5341 Melrose Ave, Hollywood</td>
<td>Neely Edwards comedies</td>
<td>1</td>
<td>Universal</td>
</tr>
<tr>
<td>Ben Wilson Prod.</td>
<td>5821 Santa Monica Blvd, Hollywood</td>
<td>Charles Mogina comedies</td>
<td>2</td>
<td>Universal</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lewis Sargent comedies</td>
<td>1</td>
<td>Pathe</td>
</tr>
<tr>
<td>*These companies operate in no regular studio. Addresses given are business addresses.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Elsewhere

- Betzwood Film Co., Philadelphia: Toonerville comedies, 2 Educational
- Bray Prod., Inc., Norwalk, Conn.: Cartoons, 1 Educational
- Bruce Carter Prod., Inc., San Francisco: Comedies, 1 Educational
- Commercial Film Studios, Inc., 21st St. and Olive, St. Louis: Foremost comedies, 2 Educational
- Essanay Film Co., Chicago, Ill.: Funnovolес cartoons, 1 Educational
- Paul Gerson Prod. Corp., San Francisco: Plum Center comedies, 2 Educational
- Harter-Wall Prod., Bakersfield, Calif.: Vera Glynn comedies, 2 Educational
- Rothacker Film Co., 1339 Diversey P'way, Chicago: "Jim" Baker comedies, 2 Educational
- Sacred Films, Inc., Burbank, Calif.: Biblical, 1 Educational
- Worcester Film Corp., Worcester, Mass.: Industrials, 2 Educational

I wonder what THE FILM DAILY will say about it?
MR. EXHIBITOR:

Ask Your Film Company for the

"Thematic Music Cue-Sheet"

(Pat. Applied For)

IT MEANS MORE TO YOU
THAN ANY OTHER ACCESSORY

It is the Cue-Sheet that insures a musically perfect presentation.

The Greatest Novelty Ever Produced
Something Every Theatre Is Booking

FUNNY FACE COMEDIES

The totally different single reel

Territories open. Wire at once

ALEXANDER FILM CORP. 130 West 46th St., N. Y. C.

Selling agents for

RIALTO PRODUCTIONS, Inc. Lou Rogers, Pres.
Seven Months’ Short Reel Releases

Releases of national and state right distributors from Jan. 1 to July 31, 1922, will be found below in detailed form:

National Distributors

Associated First National Pictures, Inc.
6 West 48th Street, New York

<table>
<thead>
<tr>
<th>Title</th>
<th>Length in ft.</th>
<th>Type</th>
<th>Star</th>
<th>Producer</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>Charles Chaplin Comedies</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Dog’s Life</td>
<td>2,674</td>
<td>Comedy</td>
<td>Chas. Chaplin</td>
<td>Chas. Chaplin</td>
<td>Feb.</td>
</tr>
<tr>
<td>Pay Day</td>
<td>1,892</td>
<td>Comedy</td>
<td>Chas. Chaplin</td>
<td>Chas. Chaplin</td>
<td>March</td>
</tr>
<tr>
<td>Sunny Side</td>
<td>2,769</td>
<td>Comedy</td>
<td>Chas. Chaplin</td>
<td>Chas. Chaplin</td>
<td>March</td>
</tr>
<tr>
<td>She Promise Me</td>
<td>2,205</td>
<td>Comedy</td>
<td>Chas. Chaplin</td>
<td>Chas. Chaplin</td>
<td>April</td>
</tr>
<tr>
<td>A Day’s Pleasure</td>
<td>1,714</td>
<td>Comedy</td>
<td>Chas. Chaplin</td>
<td>Chas. Chaplin</td>
<td>May</td>
</tr>
<tr>
<td>Buster Keaton Comedies</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
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Educational Films Exchanges, Inc.
370 7th Avenue, New York

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Ask Your Exchange When My New Two-Reel Comedies Will Arrive

BILLY FRANEY

Now with

O’Conor Productions

1107 N. Bronson Avenue

Hollywood, California

Who directed those new two-reelers starring BILLY FRANEY?

Why WARD HAYES

(of course!)

STORIES, GAGS, TECHNICALITIES, DIRECTION
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**Pathe Exchange Inc.**

35 W. 45th St., New York

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AWFUL THING"

STARRING

OWEN MOORE

by Victor Heerman ........ A Victor Heerman Production

A Riotous Farce Comedy With The
Same Star As "Reported Missing"
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The Story of the Man Who Went Fishing

THIS is the story of the man who went trout fishing. He took his stand at a good point along the bank of the stream and watched and waited. Of a sudden there was a flap and a splash in mid-stream. Knowing that the only fair-sized fish in this water were trout, the fisherman cast his fly to the spot. He pulled his line in at once. But it was not a trout he had caught. A little useless chub was wriggling on the hook. He tossed it off and cast out again. This time he pulled in a copious quantity of river bottom. Again he hurled out his line. He collected an old-water-soaked shoe this time. Then he pulled in a bullhead. Then a little shiner.

BUT FINALLY HE GOT THE TROUT THAT HE WANTED. However—before he got it, he had to take many other poor fish that he had no use for.

YOU, too, go fishing every day. You try to catch the whale of a picture that made the big splash in the motion picture sea. But in order to hook up this big one, you have to take many other small fry. You don't get sunburnt where you go fishing. You sit in your office or visit a film exchange. How many times have you angled for that BIG PICTURE—and got it, but you also had to take other smaller, mediocre attractions. Suppose we should tell you of a stream where there are only BIG fish—no bullheads or chubs or small fry to eat up your bait? Wouldn't you fish there?

WHEN you angle for Goldwyn Pictures next season, you will find that there are only BIG ONES to be had. And therefore you will have to take any little ones to get these Big Ones. Goldwyn will make only Twenty pictures for 1922-23. Only Twenty! But each of these will be a Great Big Smashing Super-special. You have been watching the news! You know the directors Goldwyn has lined up to make these twenty specials.

THE men behind these pictures are Great Men in the motion picture industry, and they will make pictures greater than those which made their names so great. Not only on the basis of their past successes, but because they are now backed by the greatest resources of their careers, and because they now have stories which you as a showman would be willing to book into your theatres on the weight of their titles and possibilities alone.

MARSHALL NEILAN will have powerful stories, unlimited resources and free reign to make motion picture history during the coming year. He will produce all his pictures for Goldwyn on a scale surpassing anything he has ever done in his successful motion picture career. Maurice Tourneur is back from London directing a great picturization of Hall Caine's world-famous novel and play, "The Christian." Allen Holubar is already filming "Broken Chains," the $10,000 prize-winning story and one of the greatest narratives that has ever been written directly for the screen. It was selected from 30,000 manuscripts submitted to the Chicago Daily News. R. A. Walsh has begun production on "Passions of the Sea," a smashing story, and this famous director's first big picture at the Goldwyn studios. Rupert Hughes has not only made all of his widely famous fiction masterpieces available for Goldwyn production, but he will now personally direct each one of them. E. Mason Hopper has finished "Hungry Hearts," from the novel by Anzia Yezierska, a photodrama that is going to be the BIG PICTURE of next season, and he will start soon on another splendid story rich in human interest and heart appeal.

Moral: Don't fish for BIG FISH in a stream where there are also small ones, if you can fish in a pond where there are only big ones.

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Selznick Pictures Corp.
729 7th Ave., New York

Selznick News
1,000

Universal Film Exchanges, Inc.
1600 Broadway, New York

Century Film Corp.
Issued twice weekly

Century Comedies
Shipwrecked Among the Animals
The Straphanger
An Idle Roomer
Circus Clowns
The Touchdown
Horse Sense
Little Miss Mischief
Table Steaks
Upper Hands
A One Horse Town
Peggy, Behave!
Mutt
Two of a Kind
The Ruberneck
A Dark Horse
No Brains
Comedy
Harry Sweet
Lee Moran
Baby Peggy and Brownie
Harry Sweet
Baby Peggy
Brother the Dog
Harry Sweet
Baby Peggy
Brother the Dog
Harry Sweet
Sally the Horse
Harry Sweet

Century Film Corp.
Jan. 4
Jan. 11
Jan. 18
Jan. 25
Feb. 1
Feb. 8
Feb. 15
Feb. 22
March 1
March 8
March 15
March 22
March 29
April 5
April 12
April 19
Why Pay License Fees for the Privilege of Playing Copyrighted Music??

Because—I need music in my theatre, lots of it, and new music too. I need popular music, the kind they are whistling and humming, the sort they are dancing to. I doubt if people would come to see my pictures at all if it weren’t for the music, and without the musical accompaniment they certainly wouldn’t pay an admission to see pictures alone. The time when they would was in days long gone by.

Because—I realize that this music is an essential part of the service I deliver to my patrons, it helps me make profits, or makes my chance of getting them much better. I am willing to encourage authors and composers, just as I am scenario writers—I only hope that both will create constantly better stuff.

Because—The price that is charged me for a license permitting the use of an enormous repertoire of the most popular music is entirely reasonable; it has not been pyramided along with other rising costs, but has remained at a fixed figure for years.

Because—If authors, composers and publishers are to take the risk and make the investment incidental to creating new music for my use, and then making it popular so my patrons will enjoy it when rendered, I am glad to share my very reasonable part of that burden, and I want these men, who contribute to the welfare of my enterprise, to prosper and succeed.

Because—The law says they are entitled to these fees; I am now and I hope always to be, a law-abiding and law-respecting citizen, and any business that I run is going to run according to law.

Because—I know that in the larger sense it is the part of wisdom and foresight to contribute reasonably to the encouragement and development of musical entertainment, and this can best be done by a practical reward to those who create it.

And There Are Lots of Other Reasons

There are hundreds of thousands of compositions that may be played entirely free of any restrictions, but the ones for which there is a public demand, the tunes which the people are whistling, singing, and dancing to, are in a large measure included in the repertoire of the American Society of Composers, Authors and Publishers. Don’t you want your orchestra to play these tunes—or would you prefer it to be a “plugging” medium for unknown works? The question will answer itself at the box office, if you give it a chance.

Information on request, cheerfully and promptly

American Society of Composers Authors and Publishers

56 WEST 45th STREET NEW YORK CITY
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<th>Length in ft.</th>
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<td>The Bottle Baby</td>
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<td>His Inheritance Tax</td>
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<td>Panicky Fullman</td>
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<td>A Movie Mixup</td>
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<td>The Minute Man</td>
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<td>Society Sailors</td>
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<td>Loose Nuts</td>
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<td>His Prehistoric Blunder</td>
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<td>Universal</td>
<td>May 29</td>
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<tr>
<td>Easy to Con</td>
<td>1,000</td>
<td>Comedy</td>
<td>Neely Edwards</td>
<td>Universal</td>
<td>June 5</td>
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<tr>
<td>A Powder Romance</td>
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<td>Roy Atwell</td>
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<td>Should Watchmen Sleep</td>
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<td>Roy Atwell</td>
<td>Universal</td>
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<td>Cured by Radio</td>
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<td>High Fliers</td>
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<td>All Balled Up</td>
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<td>A Spirited Affair</td>
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<td>Uncemented Bricks</td>
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<td>Caesar’s Ghost</td>
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<td>The Deputy’s Double Cross</td>
<td>2,000</td>
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<td>Laura La Plante and</td>
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<td>The Night Attack</td>
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<td>Lee Shumway</td>
<td>Universal</td>
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<td>Capt’ Kidd’s Finish</td>
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<td>Western</td>
<td>Eileen Sedgwick</td>
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<td>The Phantom Terror</td>
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<td>Lillian Byron</td>
<td>Universal</td>
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<tr>
<td>The Ranger’s Reward</td>
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<td>Western</td>
<td>Art Acord</td>
<td>Universal</td>
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<td>The Open Wire</td>
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<td>Eileen Sedgwick</td>
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<td>Fighting Back</td>
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<td>Art Acord</td>
<td>Universal</td>
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<tr>
<td>A Bluejacket’s Honor</td>
<td>2,000</td>
<td>Western</td>
<td>Jack Perrin &amp; G. Olmstead</td>
<td>Universal</td>
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<td>Matching Wits</td>
<td>2,000</td>
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<td>Laura La Plante and</td>
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<td>The Trail of the Wolf</td>
<td>2,000</td>
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<td>Elmo Lincoln</td>
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<td>Trickery</td>
<td>2,000</td>
<td>Western</td>
<td>Dorothy Woods and</td>
<td>Universal</td>
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<td>Desperation</td>
<td>2,000</td>
<td>Western</td>
<td>Harold Goodwin</td>
<td>Universal</td>
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<td>The Call of Courage</td>
<td>2,000</td>
<td>Western</td>
<td>Laura La Plante and</td>
<td>Universal</td>
<td>April 1</td>
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<tr>
<td>The White Messenger</td>
<td>2,000</td>
<td>Western</td>
<td>Percy Pembroke</td>
<td>Universal</td>
<td>April 8</td>
</tr>
</tbody>
</table>
Cheap Novelties to Advertise the Picture

From our own art department. From novelty factories throughout the United States. From countries abroad.

Distributors are asked to submit titles of new productions for us to work on. There will be no obligation. We will supply you with the best novelty tie-up that the entire market and the ideas of specialists can produce.

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117 West 46th Street Phone Bryant 4177 New York

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comics on the strength of the success of the first series.

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Film Daily Binders - $3.00

Invaluable for reference purposes.
THE
DAILY

Sunday, August 6, 1922

Title Length in ft. Type Star Producer Release Date
A Treacherous Rival 2,000 Western, Laura La Plante and Western, Laura La Plante and Universal April 15
The Verdict 2,000 Western, Percy Pembroke Universal April 22
The Big Ranger 2,000 Western, Elmo Lincoln Universal April 29
Squirrin’ It 2,000 Western, Tom Santschi Universal April 6
The Getaway 2,000 Western, Tom Santschi Universal May 6
A Guilty Cause 2,000 Western, Neal Hart Universal May 13
Never Live Go 2,000 Western, Reginald Denny Universal May 20
It Is the Law 2,000 Western, Tom Santschi Universal May 27
Laws of Steel 2,000 Western, Tom Santschi Universal June 3
Seeing Red 2,000 Western, Tom Santschi Universal June 10
Plain Grit 2,000 Western, Art Acord Universal June 17
Daring Dangers 2,000 Western, Tom Santschi Universal June 24
Go Get ’Em Gates 2,000 Western, Tom Santschi Universal July 3
Two Men 2,000 Western, Tom Santschi Universal July 8
Ridin Through 2,000 Western, Tom Santschi Universal July 15
The Hour of Doom 2,000 Western, Tom Santschi Universal July 22

Vitagraph Inc.
1600 Broadway, New York

Jimmy Aubrey Comedies
A Charmed Life 2,000 Comedy Jimmy Aubrey Vitagraph No definite date
Larry Semon Comedies
The Bell Hop 2,000 Comedy Larry Semon Vitagraph No definite date
The Saw-Mill 2,000 Comedy Larry Semon Vitagraph No definite date
The Show 2,000 Comedy Larry Semon Vitagraph No definite date
A Pair of Kings 2,000 Comedy Larry Semon Vitagraph No definite date

CrueLYwed Comedies
Husband & Strike 1,609 Comedy Anchor No definite dates

Broadway Comedies
Tomale O 1,946 Comedy Anchor No definite dates
Sweet Cookie 1,892 Comedy Anchor No definite dates
Koo Koo Kids 1,971 Comedy Anchor No definite dates
What Next 1,997 Comedy Anchor No definite dates
Whose Husband Are You 2,011 Comedy Anchor No definite dates
Rented Trouble 2,013 Comedy Anchor No definite dates
But a Butler 2,000 Comedy Anchor No definite dates

Eddie Lyons Comedies
Do You Take 2,084 Comedy Anchor No definite dates
Just a Minute 2,079 Comedy Anchor No definite dates
Keep Moving 2,051 Comedy Anchor No definite dates
My Mistake 1,989 Comedy Anchor No definite dates
Why Not Now 2,118 Comedy Anchor No definite dates
Follow Me 1,978 Comedy Anchor No definite dates
All Is Fair 1,623 Comedy Anchor No definite dates
That’s It 1,968 Comedy Anchor No definite dates

Mirthquake Comedies
Fresh Paint 1,740 Comedy Bobby Dunn Eddie Lyons Jan. 4
Hands Up 1,903 Comedy Bobby Dunn Eddie Lyons Feb. 1
All Wrong 1,651 Comedy Bobby Dunn Eddie Lyons Feb. 25
Give Him Air 1,894 Comedy Bobby Dunn Eddie Lyons March 25
No Luck 1,850 Comedy Bobby Dunn Eddie Lyons April 25

Speed Comedies
Are Husbands Happy 1,998 Comedy Duffy & Merriam Reggie Morris Jan. 14
Papa’s Night Out 1,956 Comedy Edwards & Merriam Reggie Morris Feb. 23
Janitor’s Wife 1,927 Comedy Barry & Merriam Reggie Morris March 26

State Righters and Other Release

Anchor Film Distributors, Inc.
Los Angeles, Cal.

Producer Release Date Type Star Title Length in ft.
12 Anchor Comedies 2,000 Comedies Barry & Reynolds Anchor No definite dates
12 “Little Napoleon” Comedies 2,000 Comedies Barry & Reynolds Anchor No definite dates

Arrow Film Corp.
220 West 42nd Street, New York

Morris Schlank Jan. 4
Morris Schlank Feb. 3
Morris Schlank Feb. 20
Morris Schlank March 10
Morris Schlank March 23
Morris Schlank April 6
Morris Schlank April 27
S. Herzig March 16

Eddie Lyons Jan. 4
Eddie Lyons Feb. 1
Eddie Lyons Feb. 25
Eddie Lyons March 25
Eddie Lyons April 25
Eddie Lyons May 25
Eddie Lyons June 25
Eddie Lyons July 21
Eddie Lyons April 4
Eddie Lyons April 24
Eddie Lyons June 30
Eddie Lyons July 25
Reggie Morris Jan. 14
Reggie Morris Feb. 23
Reggie Morris March 26
THE Film DAILY

Sunday, August 6, 1922

Aycie Pictures Corp.
117 W. 46th Street, New York

| Type | Star | Title | Length in ft. | Producer | Release Date
|------|------|-------|---------------|----------|----------------
| %6 Charley cartoons | each 650 | Cartoons | Francis Ford-Edith Story | Pat Sullivan | No definite dates
| *10 Spur Series | each 1,500 | Westerns | | Francis Ford | No definite dates

C. B. C. Film Sales Corp.
1600 Broadway, New York

| Star Ranch Westerns | Title | Length in ft. | Producer | Release Date
|--------------------|-------|---------------|----------|----------------
| Nell's Busted Romance | Comedy | 1,800 | Leo Maloney | Al Ira Smith | No definite dates
| Why Wives Worry | Comedy | 1,800 | Leo Maloney | Al Ira Smith | No definite dates
| Oh, You Sheriff Nell | Comedy | 1,800 | Leo Maloney | Al Ira Smith | No definite dates
| Look Before You Sleep | Comedy | 1,800 | Leo Maloney | Al Ira Smith | No definite dates
| His Mushing Bride | Comedy | 1,800 | Leo Maloney | Al Ira Smith | No definite dates
| Moonshine Madness | Comedy | 1,800 | Leo Maloney | Al Ira Smith | No definite dates
| Fans and Flappers | Comedy | 1,800 | Leo Maloney | Al Ira Smith | No definite dates
| She Loved Him But | Comedy | 1,800 | Leo Maloney | Al Ira Smith | No definite dates
| Telephone Troubles | Comedy | 1,800 | Leo Maloney | Al Ira Smith | No definite dates
| The Golden Lure | Western...Jack Halliday & Eve Lang | 1,800 | Al Ira Smith | No definite dates
| The Outlaw's Revenge | Western...Jack Halliday & Eve Lang | 1,800 | Al Ira Smith | No definite dates
| The Stranger | Western...C. Edward Hatton | 1,800 | Al Ira Smith | No definite dates
| Tangled Trails | Western...C. Edward Hatton | 2,000 | Al Ira Smith | No definite dates
| The Scorpion's Sting | Western...C. Edward Hatton | 1,800 | Al Ira Smith | No definite dates
| Desperate Chances | Western...C. Edward Hatton | 1,800 | Al Ira Smith | No definite dates
| The Fight of Diamond X | Western...C. Edward Hatton | 1,800 | Al Ira Smith | No definite dates
| The Border Menace | Western...C. Edward Hatton | 1,800 | Al Ira Smith | No definite dates

Sunrise Comedies

| You'd Be Surprised | Comedy | 1,800 | Leo Maloney | Al Ira Smith | No definite dates
| Don't Be Foolish | Comedy | 1,800 | Leo Maloney | Al Ira Smith | No definite dates
| Wedding Dumb Bells | Comedy | 1,800 | Leo Maloney | Al Ira Smith | No definite dates

Texas Ranger Series

| Under Orders | Westerns | 2,000 | Leo Maloney | Al Ira Smith | No definite dates
| Sante Fe Mac | Westerns | 2,000 | Leo Maloney | Al Ira Smith | No definite dates
| "8412" | Westerns | 2,000 | Leo Maloney | Al Ira Smith | No definite dates
| Flash in the Dark | Westerns | 2,000 | Leo Maloney | Al Ira Smith | No definite dates
| Heads or Tails | Westerns | 2,000 | Leo Maloney | Al Ira Smith | No definite dates
| 45 Calibre Law | Westerns | 2,000 | Leo Maloney | Al Ira Smith | No definite dates
| The Test | Westerns | 2,000 | Leo Maloney | Al Ira Smith | No definite dates
| Out of the Storm | Westerns | 2,000 | Leo Maloney | Al Ira Smith | No definite dates
| Out of My Way | Westerns | 2,000 | Leo Maloney | Al Ira Smith | No definite dates
| Man Trapper | Westerns | 2,000 | Leo Maloney | Al Ira Smith | No definite dates
| Larimee and Me | Westerns | 2,000 | Leo Maloney | Al Ira Smith | No definite dates
| Ambushed | Westerns | 2,000 | Leo Maloney | Al Ira Smith | No definite dates

Clark-Cornelius Corp.
117 W. 46th St., New York

| "20 Western Star Dramas | Western | 2,000 | Art Acord | Criterion Corp | No definite dates

Dominant Pictures, Inc.
135 W. 44th Street, New York

Chester "Snooky" Comedies
Birthday Guests & Jungle Pests 2,000
Snooky's Home Run 2,000

Federated Screen Snapshots
Nos. 16 to 26 2,000
Each 1,000

Hallroom Boys Comedies
Nobody's Baby 1,800
From Soup to Nuts 1,800
Beware of Blondes 1,800
Game Birds 1,800
The Dentist 1,800
Breaking Into Jail 1,800
Better Late Than Never 1,800
No Money to Guide Them 1,800

Joe Rock Comedies
Pot Roast 2,000
Help Yourself 2,000
All Wet 2,000
Solid Ivory 2,000
His Wedding Daze 2,000

Federated Film Exchanges of America, Inc.
220 West 48th Street, New York

| Title | Length in ft. | Producer | Release Date
|-------|---------------|----------|----------------
| Comedy | "Snooky" | Magazine | C. L. Chester | No definite date
| Comedy | "Snooky" | Magazine | C. L. Chester | No definite date
| Comedy | Sid Smith and Jimmy Adams | Romance | Hallroom Boy Photoplays | Jan 3
| Comedy | Sid Smith and Jimmy Adams | Romance | Hallroom Boy Photoplays | Jan 23
| Comedy | Sid Smith and Jimmy Adams | Romance | Hallroom Boy Photoplays | Feb 14
| Comedy | Sid Smith and Jimmy Adams | Romance | Hallroom Boy Photoplays | March 4
| Comedy | Sid Smith and Jimmy Adams | Romance | Hallroom Boy Photoplays | March 24
| Comedy | Sid Smith and Jimmy Adams | Romance | Hallroom Boy Photoplays | April 6
| Comedy | Sid Smith and Jimmy Adams | Romance | Hallroom Boy Photoplays | May 5
| Comedy | Sid Smith and Jimmy Adams | Romance | Hallroom Boy Photoplays | May 25

C. L. Chester | No definite date
C. L. Chester | No definite date
Hallroom Boy Photoplays | Jan 3
Hallroom Boy Photoplays | Jan 23
Hallroom Boy Photoplays | Feb 14
Hallroom Boy Photoplays | March 4
Hallroom Boy Photoplays | March 24
Hallroom Boy Photoplays | April 6
Hallroom Boy Photoplays | May 5
Hallroom Boy Photoplays | May 25

Screen Snapshots, Inc. | No definite date

Joe Rock | No definite date
Joe Rock | No definite date
Joe Rock | No definite date
Joe Rock | No definite date
Joe Rock | No definite date
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<td>*12 Witwer Stories</td>
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<td>Witwer Stories Prod. Co.</td>
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<td>The Hope Diamond Mystery</td>
<td>30 reels</td>
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<td>Grace Darmond</td>
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<td>Burr's Novelty Review</td>
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<td>Kineto Review</td>
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<td>Science of a Soap Bubble</td>
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<td>Kineto Co. of Am.</td>
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<td>Kentucky Thorobreds</td>
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<td>Rio De Janeiro</td>
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<td>Hiking the Alps with the Boy Scouts</td>
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<td>Eccentricities of the Wasp and Bee</td>
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<td>Kineto Co. of Am.</td>
<td>Feb. 12</td>
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<tr>
<td>Victory Pageants</td>
<td>1,000</td>
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<td>My Adirondack's Outing</td>
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<td>The Chemistry of Combustion</td>
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<td>Pus and Feathers</td>
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<td>Delta of the Nile</td>
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<td>A Glimpse Into the Animal Kingdom</td>
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<td>Rejuvenated Mexico</td>
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<td>Childhood</td>
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<td>Gypsyland</td>
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<td>Giants of Industry</td>
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<td>Willing Captives</td>
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<td>Friends of Man</td>
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<td>Fortune Builders</td>
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<td>America's Gateway</td>
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<td>Game of Golf</td>
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<td>Swiss Boy Scouts</td>
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<td>Rambles Round Rio</td>
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<td>Liquid Air</td>
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<tr>
<td>King Cole Comedies</td>
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<td>Bobby Burns</td>
<td>Mark Dintenfass</td>
<td>March 1</td>
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<tr>
<td>Moonsiners</td>
<td>1,000</td>
<td>Comedy</td>
<td>Bobby Burns</td>
<td>Mark Dintenfass</td>
<td>April 1</td>
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<td>Strikes to Spare</td>
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<td>Comedy</td>
<td>Bobby Burns</td>
<td>Mark Dintenfass</td>
<td>May 1</td>
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<td>Bars and Stripes</td>
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<td>Mark Dintenfass</td>
<td>June 1</td>
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<td>Jazz Babies</td>
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<td>Comedy</td>
<td>Bobby Burns</td>
<td>Mark Dintenfass</td>
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Title | Length in ft | Type | Star | Producer | Release Date
--- | --- | --- | --- | --- | ---
General Nuisance | 1,000 | Comedy | Bobby Burns | Mark Dintenfass | July 1
National Comedies | | | | Mark Dintenfass | July 1
Wanted a Girl | 2,000 | Comedy | Edna Shipman & John Junior | Sun Prod. | Jan. 1
A Million More or Less | 2,000 | Comedy | Edna Shipman & John Junior | Sun Prod. | Feb. 1
Charles Ray Reissues | | Drama | Charles Ray | M. P. P. Co. of Am. | Feb. 1
Saved from the Depths | 2,000 | Drama | Charles Ray | M. P. P. Co. of Am. | Mar. 1
African Love | 2,000 | Drama | Charles Ray | M. P. P. Co. of Am. | Apr. 1
After the Storm | 2,000 | Drama | Charles Ray | M. P. P. Co. of Am. | May 1
Mystery of the Mission | 2,000 | Drama | Charles Ray | M. P. P. Co. of Am. | June 1
Double Crossed | 2,000 | Drama | Charles Ray | M. P. P. Co. of Am. | July 2
Other Comedies | | Comedy | | William Park | Jan. 5
Up in the Air About Mary | 1,000 | Comedy | | William Park | Jan. 5
Gymnastics | 1,000 | Comedy | | William Park | Jan. 5
Flips and Flops | 1,000 | Comedy | | William Park | Jan. 5
Shimmying by the Sea | 1,000 | Comedy | | William Park | Jan. 5
American Quail | 1,000 | Comedy | | William Park | Jan. 5
Tennis | 1,000 | Comedy | | William Park | Jan. 5
Water Sports by Water Sprites | 1,000 | Comedy | | William Park | Jan. 5
Juggling—A La Carte | 1,000 | Comedy | | William Park | Jan. 5
National Non-Theatrical M. P. Inc.
130 W. 46th St. New York

| Title | Length in ft | Type | Star | Producer | Release Date |
--- | --- | --- | --- | --- | ---
Earth and Moon | 2,000 | Educational | | William Park | Jan. 5
Eternal Question | 1,000 | Educational | | William Park | Jan. 5
God Divided the Night from Day | 1,000 | Educational | | William Park | Jan. 5
Mystery of Space | 2,000 | Educational | | William Park | Jan. 5
Beginning of the World | 1,000 | Educational | | William Park | Jan. 5
Moses in Egypt | 1,000 | Religious | | Nat'l Non-Theat. M. P. | Jan. 10
Nash and the Ark | 1,000 | Religious | | Nat'l Non-Theat. M. P. | Jan. 10
Passion of Christ | 1,000 | Religious | | Nat'l Non-Theat. M. P. | Jan. 10
Hawaii (text film) | 1,000 | Educational | | Nat'l Non-Theat. M. P. | Jan. 10
Physiological Study of Blood Circulation | 1,000 | Educational | | Nat'l Non-Theat. M. P. | Jan. 10
Story of the Seasons | 1,000 | Educational | | Nat'l Non-Theat. M. P. | Jan. 10
Time | 1,000 | Educational | | Nat'l Non-Theat. M. P. | Jan. 10
Building Up France | 1,000 | Educational | | Nat'l Non-Theat. M. P. | Jan. 10
Coal Mining in France | 1,000 | Educational | | Nat'l Non-Theat. M. P. | Jan. 10
Linens Making in France | 1,000 | Educational | | Nat'l Non-Theat. M. P. | Jan. 10
Rebuilding French Industries | 1,000 | Educational | | Nat'l Non-Theat. M. P. | Jan. 10
Alaska (text film) | 2,000 | Educational | | Nat'l Non-Theat. M. P. | Jan. 10
Beauty Spots in Italy and Vatican | 1,000 | Religious | | Geo. F. Crumney | Feb. 2
Pilgrimage to Lourdes | 2,000 | Religious | | Geo. F. Crumney | Feb. 2
Boxing at U. S. Naval Academy | 2,000 | Recreational | | U. S. Naval Academy | Feb. 5
Hey Diddle Diddle | 600 | Recreational | | U. S. Naval Academy | Feb. 5
Swimming at U. S. Naval Acad | 1,000 | Recreational | | U. S. Naval Academy | Feb. 5
Wrestling at U. S. Naval Acad | 1,000 | Juvenile | | U. S. Naval Academy | Feb. 5
Alps of Sweden | 1,000 | Educational | | Swedish Biograph | Feb. 10
Athens and Its Ancient Temples | 1,000 | Educational | | Swedish Biograph | Feb. 10
Bee Culture in Sweden | 1,000 | Educational | | Swedish Biograph | Feb. 10
Birds of the Sea | 1,000 | Educational | | Swedish Biograph | Feb. 10
Copenhagen, the Capital of Denmark | 1,000 | Educational | | Swedish Biograph | Feb. 10
Day With the Sea Gull | 1,000 | Educational | | Swedish Biograph | Feb. 10
Dances of Many Nations | 1,000 | Educational | | Swedish Biograph | Feb. 10
From Flax to Linen | 1,000 | Educational | | Swedish Biograph | Feb. 10
Grippsholm Castle | 1,000 | Educational | | Swedish Biograph | Feb. 10
Holy Land | 1,000 | Educational | | Swedish Biograph | Feb. 10
How Birds Build Their Nests | 1,000 | Educational | | Swedish Biograph | Feb. 10
How Charcoal Is Made | 1,000 | Educational | | Swedish Biograph | Feb. 10
Wing and the North Pole | 1,000 | Educational | | Swedish Biograph | Feb. 10
Peregrine Falcon | 1,000 | Educational | | Swedish Biograph | Feb. 10
Seeing Sweden With Longfellow’s Eyes | 1,000 | Educational | | Swedish Biograph | Feb. 10
The Reindeer | 1,000 | Educational | | Swedish Biograph | Feb. 10
Twin Isles of Limestone | 1,000 | Educational | | Swedish Biograph | Feb. 10
Winged Hunters | 1,000 | Educational | | Swedish Biograph | Feb. 10
Volcanoes (text film) | 1,000 | Educational | | Swedish Biograph | Feb. 10
A Sport of Log | 1,000 | Educational | | Swedish Biograph | Feb. 10
A Stormy Voyage | 1,000 | Educational | | Swedish Biograph | Feb. 10
Captain at Home | 1,000 | Juvenile | | Swedish Biograph | Feb. 10
Captain’s Courtship | 1,000 | Juvenile | | Swedish Biograph | Feb. 10

Sunday, August 6, 1922
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<th>Producer</th>
<th>Release Date</th>
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<td>Captain Goes A-Hunting</td>
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<td>Missing Link</td>
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<td>Seeing Stars</td>
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<tr>
<td>Tale of a Dog</td>
<td>2,000</td>
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<td>Swedish Biograph</td>
<td>March 1</td>
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<td>Up in a Balloon</td>
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<td>Swedish Biograph</td>
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<td>With the Piggie Waggies</td>
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<tr>
<td>Elephant Seal Hunting</td>
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<td>Wm. Park</td>
<td>May 10</td>
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<td>Gravity</td>
<td>1,000</td>
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<td>Wm. Park</td>
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<tr>
<td>Kingdom of the Storm</td>
<td>2,000</td>
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<td></td>
<td>Mrs. J. H. Gibson</td>
<td>June 10</td>
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<tr>
<td>Adam's Boys</td>
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<td>Juvenile</td>
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<td>Mrs. J. H. Gibson</td>
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<td>Aunt Tabitha</td>
<td>1,000</td>
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<td>Gulf Stream</td>
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<td>Wm. Park</td>
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<td>Ocean Currents</td>
<td>1,000</td>
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*26 Comedies ...................................... 1,000
Comedies ........................................... 13 starring Vernon Dent
13 starring George Ovey

Post Pictures Corp.

527 Fifth Avenue

Prizma, Inc.

110 W. 40th St., New York

<table>
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<tr>
<th>Title</th>
<th>Length in ft.</th>
<th>Type</th>
<th>Star</th>
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<tr>
<td>Neighbor Kelly</td>
<td>500</td>
<td>Color Films</td>
<td></td>
<td>Prizma</td>
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<td>So This Is London</td>
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<td>Sinbeams</td>
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<td>Magic Genus</td>
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<td>Prizma</td>
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<td>Away Dull Care</td>
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<td>Seeing the Unseen</td>
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<td>Nippon</td>
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<td>The Sno-Birds</td>
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<td>Cape of Good Hope</td>
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<td>The Unselfish Shell</td>
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<td>Algeria the Ancient</td>
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<td>Prizma</td>
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<td>Beethoven's Moonlight Sonata and its Inspiration</td>
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<td>Fashion Hints</td>
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<td>Wonderful Water</td>
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Rialto Prod., Inc.

130 W. 46th St., New York

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<tr>
<td>Tony Sarg's Almanac</td>
<td>9</td>
<td>Cartoon Comedy</td>
<td></td>
<td>Tony Sarg-H. M. Dawley, Inc</td>
<td>Feb. 5</td>
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<tr>
<td>Why Adam Walked the Floor...</td>
<td>740</td>
<td>Cartoon Comedy</td>
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<td>Tony Sarg-H. M. Dawley, Inc</td>
<td>April 9</td>
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<tr>
<td>The Original Movie</td>
<td>772</td>
<td>Cartoon Comedy</td>
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<td>Tony Sarg-H. M. Dawley, Inc</td>
<td>May 28</td>
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<td>Noah Put the Cat Out</td>
<td>9</td>
<td>Cartoon Comedy</td>
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<td>Tony Sarg-H. M. Dawley, Inc</td>
<td>July 9</td>
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Russell Prod., Inc.

Chicago

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<td>&quot;25 Tusun Comedies&quot;</td>
<td>1,000</td>
<td>Comedies</td>
<td>Bobby Ray</td>
<td>Russell Prod</td>
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Sacred Films, Inc.

Burbank, Cal.

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<th>Title</th>
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<td>Creation</td>
<td>1,000</td>
<td>Biblical</td>
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<td>Sacred Films, Inc</td>
<td>Jan</td>
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<td>Cain and Abel</td>
<td>1,000</td>
<td>Biblical</td>
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<td>Noah and the Ark</td>
<td>1,000</td>
<td>Biblical</td>
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<td>The Deluge</td>
<td>1,000</td>
<td>Biblical</td>
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<td>Sacred Films, Inc</td>
<td>April</td>
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<td>Abraham and Sarah</td>
<td>1,000</td>
<td>Biblical</td>
<td></td>
<td>Sacred Films, Inc</td>
<td>May</td>
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<td>The Migration</td>
<td>1,000</td>
<td>Biblical</td>
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<td>Sacred Films, Inc</td>
<td>June</td>
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<tr>
<td>Abraham and Lot</td>
<td>1,000</td>
<td>Biblical</td>
<td></td>
<td>Sacred Films, Inc</td>
<td>July</td>
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</table>
Feed the Goose

By Charles C. Burr
Producer, “Torchy” Comedies

NEVER before in the history of the picture business has there been such a need for good short subjects.

The standard of the feature pictures has sunk in entertainment value to almost an unbelievable degree. The big first-run theaters are scrambling for features that bear the smallest semblance of attraction.

The short subjects are coming into their own—Harold Lloyd, Buster Keaton, Larry Senon, and Johnny Hines are frequently billed on the front of the marquees of the leading theaters. No longer is the comedy a filler. Today it is an attraction and exhibitors must appreciate this and be willing to pay the price for the comedies on an attraction basis. If they don’t, they are going to lose their two-reelers.

Harold Lloyd is going to five-reelers—why we don’t know. Of the two other comedians mentioned, their style of work doesn’t lend themselves to feature productions, but in the case of Johnny Hines he has gone into five-reelers for good, for reasons we can talk about. We find we can make five-reelers much easier and simpler at very little more cost than two-reelers.

There is more fun working out a big story and more pleasure in making it, to say nothing of the monetary returns, which are so much greater. It is very difficult to think of funny situations, and how much more difficult it is to think of the kind that get laughs in two-reelers than in five-reelers.

In a two-reel picture, there is little or no opportunity to plant a laugh, to characterize the people, and then explain the coming situation. In a five-reel picture, you can do all this, and very frequently in a two-reel picture what should be a very funny situation falls flat before an audience, for there has not been sufficient footage to get the idea over properly.

Our experience in making two-reel comedies, and a brand that has had a certain degree of success, is that it is a heart-breaking, back-breaking, thankless task. At the finish of a two-year trial of this kind of production, we found ourselves with all our capital still invested and over $25,000 on the wrong side of the balance sheet in addition. True, we have gotten a little of this back out of the percentage interest we retain in the distributing rights and at the end of another year we will probably be out of the woods. It is conceivable that we can make 10% profit if the exhibitors and the distributor cooperate, and the former backs the distributor up sufficiently.

This is no compensation at all for the “grief” that anyone has to put up with in making this type of picture. There are very few producers or organizations able to make comedies, and very few have ever turned out a successful series, regardless of the fact that there have been probably more two-reel comedies made than any other kind of film, and there are more so-called two-reel comedies on the shelves now than any other kind of pictures.
Some Short Reels

"Take Next Car"—Hal Roach—Pathe
Type of production..........................1 reel comedy

Paul Parrott and J ohnna Ralston are the prime movers of this amusing single reel. The comedian is a horse car driver who is loyal to his company, and the daughter of the president. The jitney service run the car a heavy competition and make as much trouble as they can. As the car is seldom on time the franchise is greatly endangered until the driver gets the idea of putting the horse inside and pulling the car with the aid of a motorcycle. They race back to the city and arrive just in time to save the franchise. Some clever comedy business and funny gags are sprinkled throughout the reel making the production amusing and entertaining. "Take Next Car" will please almost any audience.

"Screen Snapshots" No. 6—Pathe
Type of production..........................1 reel fan magazine

Ruth Roland shows how easily she can change her facial expression in this informal number of "Screen Snapshots." The cameraman took advantage of the opportunity and shot Ruth in slow motion, so that everybody may see how it is done. Edgar Rice Burroughs, author of "Tarzan," shows you how easily he writes his stories on the typewriter while his children bang over his shoulder and make useful comments. At a Legion benefit a great number of film stars are assembled and are shown in close-up. Others in this number of the fan magazine are Blanche Sweet and her husband Marshall Neilan, William Farnum, and Larry Senon. The number is well up to the standard of the series and will please picture fans.

"The Bride-To-Be"—Hal Roach—Pathe
Type of production..........................1 reel comedy

Paul Parrott is the chief fun maker in this latest Hal Roach comedy. Paul is about to be married but loses his clothes. Starting out in his B. V. Ds., he walks behind a hiker and gets the necessary clothes from the knapsack. He even shaves as he walks behind the man with the knapsack. Unfortunately the hiker turns out to be an old friend of the bride and a chase follows when he discovers that his dress suit is being worn by the groom. The gags are mildly funny and the comedy business only average. The production as a whole is not up to the Hal Roach standard and will make but an average comedy filler.

"Daring Dangers"—Universal
Type of production..........................2 reel western

Tom Santschi is the hero of this two reeler which uses the familiar dream trick. The story is told in the regular way, but in the end you discover that it is only a dream. The story is told of a man convicted of murder. The foreman of the neighboring ranch pays a good deal of attention to the convicted man's wife. The prisoner manages to escape and return home where he shoots the foreman and throws his body in a closet. The sheriff arrives and discovers the murder. The convict's wife is wounded as they attempt to escape, and at this point you learn that it is all a bad dream of the prisoner. The warden then comes into the cell and announces that the convicted man has been found innocent and therefore pardoned. The story contains some fairly good action but is far from convincing and will hardly satisfy the average western fan. The type of story that ends by saying that it is all a bad dream has long passed out of favor because it leads the public to believe that the dream is a reality and arrests their attention under false pretences. When you find out it is all a dream and you were not taken into the confidence of the players then you are very apt to be more disappointed than amused.

"The Song of the Lark"—Pathe
Type of production..........................2 reel drama

"The Song of the Lark," is a little two-reel drama with foreign settings, directed by Arthur Maude and J. C. Haydon. The story, which was written by Arthur Maude, deals with the eternal triangle. Two men love the same girl. One is strong and rich, and the other is a hopeless dreamer. The rich wins the girl because he proves his courage by saving her caged bird from fire. Doris Coram makes a very charming girl, but the story allows her little room for acting, and the situations appear stiff and unreal. There is very little action in the production and no characterization. The struggle between the two men is told mainly in the titles. The photography, however, is good and some picturesque effects have been obtained. The drama is made along foreign standards and will have little appeal for the average American audience.

Pathe Review No. 168
Type of production..........................1 reel magazine

A special feature of this number of Pathe Review is the shots showing the development of the egg. Some of these shots were taken through a microscopic camera. You are shown the circulation of the blood in the unborn chick and its gradual growth. The final scenes showing the chick breaking through the shell are well photographed and will please any audience. A dog, cat, and parrot form a domestic animal section while the travel subject this time is devoted to views of the Ashokan Reservoir in Alaska. The colored section takes you on a personally conducted tour to Jibuti. The review is varied in subject matter and well up to the high standard set by this series.

"The Fable of the Mischievous Cat"—Aesop's Fables—Pathe
Type of production..........................1 reel cartoon

"Satan finds mischief for idle hands," is the moral of this number of Aesop's Fables. The story deals with an idle cat who manages to fool the police officer. In one scene the cat plays the role of a Spanish bull fighter. But the bull is a friend and they do a lot of stalling until the public protest and demand blood. A good many laughs are contained in this number of the Fables. The animation is clever and up to Paul Terry's high standard. The number will hold the attention and make a good hot weather program filler.

"The Fable of the Boastful Cat"—Aesop's Fables—Pathe
Type of production..........................1 reel cartoon

It is never wise to be too boastful—is the moral of this number of Aesop's Fables. "I can lick anyone in the world," says the hero of this little cartoon. He gets on pretty well, but in the end meets his Waterloo. Some of the fight scenes are very funny and will bring several laughs from the average audience. The cartoon is up to the average of the series and contains some clever bits of animation. Will do well as a program filler and amuse almost any audience.
Short Reels

“The Dog and the Fish”—Aesop’s Fables—Pathe
Type of production......................................1 reel animated cartoon

The little dog in this number of Aesop’s Fables goes fishing. He throws out his bait when he sees a big fish coming along but he only catches a little one. He throws back the little fish into the water and falls asleep. His dream is quite funny. The grateful little fish comes back and saves him from a difficult situation. When the little dog wakes up he finds plenty of fish playing with his pole and line. The moral brought out by this number of Aesop’s Fables is—“He who dreams catches no fish.” The animation runs along quite smoothly but the situations and subject matter are not up to the best in this series. The fact that the little dog would have caught plenty of fish if he had not fallen asleep hardly leads to the above axiom.

“Touch All Bases”—Hal Roach—Pathe
Type of production......................................1 reel comedy

Paul Parrott is the chief comedian in this fairly amusing Hal Roach comedy, dealing with a base-ball game. Paul takes his girl to see the game but encounters some difficulty at the gate and is forced to remain outside. Many of the gags occur when Paul tries to get a view of the game through the fence. Then he finds a rain check and decides to give the bleachers a little rain with the aid of a hose. This gets him into the field but not for long. At length he is brought into the game as a pinch-hitter and manages to make a home run; but he runs around the wrong way. The gags are not over original but will bring more than one good laugh when shown. Paul Parrott is supported by Eddie Baker and Jobyna Ralston. Little time is lost between gags and a good deal of the action is fairly amusing.

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with

BEssie WYNN

Supported by a cast of eighteen, in three scenes

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Opening in Atlantic City, August 27

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The two-reel sensation of the past season. The fourth subject of the Triart Group, "Hope," with beautiful Mary Astor in her greatest role, has just finished its pre-release showing at the Capitol Theatre, New York, as a featured picture in Manager Rothafel's famous Short Subject Week.

"Snooky," the world-famous chimpanzee, in a new series of six side-splitting two-reelers. This frolicsome "humanzee" gets more fun out of life than most humans.

Charles Urban's engrossing single-reel screen organ of the Motion Picture Theatre Owners of America. One of the fastest-selling single reelers in the field. Released weekly.

A screen dramatization of the most interesting characters in American literature. Twelve one-reel subjects ready for spot bookings. Box-office tested and hailed country-wide as solid entertainment.

Two series (13 each) of one-reel Bray Specialties, released every two weeks. Unquestionably the best novelties open for program-building. At last, something ABSOLUTELY NEW in screen entertainment.

The fun of the world compiled by the greatest weekly journal in its class. This is the ONLY film of its kind sponsored by the LITERARY DIGEST, and is backed by the biggest advertising campaign in screen history.

Action in every field where the crack of the gun or the swish of fast-running tackle mean that thrill known only to the keen sportsman. Issued under the direction of one of America's greatest sporting magazines.
Lonesome


WAITING AWILE

That’s what the new American organizations. Do over here. Because of block booking. And other conditions. But they wait patiently. They get in the habit. Because what between holidays and the general methods of doing things over in England. No one bothers about things. If you don’t believe it ask Harry Reichenbach. Or George Kann. Who gets back early in August. They will tell you the story. Over here you catch a man on business chiefly on Wednesdays. Because on Thursdays he leaves for his week end trip. And gets back on Tuesdays.


BIG HOUSE GOING UP

American producers will be glad. To hear that a big house—2500 seats—will be started. In the Strand. In the heart of downtown London. Within a few weeks. Well known theatrical magnate back of proposition. Great chance for a live American manager. But heaven only knows. What he would do to get them going.

For this is a word to mouth country. The newspapers won’t “fall.” For what is known as American publicity. And if it’s a good show. The crowd has to tell one another. Otherwise it’s dead.

AMERICAN CAPITAL IN GERMANY

For a big house. In Cologne. Which is the gateway to Germany. Understand a great site has been procured. Right opposite the wonderful old Cathedral. And a 2,500 seat house.

Will be erected as part of a gigantic hotel property. There isn’t a big house in Cologne. And this one promises to be a real baby doll. Up in less than a year. The backers are already dickering. For American product. Understand Fox has been working on it. But didn’t get very far. Up to this time.

AL KAUFMAN BUSY


(Continued on Page 2)


Quotations

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Incorporations


In the Northw

Seattle—Fire destroyed the Radikke's City at Manfield, a few weeks.

Mas Maxwee, of Cosmoprod., distributed through mount, was in Seattle from York the other day.

Ben Larson, house supervisor at the Coliseum, has been transferred to the management of the No. in the University district.

In Russia, the Rialto, F. E. W孕's branch, has been closed, and the installation of a new system. The latter will be a 15th.

Eason Again Directs Gibson Picture. See THE FILM DAILY.

Los Angeles—Reeves Eason again directing "Hoot" Gibson Universal. "Laramie Lad," a title of the film under way. Mr. Daw has the feminine lead.

Gerson Features for F. B. C. (Special to THE FILM DAILY).

San Francisco—The Paul C. Pictures Corp., which is making Palm Coast Comedies for F. B. C. states it will also produce other features for the company.

When Joe Schenitzer was about the above report, he was news to him.

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Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

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“A c t i o n !!!”
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THE FILM DAILY
The First Thing Every Monday Morn

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In
The Film Daily
Small Booking Herbert Operetta
Arrangements have been com-
pleted whereby Francis A. Mangum
versions of Victor Herbert's Mini-
ture Operettas for picture theaters
will be booked through the Edward
Small offices.

Ten Cent House in Poplar Bluff
(Poplar Bluff, Mo. — The New
Jewel will be thrown open to the
public on Aug. 15. This house seats
400. Turner, the owner, has an-
nounced a general admission price
of but 10 cents.

St. Louis Musicians To Arbitrate
(The Missouri, and chairman of a special
committee appointed to negotiate
with the musicians union, so inform-
ed the United Theater Owners.
Goldman and Joseph Mogler were
named the managers' arbitration
board members.

A Stage Success
Road Showed Six Years in
Every City and Hamlet
NOW
A Screen Classic
Richard Walton
Tully
presents

On Broadway
Apollo—"Silver Wings."
Arthur—"The Prisoner of Zenda."
Broads'n—"The Man From Home."
Brooklyn Strand—"The Woman He Chose."
Central—"Human Hearts."
Cohan—Johnny Walker in "Sher-
lock Holmes."
Capitol—Voices of the City.
Capitol—"Eyes of the Mummy" and "The Rosary."
Centre—"The Man Unconquerable."
Lyric—"Nero."
Rialto—Gloria Swanson in "Her
Gilded Cage."
Rivoli—Rudolph Valentino in "Blood
and Sand."
Strand—"Just Tony."

Next Week
Apollo—"Silver Wings."
Arthur—"The Prisoner of Zenda."
Broadway—Jackie Coogan in "Trouble."
Brooklyn Strand—"Fools First."
Cameo—Probably John Barrymore in "The
Man From Home."
Cohan—"Eyes of the Mummy."
Central—"Human Hearts."
Citadel—Not yet determined—probably
"Forget Me Not."
Forty-Fourth Street—"The Count of
Monte Cristo."
Lyric—"Nero."
Rialto—"Nice People."
Rivoli—Rudolph Valentino in "Blood
and Sand."
Strand—Guy Bates Post in "The
Masquerader."

Coast Brevities
Hollywood—Erich von Stroheim
and staff are at Chatsworth finishing
the filming of "Merry Go Round."
Eleanor Fried has been added to
his staff as film editor.

Hank Mann has been added to the
cast of "Quincy Adams Sawyer."

King Vidor has taken offices at
Metro and is making preparations for
filming "Fug O'My Heart."

William Farnum is in the city and
will begin work shortly in "Without
Compromise," which Emmett Flynn
will direct.

J. C. Wright, former art director
for Goldwyn and Metro, will super-
vise art work for "Enter Madame."

The cast for "The Stranger's Ban-
quet," will include Claire Windsor,
Rockcliffe Fellowes, Thomas Hold-
ing, Charles Lane, Margaret Barrie and Stuart Holmes. Frank
Urson will be co-director; Tom
Hunt, assistant director; David
Kennedy, cameraman, and D. J. Gray,
cameraman.

H. E. GAUSMAN.

Putting It Over
There is how a brother exhibi-
tor put his show over. See
along your ideas. Let the other
fellow know how you clean-
up.

 Stratford, Ont.—"The Man From
Home" was found to be a satisfactory
title for a-operative show. And advert-
ing when the Altman played it
recently, Leon J. Bamberger, Para-
mount exploiter of Toronto tied up
used as "atmosphere" only with
the title used as a caption. A typical
one read: "The Man From Home"
would appreciate a radio installed
when he returns. Complete radio
sets in stock." The same theme was
used successfully on other com-
modities.

Ocean Park, Cal.—In this resort,
many thousands who walk the big
catalogue sidewalks of and
Santa Monica were attracted by
a mannhed head of Tommy Meighan
which was painted on the marquee
of the Rosemary, with the
Paramount picture, "The Bachelor
Daddy." During the opening mat-
ch a large board was erected and
while the crowd was watching
the artist began blocking out Meighan's
features. It was simple and it took
only six hours to do it, but by the
end of the four hours enough people
were drawn into the house to set a record.
The house artist did the work.

Reading, Pa.—At the Arcadia,
Manager Hendricks tried a stunt
used in Newark recently. He was
playing "Molly-O" and arranged for
the use of a window in which he
placed several turtles, each with a
letter of the title on its back. A pass
was offered to any who saw them
spell the title of the film simply
and on this occasion, the turtles lined up
in the proper formation several times.
Of course, there was a fair-sized
cheer but attention was focused on
the presentation and it repaid the ex-
hibitor. This stunt is an exception-
ally good one in addition it has
the merit of being inexpensive as well
as very easily adaptable.

A street stunt on "The Prisoner of
Zenda," arranged by Terry Turner
of the Loew's office, included a parade
of 28 men in gaudy uniforms on
Broadway. The men were selected from
"extras" who work quite steadily
in pictures and the proper signs of any advertising in connection
with the stunt were the gold letters
"ZENDA" on the red sash from the
shoulder to the waist. The financial
district, subways, buses, Harlem,
Bronx, all the beaches and parks
were invaded by the uniformed men
and crowds followed wherever they
appeared.

One afternoon they paraded Broad-
way, defacing, making a
exercise. A teaser ad campaign ran in the
dailies during the week of this stunt.
The opening night the men were
taken over to the Astor theater, where moving pictures
were made of the first nights.

Engelbrecht Gets Another
(Special to THE FILM DAILY)
Temple, Tex.—F. O. Engelbrecht
owner of the Gem, has bought the
Crescent from Southern Enterprise.

WHY CLOG THE
WHEELS OF PROGRESS?
If it's a shortage of capital, we can help you keep the
wheels turning. Call upon us for assistance and advice
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542 Fifth Ave., N.Y., Murray Hill 183
Sennett Talks

He Will Make as Many Comedies and Features for First National as He Can Do

(Special to THE FILM DAILY)

	a Angeles—Mr. Mack Sennett has contracted with First National to give them as many Ben Turpin special attns. and as many two reel comedies as he can produce.”

Mack Sennett to the Times upon return from New York, stammering he said: This means fully that I will be forced to put additional comedy companies, have also contracted to deliver any feature productions as I find desire. In addition to star: Mabel Normand in features, to produce a number of other pictures all of which will be five reel comedy dramas.

that time Miss Normand will return from her European tour and will doubtless be engaged in

ing her next feature, the story of her employment is now in course of prepara-

riet ated that Billy Bevan appear without make-up.

Detour for Paramount

The Paramount department of Famous is making plans for a big con-

of sales and district managers

 Angeles in November. It will be three or four days.

Pat Dowling Here

Pat Dowling, director of publicity for the home office, is in New York for

 Convention for Paramount


Rudolph, director of publicity for the home office, is in New York for a personal appearance for Harry H. Buxbaum.

Dante in Buffalo

Dante, one of the sales men at the New York Paramount office, is in Buffalo doing special work for Harry H. Buxbaum.

buckle Going to the Orient

A. R. Buckle is going to the Orient—Special to THE FILM DAILY

Angeles—Roscoc ("Fatty") Arbuckle has applied for a passport for the East. He expects to leave on a trip Aug. 16.

They Have Kaiser Picture

They have a Kaiser Picture—Special to THE FILM DAILY

Levey and Fred E. Hamlin, editors, said yesterday they have a Kaiser Picture which is in production in Holland. They expect to have this released in the near future.

Hays Due Tomorrow

Will H. Hays is due in New York tomorrow from his cross-country trip. He will again take up the standard contract negotiations and may later leave on a short vacation.

Goldwyn-First National Deal Off;
Former to Maintain Own Exchanges

Brief Statement Attributes Failure to Close Contract Because “Difficulties Involved Are So Many”—Guarantees One Big Stumbling Block

There will be no merger between Goldwyn and Associated First National. The negotiations of long standing have been definitely terminated and the two companies involved will continue their individual identities as at present.

About 5:45 o'clock last night the following statement was issued by Associated First National and verified at Goldwyn:

"After a thorough consideration of the contemplated contract between Associated First National Pictures, Inc. and Goldwyn Pictures, Inc., both companies have reached the opinion that the difficulties involved in a contract of this magnitude are so many that it is better at this time not to conclude the deal."

It is understood that Goldwyn will continue its present distributing organization and function, as in the past, as both a producing and distributing body. The company as frequently announced to the trade will release 20 pictures. Of that number eight are finished and two, about half finished.

The First National announcement will probably come as a surprise to a great many. The details of the deal were decided upon some time ago and for many weeks past, the matter has been in the hands of attorneys for both sides. About ten days ago it was apparently only necessary to secure the signatures of the necessary parties to make the merger a fact. The consummation of the deal would have brought about what would have undoubtedly proved the most important consolidation in the history of the business.

The advantages to both sides were many. For one thing, for Goldwyn pictures the merger would have meant a saving of about $600,000 a year in distributing costs and perhaps, a more widespread distribution of its products. For First National there would have been according to advance information a guaranteed supply of good box office attractions.

At various times it has been reported that the unexpected obstacles had cropped up. One report indicated that the Goldwyn interest in the Ascher theater holdings intervened and another, that the financial say of Alfred Weiss in the New York State exchange blocked the negotiations.

What is said to have figured largely in the final sessions was the ques-

(Continued on Page 2)
Putting It Over

Here is how a brother exhibitor put his show over. See along your ideas. Let others fellow know how you cleaned up.

Ottumwa, la.—The high spot of every party of our kid was the moment they cut the cake and it was carefully broken to find the dime baked in. The Strand provided a like thrill for more than a thousand citizens when it tied up with a local bakery to bake a free admission ticket with every loaf of bread. A couple of days before it was pulled the bakeries put cards in every kitchen announcing the stunt. The wagon boys made a house-to-house canvass including both patrons and persons they wanted to rope in. The next day the stuffed loaves were delivered. None of the lucky matter was put through the mails and as the purchasers of the bread got their full money's worth they threw the tickets or not. The stunt did not come under the lottery regulations.

Memphis, Tenn.—In the general impression that catch lines are only for newspaper advertising copy or teasers, there is a tendency to overlook their value for lobby displays or theater fronts. Perhaps it is the one time popular ballyhoo coming back again with the swinging cycle; but the management of the Majestic demonstrated to the value of catch lines for arousing interest when they placed over the theater front during the recent engagement of "A Woman's Side." The theater front was literally "covered" with posters and cards on the attraction. Above the theater front ran a 40 foot streamer banner which illustrated by words and drawings the tensest situations in the picture. A hand grasping at the telephone had the caption: "A crazy man held the telephone. Against his voice came through. "Is that story?" "Again the girl's voice said: "No." On the other end of the banner was the pointed revolver with the catch line: "A desperate girl stood behind the gun. A quivering pause. Then a shot." The suggestion of suspense drew in many fans who would not have passed by an ordinary lobby display.

Jonia, Mich.—When the manager of the Regent wanted to bring all the freckled faced boys in town to his house for an exploitation stunt on "Piracy," he advertised for them but got only three. Three never made a parade and the situation looked desperate. Faced by this crisis he called a meeting of all the boy scouts—and it was true. There were only three freckled faced kids in the crowd! So he offered an award calling it a booby prize, for the youngster who hadn't a trace of a freckle on his face. After that the judges had their work cut out and there were enough relatives of candidates for the prize in the theater to make the stunt a paying proposition.

Big Deal Off

(Continued from Page 1)

tion of guarantees. It is reported that Goldwyn objected when First National refused to guarantee the distribution of any one picture if it did not approve of it after production.

Goldwyn Stock Active

Goldwyn was actively traded in on the curb yesterday. Eighty-seven hundred shares changed hands with the closing at $3.90.

In its review of the primal photoplay productions of the first six months of the current year, the New York Times, as a rule,绮 most of the powerful city authorities of the country, as this to say of two HODKINSON releases:

"JANE EYRE—This Hugo B. Goldwyn production has the flavor of an old novel, which means that it has been sincerely and intelligently done.""THE YOUNG PAINTER

As a motion picture using its own sake, the best of the art productions, based on well-known paintings, Herbert Blach and Lejaren a Hill are the rectors, Mary Astor and Paul Corden the principal players. Simply and expressively staged and photographed.

In its introductory remarks the Times says of its list of pictures that they are nominated "not for the hall of fame, but for exhibition before reasons intelligently and normally interested people seeking screen entertainments."

After all what more could one expect of any photoplay, if it is to entertain?
More proof that the entire country is going **UNIVERSAL** by a large majority

—it's Universal Year and your year!

---

**HUMAN HEARTS**

**HOUSE PETERS**

and a wonderful cast

Presented by **CARL LAEMMLE**

in the great American drama

by **HAL REID**

Directed by King Baggot

**UNIVERSAL-JEWEL**

---

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**RECEIVED AT**

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WANT TO CONGRATULATE YOU AND KING BAGGOT ON YOUR MAGNIFICENT PRODUCTION OF HUMAN HEARTS WHICH IS NOW ENJOYING A FINANCIALLY AND ARTISTICALLY SUCCESSFUL ENGAGEMENT AT OUR GRANADA THEATRE STOP IF HUMAN HEARTS IS A SPECIMEN OF WHAT WE ARE TO EXPECT FROM YOUR NINETEEN TWENTY TWO PROGRAM OF JEWELS YOU ARE ENTITLED TO A VOTE OF THANKS BY THE ENTIRE INDUSTRY

J A PARTINGTON

MANAGING DIRECTOR GRANADA THEATRE

413P

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**WESTERN UNION TELEGRAM**

**CARL LAEMMLE**

PRES UNIVERSAL FILM NEW YORK NY

GREATLY PLEASED AT OPPORTUNITY TO GIVE PREMIER SHOWING OF HUMAN HEARTS AT MY NEW CAPITAL THEATRE JUST THE PICTURE, FOR MY PATRONS BUSINESS BIG EVERONE PLEASED WITH PRODUCTION YOU DESERVE MUCH CREDIT

J H EISENBERG 256P
Newspaper Opinions

“Blood and Sand”—F. P.L.
Rivoli

TIMES—With a seemingly authentic Spanish background, a cast of people, who both look and act like cowards, capable of joining his picture with veracity, “Blood and Sand” should be entertaining. First credit, perhaps, should go to the director, Fred Niblo. In individual scenes, and in the whole, Niblo has made this Belasco Irving story real on the screen. Niblo, or, if you prefer, in a number of its most important episodes, is dependably good. It is one of the best pictures of the season, and one which, through its very nature, is distinctly unSpanish as Hollywood presentation is concerned.

N.Y. WORLD—* * * Will prove more satisfying to those persons who have not read Irving’s novel or seen Otto Sennet’s picture, this is so satisfyingly a matter. It is the pinnacle of the Spanish conventions of the screen, and incidentally of all the impressionable flappers to the world.

EVE. TELEGRAM—Rodolph Valentino is the idol of America. The crowds which were present on the opening night were bolder and more enthusiast as rushing to see their hero kill his bull in the ring at Santa Monica, they were made to feel that they were as the crowds which elbowed us yesterday in their efforts to best our rooster.

A. M. * * * For one hour and a half they sat spellbound applauding Valentino.

MORNING TELEGRAM—* * * The greatest picture ever made. * * * Never before has there been a more thrilling film. They are the kind that one wants to see again, so much its greatness hinges upon the performances of its leading men. * * * It is a fact that Mr. Valentino has made a rapid rise to stardom and popularity. One must see this picture to be able to judge the work of the young Italian star.

EVE. MAIL—The brilliance of the film’s execution, the splendid presentation of the highly wrought atmosphere of the bull ring, and the excellent portrayal of a phase of Spanish life almost unknown in the north of the plot’s central theme. * * * The cast is made up of excellent players and perfect types.

EVE. WORLD—* * * may be correctly enough called a picture. It’s the best thing shown heretofore for months. * * * to one who has not read the book the book never works little to be desired. They have sometimes seduced even the most bitter enemies of this type of picture to the values of individual scenes where conscious conventions were tried at bull fights. More than this we can’t ask.

GLOBE—Vicente Blasco Ibanez wrote “Blood and Sand” and his book has made a disturbing impression of the bull-fight, but the film version has barely escaped the danger of the script. What with the decorative careers of Rodolph Valentino and Adriano Nobile, the sport is made so attractive that it might well disappoint a woman who don’t raise her boy in the bull ring. These three have made the picture the most savage, the most ruthless, and the most attractive film year.

SUN.—* * * The picture itself was an exciting one, first rate acting throughout by all the players, a beautiful cast and a profusion of very beautiful shots. A very good picture, this, and one which is sure to be hit. Valentino acts with assurance, but at the same time with restraint and always a desire to be starred.

EVE. TELEGRAM—Rodolph Valentino has made a most creditable performance in his latest picture, “Blood and Sand,” which has been produced by the Selma interests under the supervision of Fred Niblo, who is, as a matter of fact, the distributor. The whole performance of the star is described by the director, Fred Niblo, as a thrilling story one moment, an appealing story the next.

EVE. JOURNAL—Here is Rodolph Valentino at his best. There is no question that this is the most interesting picture of the season, and it will undoubtedly be among the best pictures of the year.

POST—* * * its staging, acting, and photography are excellent throughout. * * * Exciting episodes follow quickly upon one another; beautiful women of repute, serpentine attractiveness—and win; crowds, bull-fights, human weakness, and folly all crowd closely upon one another.

“Voices of the City”—Goldwyn Capitol

MAIL—* * LeRoy Scott can, as a rule, write rattling good underworld and police stories, but apparently he has followed the footsteps of so many of his brothers and from many different branches and offices. * * * Scott has, for the story, been working from the screen back to the print, and vice versa. As a result “Voices of the City” is a weak picture. * * * W.T.W—The Voices of the City” must have been on a busy wire, for the film of that name does not quite

SUN.—* * It is a good stock in trade movie, looking much like other underworld pictures, for it is labelled differently. Lon Chaney is good, as is LeRoy Scott, who is progressively getting a reputation on the lower stages of the screen. * * * As a background of crooked morals the film is fairly straight shooting.

EVE. TELEGRAM—LeRoy Scott has written a characteristic screen drama. It is a story of San Francisco’s underworld, with a series of well drawn and lifelike characterizations delineated by an unusually capable cast, headed by Lon Chaney.

EVE. JOURNAL—Lon Chaney, in the unexpected role of a political boss of the underworld, is featured. * * * He invests the part with vigourous realism. He is a homicidal, involving a girl, an attempt to frame a college professor, in the deal. The picture is quite a background of crooked morals and fairly straight shooting.

HERALD—* * * The cast of the whole picture is headed by Lon Chaney. * * * displays versatility in another line by combining a dress coat and a polished manner with the occasion of being King of the Barbary Coast.

TRIBUNE—“Voices of the City” is at the Capitol, and one is bound to admit that while those voices talk a great deal they do not say much with the occasion of being King of the Barbary Coast.

AMERICAN—* * * A typical LeRoy Scott story with Lon Chaney as the Duke, in a sufficiently villainous role to please his most ardent admirers. He doesn’t utilize more than a hundred of the thousand faces credited to him, but uses them very effectively.

MORNING TELEGRAM—* * * It is not without its interest in the sort of melodrama it has been done. Here we see it again. In this case, due to some very excellent acting on the part of LeRoy Scott, good direction and unusually fine settings the familiar plot offers fair entertainment. As a matter of fact there are certain audiences that will undoubtedly call it “just grand,” but we don’t think they will be found in Capitola.

POST—* * * A suspicion exists that a decade ago—or even five decades ago—this screen play would have been considered quite good. But time has changed, and we are not much the same, such as the “movies,” and these “voices” are much like a hollowness and lilliput. What is the plot? It’s whole ticket not very clear in the mind of one spectator.

Too Reopen in September
(Special to THE FILM DAILY)

Chicagol—Acker’s will be reopened some time next month.

Won’t Name Receiver
Chicago Judge Says There Is No Indication of Insolvency in Ascher Bros. Film
(Special to THE FILM DAILY)

Chicago—Judge Hugo Pam has declined the petition for the appointment of a receiver for the Cosmopolitan Securities Co., and Max Nathan, and Harry Ascher, and has entered an order sustaining the defendants.

In the petition filed by Sigmund David, Eugene A. Katz, owner of a third interest in Cosmopolitan, charged that monies of the corporation had been diverted by Ascher brothers for their financial interests and that the company, as well as the Ascher brothers and their allied interests were in danger of bankruptcy.

“There has been nothing shown to this court which indicates insolvent,” Judge Pam said in denying the petition. “The charges of fraud and insolvent and absence of foundation and should not have been made.”

“I am not going to state those accusations made here, which have led to loose talk. A great deal of gossip often spreads and soon dwells in suspicion and engenders a lack of confidence, which is often harmful and unwarranted.”

Penrhyn Stanlaws has finished cutting and assembling “Pink Gods” and will begin work shortly on “Singed Wings,” featuring Bebe Daniels.

Lythe Sherwood has become associated with Robert Edgar in the management and exploitation of a number of well-known films a stage people.

INSIST UPON

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For Lease in Whole or in Part
The last word in modern studio and electrical equipment. Five stages. Direct current. Remote control. 15 minutes from Times Sq. 40 dressing rooms and offices. All electrical apparatus, lamps and props, new and complete. Large carpenter shop.

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LATITUDE IN PRINTING IS DEPENDENT UPON FILM QUALITY OR SCALE OF GRATUATION.

The most difficult negatives—are those with a long range of tones from brilliant highlights to deep shadows—are easily registered, tone for tone, and with latitude to spare on EASTMAN POSITIVE FILM

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.
Pass Kitchener Film
Customs Pass It—British Embassy Originally Protested Its Exhibition Here

The customs authorities have decided to permit "How Kitchener Was Murdered," to be shown in this country. J. Parker Read, Jr., will handle the American distribution for the British producers.

This picture is the one which caused a storm of protest in England when it was shown. The story purports to show that Lord Kitchener's trip to Russia was revealed to the Germans through the machinations of German spy and her influence on the Russian Czar. The picture itself is presented as if it were a sworn statement of fact, but the story is not based on historical fact.

Read stated yesterday that because it was pressured by public opinion, the film will be allowed to show. He added that this is not based on historical fact.

Kent Here Tomorrow
Sidney R. Kent of Famous Players is expected in his office tomorrow.

Earle Planning Special
(Special to the FILM DAILY)
Los Angeles—William P. S. Earle, who intends to produce here in the future, is planning a special.

Laurette Taylor on Coast
(Special to the FILM DAILY)
Los Angeles—Laurette Taylor and Henry Mansfield are here. Production on "Peg O' My Heart" is to begin shortly.

Want Streets Named After Stars
(Special to THE FILM DAILY)
Los Angeles—A petition in circulation here has for its purpose a quest to the City Council to rename certain streets after film stars.

Finish Shooting "Robin Hood"
(Special to THE FILM DAILY)
Los Angeles—The actual shooting of Douglas Fairbanks in "Robin Hood" has been completed. The work is attached to editing and cutting tremendous.

Get Blackton-Carpentier Film
London—The British National Film League has secured the Blackton production of Georges Carpentier, "Love April," through Gaumont.

Bosworth in "The Beloved Unknown"
(Special to THE FILM DAILY)
San Francisco—Hobart Bosworth is finishing work in "The Beloved Unknown," which William H. Clifford is producing.

Tax Nets £2,460,577
(Special to THE FILM DAILY)
London—Receipts from the entertainment tax for the period from April 1 to July 13 totalled about £2,460,577, according to Sir R. Horne. A sum of £9,308,000 is estimated as the total tax for the current financial year.

Craver on Rotating Committee
R. D. Craver, President of Associated First National of the Southeast, is serving on the rotating committee this week.

Better conditions are improving in the south-east," said Craver yesterday. "Building operations are picking up. Many new theaters are being built, especially in the small towns."

Fooled the Kaiser
A special showing was held yesterday of the Kaiser film which was brought to this country in connection with the former emperor's book which will run serially in The New York Times. The film will be released through Henry Levey and Fred E. Harlin.

Baron von Radovitzky, who brought the films to America explained that permission had been granted to photograph the castle and grounds in which the Kaiser is confined. A specially built camera with a fixed focus, and telescopic lens was used. The operator worked under a black cloth. In one or two places the Kaiser got out of the way of the photographers only to get into range of the disguised camera. At no time did he suspect that he was being taken. His appearance is much changed.

Landis a Star
P. A. Powers yesterday advised the F. B. O. offices from the Coast that Cullen Landis has been signed to star in three pictures. Landis has been playing leads in the West for a number of years.

Getting Ready
Goldwyn Plans Extensive Advertising for Each of Its 20 Pictures—Series from Neilan

Goldwyn intends backing with an extensive advertising campaign each of its 20 pictures for release during 1922-1923. Company officials point to the new schedule as an indication of the growing influence of the Goldwyn organization. He will hold a contract with First National for two pictures, both of which "Secrets" and "Kindred of the Dust" have been completed, Maurice Tourneur, originally a member of the Associated Producers, is believed to have recently signed his lot with Goldwyn.

Aiken Holubar, who is making "Broken Chains," according to well-informed circles, has one more to make for First National. His contract was supposedly for two. One, "Hurricane's Cal," is now ready for release.

If one of the reports in circulation yesterday is to be at all credited, a certain official formerly prominent in the Goldwyn distributing machine is slated to return to his old post.

Long Delay Expected
(Special to THE FILM DAILY)
Washington—The legality of the demurrers in the Kniekerbocker case filed by the five men indicted, will probably not be decided for several months. In fact it may be half of a year before the Appellate Division is ready to hear arguments on the matter.

Injunction Dissolved in Detroit
(Special to THE FILM DAILY)
Detroit—The application of Phil Gleichenon for a permanent injunction to restrain Famous Players from showing pictures by John H. Kunsky for exhibition has been denied. "White Satan Sleeps" goes into one of the Kunsky theaters next week.

The Kunsky interests have withdrawn from the Michigan M. P. T. Circuit, of which George W. Trendle, Kunsky's general manager is a member, passed a resolution calling on Famous Players to live up to its contract with Gleichenon while Trendle was absent from the meeting.

Challenge for Ind'pts

One of the chief topics of discussion yesterday was the official announcement of the dispersal of the Goldwyn First National deal.

One apparent result—and this was intimated excessively yesterday—was concern among the independent producers. It was pointed out that First National had counted on the 20 pictures from which the company's income is derived next year to about 70 productions. Now that the Goldwyn product will continue through that company's own outlets, the challenge to independent producers will have a chance to place their output with First National. The Lord's watch of necessity, have to turn to the open market to round out their schedule.

First National division managers will be in New York next Monday for sales conferences with the home office. At that time, they will be acquainted with the details of the first six months' line-up. Immediately after they have advised their sales forces of what the schedule will be, First National will publicly announce it.

There will be one release a week from the Kunsky interests, beginning the end of this month.

Apollo Buys C. B. C.'s Six

The Apollo Exchange has purchased the C. B. C. series of melodramas for Greater New York and Northern New Jersey.

Rally Agreement

The T. O. C. C. at yesterday's meeting ratified the agreement entered upon with the operators at the meeting on Monday. A joint arbitration board composed of three T. O. C. C. members and three members of the operators' union will in the future handle all disputes.

Say Trade Knew Films Were Old

The Fox offices stated yesterday that the trade in general knew that the three pictures, cited by the Federal Trade Commission as having been released as new pictures, were originally released in 1919 and 1920, and were also withdrawn from circulation in December, 1920.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Otis Harlan will be seen in “All the World’s a Stage,” starring Dorothy Phillips.

Buster Keaton’s “The Love Nest” is finished.

June Elvidge is cast in “Quincy Adams Sawyer.”

Ruth Roland has about completed her new serial.

Sidney Franklin has completed cutting “East Is West.”

Paul Powell has returned from an automobile trip to Canada.

“The Voice from the Minaret” will be completed Aug. 15th.

C. W. States will start work on a 12-reel feature about Aug. 15.

W. S. Van Dyke is expected to direct Buck Jones’ next picture for Fox.

Ali Goulding will produce “Hansel and Gretel,” another fairy tale with Baby Peggy.

Marshall Neilan’s forthcoming production will be “The Stranger’s Banquet,” by Domm Byrne.

Lex Neal, formerly with Hamilton-White comedies, is now a member of the Warner Bros. scenario staff.

Cutting and editing of “Suzanna” is progressing under the direction of Mack Sennett and F. Richard Jones.

Don Ryan has resigned as publicity manager of Loew’s State and has been succeeded by Linton Wells.

Shirley Christie, eleven, daughter and only child of Al Christie is dead from injuries received from a fall from a horse.

It is reported that Ruth St. Denis will appear in Cosmopolitan Film Co. productions upon her return from Europe.

Word has been received of the arrival of R. A. Walsh’s Goldwyn company in Tahiti for the filming of “Passions of the Sea.”

Louis A. Archer, better known as Louis D’Or, is dead. At time of death he was playing an important part in “Robin Hood.”

The Universal company making “Perils of the Yukon,” starring William Desmond, has returned to Los Angeles after 11 weeks’ absence at Truckee making winter scenes.

H. E. GAUSMAN

Presented by
Richard Young
Tully
Directed by
James Young
A First National Attraction

Pathè’s News
No. 94
FREE STATE CAPTURES LEMURIC
FROM REPUBLICANS—Wash Nanie army now in control of irregulars, strong
army is 15 MINED IN INDIANA DE STRIKE—State troops protect miners at
HUNDREDS OF CONVERTS BAPTIZE
IN CALIFORNIA—A swimming pool used for the baptism in Oakland.
Other news as usual.
Coming

A Stupendous Universal Jewel Production of Victor Hugo's world-famous masterpiece

The Hunchback of Notre Dame

to be presented by CARL LAEMMLE

with Special All Star Cast

Watch for full details in forthcoming announcements... UNIVERSAL
Thursday's Issue

Selznick News

Screen Stars at Wedding of Jack Pickford—Marylyn Miller

Thoroughbred Icebergs Adrift in North Atlantic

Thousands of Society’s “Blues” Through Southampton Fair

Roger Hornsby After Babe Ruth’s Crown

And Other News Events.

Managers Are Changed (Special to THE FILM DAILY)

J. H. Edson recently at the Rex, is now managing the Allen.

Parker Sells to Cox and Lorne (Special to THE FILM DAILY)

Hopewell, N. J.—Harry L. Cox and William G. Lorne have taken over the Hope from Donald Parker.

Marcus Plans One (Special to THE FILM DAILY)

New Bedford, Mass.—Arcade Marcus has purchased a block of stores on which he will establish a picture theater.

Start Bethlehem House (Special to THE FILM DAILY)

Bethlehem, Pa.—Work has been begun on the People’s, one of a chain operated by a syndicate working on a popular-price basis.

Lease the Wayne for 10 Years (Special to THE FILM DAILY)

Wayne, Pa.—The Wayne has been leased for 10 years by Harry Fried and Jacob Halpern. They have taken another year to lease on the Berwyn in Berwyn.

Receiver Is Named (Special to THE FILM DAILY)

Cincinnati—Perin W. Scarborou has been named receiver of the Lyric, the action being brought by the Lyric Theater Co. The house will continue to operate. The attorney for the plaintiffs, John C. Hermann, says $74,856 is past due. According to James G. Stewart, attorney, $28,000 of its obligations have been paid off by the present management. Large sums due to the theatre itself and not paid owing to a slump in the theater business, are given as the cause for the present financial status, but arrangements will be made shortly to liquidate the indebtedness, it is claimed.

At Broadway Theaters

Capitol

Music from “Manon” is offered by the orchestra for the overture, after which a Robert Bruce Wildersey’s “Morning Hymn” is played. Alexander Granovsky, and Boris M. Niles dance a “Maria” from the “Cappello’’ ballet, and there is the magazine release. Gene Landis, Mabel Ritch, Josef Turn, and Pierre Hurvitz, respectively soprano, contralto, tenor, and bass, comprising the Metropolitan quartet, sing the familiar “Rigoletto” and then “Voices of the City,” the introduction and entrance of the “Ballerina,” and “Lover’s Symphony” is rendered by the orchestra after that, and then the symphonium. “Tom-Tomville Blues,” a Tom-Tomville comedy by Fontaine Fox. The organist closes as usual.

Cohan

Johnnie Walker is starring in “My Dad,” a new feature here. In addition, the program includes a Starland Revue, a Flatiron comic, “Fog Town,” starring Vaident, featuring Dan Mason; a Hy Mayer Revue, “Rick’s Life in Music,” an overture, conducted by Andrew Prose, and a prologue. Miss Brock and Mr. Fairground, see the site of the sea, and the following is sung, “The Dearlest,” composed by Doré especially for the feature.

Rialto

Gloria Swanson in “Her Dogged” Capone has been moved down from the Rialto with most of the rest of the program shown at the latter house last week. Josef Alvis, trumpet virtuoso, plays “Masque Frivolit” by S. Galdal, which is a new number.

Rivoli

Rodolph Valenstein in “Blood and Sand” occupies the high place in the Rivoli, and a Spanish note is reflected in the rest of the program, the overture being Nicholas Rimsky-Korsakov’s “Capriccio Espanol.” The number just before the feature is “A Night in Spain,” sung by Augusto Or dner, baritone, and the Rialto ensemble. In addition there are the usual picturelets, a ballad offering by Martha Mason and an Earl Hurst comedy, “One Old Car.”

Strand

Selections from “Ninotchka,” starring Mariseta, by Victor Herbert, comprise the overture. George Bourn, singer, will be “I’m Falling in Love With Someone.” One of the greatest American Composer Series, “Orenzelle Worker, Holmes,” follows. Then comes “La voltige,” sung by Hugo Dluhobot, sings “Beverly,” by Guy D’Harde, the top comedy is next and then the vocal prologue to the feature by the National Male Quartette. Tom Tixy in “Jest Tony,” is the principal attraction, and is followed by another Victor Herbert number played by the orchestra. “The Army Ball,” from “Blues in Tideland,” a Fox Sunshine comedy, “Puppy Love,” rounds out the show.

Atlantic City Outing

(Special to THE FILM DAILY)

Philadelphia—The M. P. O. of East Jersey, Pennsauken Southern, and Dehavell, will hold an outing at Atlantic City on Aug. 20-21.

Kassel Displays in Broadway

The Kassel Studios have prepared special lobby displays for “Human Hearts” at the Central; “My Dad” at the George M. Cohen, “Just Tony” at the Strand, and “Monroes” at the 44th St., and later on, “A Little Child Shall Lead Them” at the Lyric.

Steamer Sailing

Sailings of steamers for foreign parts, with dates, classes, and times of mail closings are as follows:

Tomorrow

Manchester for Hamburg sail at noon, mail close at 7 A. M., for Pernambuco, Brazi and West Asia, (specially addressed). Baldwin for Cape Town and Portuguese, sail at 11 A. M., mail close at 9 A. M., for South Africa, (specialy addressed). Cunard for Constantinople, sail at 12:15 P. M., mail close at 10 A. M., for Norway, Sweden Denmark and Finland, and for Naples sail at 9 A. M., for Italy. Inca for San Domingo City at noon, mail close at 9:30 A. M., for Dominican Republic, Morro Castle, sail at 7 A. M., mail close at 6 A. M., for Yucatan, Campeche, Cuba and other parts of Mexico specially addressed.

Stavangerfjord for Bergen sail at 5 P. M., mail close at 3:30 P. M., for Norway, at 2 A. M., mail close at 1 A. M., for Iceland, (specialy addressed). Guiana for Barbados sail at 2 P. M., mail close at 1:30 A. M., for West Indies. Virgin Island for Trinidad, Guiana specially addressed. Y. M. Tugboat for Curacao at noon, mail close at 8 A. M., for Virgin Island, Trinidad, Guiana, and Brazil. Nave for Nasuan sail at noon, mail close at 9 A. M., for Bahamas, (specialy addressed).

Schertzinger Making “Lonely Road”

(Special to THE FILM DAILY)

Los Angeles—Vic Schertzinger’s picture for B. P. Schulberg will be “The Lonely Road,” starring Katherine MacDonald.

Signs Warner for Three Years

Clifford S. Eiffelt, of Metropolitan Prod., Inc., Los Angeles, is here confering with Franklin E. Backer, who state rights the Metropolitan output through East Coast Prod., Inc. Eiffelt has signed J. B. Warner for three years to appear in westerns.

Randolph Follows the Chicago

(Special to THE FILM DAILY)

Chicago—The Storm is playing its second week at the dophel. It first played a week at Chicago and then opened at former theater.

Paramount Players Hurt

(Special to THE FILM DAILY)

Los Angeles—Just prior to leaving for Los Angeles a switching on at Victor, Idaho, bumped the price in which a number of Paramount players were to make the journey injured several of them. Mary Minter’s left arm was badly cut. Moore received a number of bruises and Patricia Palmer possible injuries. The company was filing “The Cowboy and the Lady.”
Cohen Plans Trip
Swing Around Country Designed to Clear the Way for Expected Legislation

Sydney S. Cohen will make a swing around the country next month. Of the many things that have been afoot for the Allen assets by Nathan, the final and official offer of $350,000, it is announced, was withdrawn and lower prices were subsequently made.

The reason for this action, as outlined by J. M. Bullen, lawyer for the Players Canadian Corp., that in the intervals between some of the assets, the Allen Theatres, Ltd., had been lost by reason of foreclosure proceedings. The delay in getting approval of the offer, he declared, had been lost by reason of the Allen Corp., that the assets were lost by reason of foreclosure proceedings. The delay in getting approval of the offer, he declared, had been lost by reason of the Allen Corp., that the assets were lost by reason of foreclosure proceedings.

May Go to Minneapolis
(May 25-26)

Minneapolis—Sydney S. Cohen is expected here for the Minnesota convention Aug. 24-25. An invitation to Will H. Hays will also be extended, and it is anticipated that the convention will be brought to an end by a banquet. “Greater Amenities” has been sponsored for a move for a “Northwest to Movie Week” here. The date has been set for the week beginning Aug. 26. This year, all branches of the industry here are interested.

Fairbanks Westerns for Arrow

When W. E. Shallenberger was on the coast he closed a contract for a series of six William Fairbanks westerns to be made by Ben Wilson.

Gores Threatened with Strike
(Special to THE FILM DAILY)

Los Angeles—Sixty-two local Southern California houses of West Coast Theaters, Inc., and the Gere Brothers Corp., are threatened with a strike beginning Aug. 14. Of 100 musicians, stagehands and machine operators as the result of the Gere Brothers refusal to pay a $1-per-hour increase to musicians. In 10 houses on Main Street, the strike order is issued by officials of the Los Angeles Amusement Federation.

Pointing out that they have no direct connection with the houses in question, and that they are associated with the Gores to the extent that A. L. and Mike Gore are stockholders in their organization, West Coast Theaters, Inc., are protesting the spreading of the strike to their holdings.

A New Combine

Two prominent male stars, new financial interests, a well-known production figure, a film man known all along Broadway, and one of the most important distributors in the business are the integral parts of a new combination that is practically “set.”

If advance information is any indication, the new organization will make a decided impression in the feature output for next season.

Deals All Closed

According to Al Lichtman’s office yesterday, the distribution of his preferred Pictures throughout the country has been completed in detail. That Lichtman had tied up with a number of well-known independent operators out in the territory has been commonly known for some time. The FILM DAILY has published a list of the deals from that time to date, but the complete list of 28 exchanges is now available. In each instance, the branches will be known as Al Lichtman exchanges. The exchange will be made under the name of Al Lichtman.

Walter Hiers In Town

Walter Hiers, a member of the Paramount stock company is in New York.

Foundation Laid for “Lasky Lab.”
(Special to THE FILM DAILY)

Los Angeles—Foundations and concrete bases have been erected for the new laboratory at the Lasky studio. Construction is being made under direction of Frank E. Garbutt.

The Urge to Push Children’s Week

W. D. McGuire of the National Board of Review at a luncheon at Keen’s yesterday explained a plan to boost Children’s Week, Nov. 12-18, with the aid of the important distributors. Present were Warren Lewis, Hodkinson; Lynne Dening, Goldwyn; C. F. Hodge, Vitaphone; Gordon White, Educational; and Russell Holman, Famous Players whose co-operation was sought in the issuance of a joint folder and one-sheet to help put over the idea.

At Last Approved
Goldwyn’s “The Night Rose” Shown as “Voices of the City”—originally Banned

It was learned yesterday that “Voices of the City” the Goldwyn picture for playing at the Criterion as “The Night Rose” in a reedited form. It will be recalled that “The Night Rose” is the picture which fell under the ban of the X-rated on the part of the Commission last year on the ground that it was immoral. Later, Goldwyn took the matter before the Appellate Division of the Supreme Court where the Commission was upheld in its decision against Goldwyn. The company in its brief at the time stated that the picture cost $200,000 and that the loss of revenue in New York State was $40,000. It was ascertained yesterday that (Continued on Page 4)

Studio Party Tonight

The Assistant Directors’ Ass’n will hold its studio revel at the Willat plant in Fort Lee tonight.

Abrams Due Friday

Hiram Abrams is returning to New York on the George Washington which will dock tomorrow.

Niblo and Condon Here

Fred Niblo and Charles Condon, director of publicity for Louis B. Mayer Pictures, will arrive from the Coast Metro will give Niblo a lunch at the Astor today.

Cubberley out of 1stNat’l (Special to THE FILM DAILY)

Minneapolis—J. F. Cubberley, one of the best known exchanges in the country, has resigned as manager of the First National Exchange to devote all of his time to the F. and R. Film Co., which Cubberley and Ruben operate as a state right unit. Cubberley has had plenty of duties on his hands to keep him busy, what with the operation of the First National exchange and the other F. and R. distributing activities.

Hays Returns

Will H. Hays returned from California yesterday, still expressing surprise over the vastness of the industry as he found it in Hollywood. He said he had found nothing wrong with the industry “except youth,” and then added that before long the severest critics will be warmest in their praise.

“Altogether it was a wonderful trip,” was his concluding remark.
Thursday, August 10, 1927

**Cuts Offer to Allens (Continued from Page 1)**

had withdrawn his proposals and reduced the offer to $85,000, which would hold on the claim made the court issued a receiving order. This was done by Mr. Justice Middleton, there being four petitioning creditors.

G. T. Clarkson, trustee, reported that he could not certify that a proposal for the extension for Allen Theaters, Ltd., had been approved or rejected on the vote of the creditors as objections were placed before him at the time of voting, and also subsequent changes regarding the eligibility of voting power and regarding the legality of claims voted upon at the meeting of creditors.

**Gets Rights to “The Love Slave” (Special to THE FILM DAILY)**

Philadelphia—Rights to “The Love Slave” for this territory have been secured by Dave Starkman, formerly of the Rex and Wood’s, Atlantic City, and now in the exchange business.

**Gets Rights to Hallroom Films (Special to THE FILM DAILY)**

Philadelphia—Masterpiece Attractions has secured rights to the new series of 26 Hallroom Boys Comedies for this territory.

**Leases Space at “U” City (Special to THE FILM DAILY)**

Los Angeles—Ward Lascelle will produce “Mind Over Motor” at Universal City. Trixie Friganza will be starred and Hodkinson will release.

**Columbia Chain Broken Up (Special to THE FILM DAILY)**

Toronto—The Columbia chain, operating houses in British Columbia, has been broken up, with C. R. Dipple, secretary of the concern, now operating the Bijou, John Ruskin owning the Royal at Westminster, and William Brown taking over the Maple Leaf. Shaw, who took over the Columbia and Princess, Vancouver, when the concern went into liquidation, is still running those theaters. W. P. Nichols, managing director, is interested in an exchange in Winnipeg, as well as the Gatee, a small house.

“Unlimited Facilities for Quality Work”

SERVING THE FOREMOST PRODUCERS OF THE WEST

**Standard Film Laboratories**

John M. Nicolburs S. M. Tompkins

Phones Hollywood 6315 and 6943

Seward and Romaine Streets

Hollywood California

**Deals All Closed (Continued from Page 1)**

men with whom arrangements have been made follows:

New England, Harry Asher with exchanges in Boston, New Haven and Portland; Greater New York, Sam Zierler; Buffalo and Albany, Srods, Strand and Bobby North; Ohio, Michigan, West Virginia and Western Pennsylvania, Harry L. Charnas with exchanges in Cleveland, Cincinnati, Dayton, and Columbus; Iowa, Kansas, Nebraska and Western Missouri, A. H. Blank, with exchanges in Des Moines, Omaha and Kansas City; Minnesota, Wisconsin, North and South Dakota, J. F. Cubberley with exchanges in Minneapolis and Milwaukee; Colorado, Wyoming, Utah, New Mexico and Southwest Idaho, M. A. Klaussner with an exchange in Denver; Eastern Pennsylvania and Southern New Jersey, Ben Amsterdam with an exchange in Philadelphia; Northern New Jersey, Herman F. Isaac with an exchange in New York; Delaware, Maryland, Dist. of Columbia and Virginia, Tom Moore with an exchange in Washington; Eastern Missouri and Southern Illinois, Spyros Skouras with an exchange in St. Louis; Southern Illinois and Indiana, J. L. Friedman with exchanges in Chicago and Indianapolis; eleven Southern States, E. V. Richards with exchanges in New Orleans, Atlanta, Dallas and Oklahoma City; Pacific Northwest, Al Rosenberg, with exchanges in Seattle and Portland, Ore, and the Pacific Coast, Onus Hyman, with exchanges in San Francisco and Los Angeles.

**Why Our Rates Are Low**

Our rates for motion picture positives are low because:

1. Our up-to-date equipment, including the scientifically correct **Tube System** enables us to turn out 3,000,000 feet of prints per week.
2. The prints are so near perfect that little or no replacements are necessary.
3. Our staff consists of experts who have had life-long training in laboratory work.

Not only are our rates the lowest, but the insurance rate on negatives stored at our plant is only 43.8 cents.

**The Associated Screen News, Inc.**

120 West 41st Street

New York City
Amid—
thunder,
lightning,
rain and
hail ——
On one of the
hottest days
since 1883—
The record of the RIVOLI was smashed
to pieces!

On August 7th New York’s millions sweltered in the heat of one of the most oppressive
days in years. The official temperature was
81, the average for 33 years was 73. And at
two o’clock a terrific hail storm broke out, con-
tinuing all afternoon.

But undaunted by the heat, the rain and hail,
thousands stood in front of the Rivoli all day
long, waiting to buy tickets for “Blood and
Sand.”

The paid attendance for Monday was 8,587.
The biggest Monday in history hitherto—and
this was in the winter—was 7,977.

There is a record if !
there ever was one!

It means that “Blood and Sand” is the big-
gest box-office attraction ever released. It
means that the critics were right when they said:—

“The greatest picture ever made.”
N. Y. Telegraph.

“One of life’s great moments.”
N. Y. Herald.

“Makes Valentino the idol of
America. Crowds cried ‘Brava.’”
N. Y. Tribune.

“The most exciting and colorful
film of the year.”
N. Y. Globe.

And dozens of other superlative comments too
abundant to print.

Jesse L. Lasky presents
Rodolph Valentino
in
“Blood and Sand”
From the novel by Vicente Blasco Ibanez
and the play by Tom Cushing. Scenario
by June Mathis. A Fred Niblo Produc-
tion, with

Lila Lee and Nita Naldi
In the Courts
An answer has been filed in the Supreme Court by Malcolm D. Gibson of the Mozart, at Elmira, to a suit by the United Artists Corp. for breach of contract over “Way Down East.” Gibson, who also asks that the case be transferred from New York County to Chemung County Circuit, alleges that the film sent him was so broken and defective that it was totally unfit for use, that the attorneys of Elmira learned of it, and only a third of the number he expected to view the film from Feb. 20 to March 4 last did so. He asks $3,000 damages as a counterclaim.

A suit for $5,605 on a note has been filed in the Supreme Court by Benjamin Miners against the Adeline Amusement Co., Inc., and Max and Annette Marx Spiegel, who alleges that the corporation made a note on March 1 last, signed by Max Spiegel, which has not been paid. The papers were served on Max Spiegel at 1579 Broadway.

Danford Suining Mitchell
(Special to THE FILM DAILY)
Atlanta—Maurice Mitchell and C. Douglas Danford of the Standard Productions Co., are involved in litigation which started when the former secured an injunction restraining Mitchell from interfering with an examination of the books. Mitchell was cited for contempt of court, Danford claiming that he was not admitted after securing the injunction, and that case is pending. Still another step is the issuing of an order by Judge Bell restraining J. E. Mitchell, brother of Maurice Mitchell from signing checks on behalf of the Standard organization.

Deal With Red Cross
100 Subjects Go to Visual Education Society for Release—Some State Righters In It
Distribution of all American Red Cross films will be handled by the Society for Visual Education. There are 100 Red Cross films on the list, ranging from one to five reels. The cover will list each one of the Red Cross in this country and abroad. The exchanges, to date, through which these films have been distributed are as follows: Boston, Major Film Corp.; New York, Society for Visual Education; Chicago, Society for Visual Education; San Francisco, Edward H. Kemp; Washington, Southern Moving Picture Corp., Atlanta, Harcol Film Co.; Detroit, National Film Library; Oklahoma City, H. O. Davis. This list is expected to be extended rapidly in the next few months. A number of new Junior Red Cross films, recently taken in Europe, are to be added to the releases.

Leading American Actor Brings 6 Year Stage Hit to Screen
A SURE-FIRE MONEY-MAKER

Presented by
Richard Walton Tully
Directed by
James Young
A First National Attraction

ROTHACKER PRINT
and SERVICE
E. O. BLACKBURN
SPECIAL REPRESENTATIVE
Rothacker Film Mfg. Co.
Chicago, Ill.
Rothacker-Aller Laboratory
Hollywood, Calif.

STUDIO FOR RENT
Equipped. Bergen Blvd. and Lafayette Ave., Grantwood, N. J. For particulars write E. K. LINCOLN
110 W. 40th St., N. Y. C.
Bryan 5307

INSIST UPON
Duratized FILMS
"Holmes" Title Suit

The suit brought to make Educational Change Names of Its Stoll Series of Pictures

Justice O'Malley of the Supreme Court has set a day for Aug. 18 for the injunction proceedings brought by William Gillette, Charles Frohman, Inc., and Eleet Enterprises, Inc., against the Stoll Film Co., Ltd., the Educational Film Exchanges. The plaintiffs are asking for an injunction against the defendants for infringing on their rights to the pictures "Sherlock Holmes." It is alleged that the Stoll concern produced 15 motion pictures in first series, two reels each, which are called "Sherlock Holmes" and also "Adventures of Sherlock Holmes." These titles are being disputed, it is alleged, without any license consent from the plaintiffs. The Stoll defendants state that any breach of the complaint, as based on prior case by Sir Arthur Conan Doyle, has no bearing on the motion picture industry of the plaintiffs and which are marketed as "Sherlock Holmes." If the suit is decided in favor of the plaintiffs, the defendants claim will be vacated in operation, which will result in the sale of the pictures for $150,000 to produce. The plaintiffs also assert that not only will they be able to sell non-exclusive films, but that the motion pictures cause them injury and reduce the value of their production, which besides, it does not do the public. A.W. Hammons of Educational Film yesterday said: "The suit is based upon a supposed copyright contract entered upon some years ago between William Gillette and Sir Arthur Conan Doyle. Our contract does not give the rights to a breach, and the defendants are asked to require that we reprint the words 'Sherlock Holmes' in advertising, to a size type 25% larger than the words in the title of previous adventures. Of course, we will not submit to that."

No Successor Yet for "Cubby"

The next national consists of 45 employees. Cubbery, as noted, will devote all of his time to the state of Finkelstein and Ruben's hunting business.

"Cap. Applejack" First

Fred Niblo to Start It in September

Fred Niblo was the guest of honor at a luncheon given him by Metro yesterday. The luncheon was held at the Astor with about 40 present.

An announcement today that Mr. Niblo's first picture for Metro will be "Captain Applejack" which last night played its 200th performance at the Cort theater. The picture will be made on the coast and will enter production sometime next month.

It will be the first four pictures which Niblo will make under the Louis B. Mayer banner for Metro despite the fact that the director is here with Charles Condon. Mayer's director of publicity will probably leave for the coast on Sunday. He has been discr. to see some of the new plays.

Post's First at the Strand

Guy Bates Post's first motion picture, "The Masquerader" will be the feature at the Strand next week.

Mayer Plans "Meller" Series

Always of THE FILM DAILY

Los Angeles—J. Grubb Alexander has been engaged by Louis B. Mayer to adapt a series of melodramas the first of which will be "The Span of Life."

George B. Howard With Universal

(Special to THE FILM DAILY)

Los Angeles—George Bronson Howard has been engaged by Universal as a member of the staff at Universal City.

New Rivoli Record

"Blood and Sand" is tearing up old records and making some of its own at the Rivoli. In the first four days of the week 15.500 saw the picture while the record for "Dr. Jekyll and Mr. Hyde" was 34,459 for the same period. The "Blood and Sand" records are Sunday, 8,797; Monday, 8,582; Tuesday, 8,916 and Wednesday, 9,215.

Showing for the Blind

A special showing for 600 blind people will be held tomorrow afternoon at the Criterion where "Forget Me Not" is running. There will be a musical and vocal program offered, all action being explained dramatically, scene by scene. The showing is being given in connection with the New York Institute for the Blind.

Carewe Signs

Will Make Series for First National

First to Be "Mighty Lark" A Rose

Edwin Carewe has signed a contract with Asa Butterfield to make a series of Edwin Carewe Prod. The first one will be "Mighty Lark A Rose."" By Curtis B. Denton.

Carewe's last picture was "I Am the Law," which became entangled in a legal controversy with Cosmopolitan Prod. Among his recent pictures is "Ishbel or the Trail's End." which was made right.

It was first reported that Carewe would produce for First National at the dinner given to State Senator James J. Walker by the T. O. C. C. at the Plaza. At that time, THE FILM DAILY asked Harry O. Schwab whether the report was correct, he was non-committal.

First National is understood to be interested in the Carewe contract.

Hammons Sails Aug. 19

E. W. Hammons president of Educational Sails for a month's stay in Europe on Aug. 19.

Fox Going to Rome

William Fox has left London for Paris, where he will remain until he goes to Rome to witness the completion of "The Shepherd King."

Greene With Universal

Fred V. Greene has joined the Big U exchange as a manager. He was formerly held with Famous Players' New York office.

Durlam Promoted to Management

G. A. Durlam has been promoted to branch manager of the Famous Players Milwaukee exchange, succeeding A. E. Bernstein. It is understood that he will be named as manager of the Minneapolis office.

Stunt Actor Near Death

John Stevenson while doing a stunt yesterday for "Plunder," the new Pearl White serial was seriously injured and was reported near death at the Roosevelt Hospital last night.

Ayres Film in Work Monday

(Special to THE FILM DAILY)

Los Angeles—August 14 has been set as the starting date of Agnes Ayres' new picture, "A Daughter of Luxury." Paul Powell will direct.

Alice Brady Starts "Anna Ascents"

at the Paramount Long Island studio under direction of Victor Fleming.

Kent Closes Deal

Arranges with Finkelstein and Ruben for Paramount Product on Three Year Contract

Sidney R. Kent, general manager of distribution of Famous Players, returned to New York yesterday after an extended tour of the country. The plans were made during this tour which he personally attended to was the consummation of a three-year contract with Finkelstein and Ruben for Paramount product. Kent secured the Paramount product in a stipulated number of its theaters for the life of the contract.

The arrangement became effective on August 7 with the first picture, "While Satan Sleeps." While Mr. Kent did not care to discuss the amount of money involved, it is understood from Minneapolis that about $1,500,000 is figure.

From the Northwest city came word that the pictures will be shown at the State, Lyric and Strand theaters in Minneapolis and the New Astor, and New Garrick in St. Paul. It was recalled yesterday that recent differences between Famous Players and Finkelstein and Ruben led to an arrangement whereby Paramount pictures were shown first run in the Bremer-Minneapolis and the Tower, St. Paul. In the latter city, another arrangement entered upon at the same time with eight suburban theaters gave those houses first run picture and date for the first three days of the week.

Kent stated yesterday conditions in Chicago and the West were still far from satisfactory. He added, however, that he looked for a decided upturn in the near future and remarked that there was a good deal of confidence among theater men so far as the future was concerned.

He refused to comment on the deal in the South whereby Famous Players will take over the five exchanges of present owners of Southern Enterprises Inc. on Sept. 1.

Astor Confab Set

Independents Affiliated in Graphic Film's Plan to Discuss Three-Cornered Tie-Up Monday

A number of independent exchange men affiliated with Ivan Abramson in the recently created Graphic franchise will be in New York on Monday and Tuesday of next week to discuss with Abramson a three-cornered plan, which an announcement issued yesterday said, would include exchange producer and exhibitor "under one roof." (Continued on Page 3)
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellows know how you cleaned up.

From the Flagpole
Boise, Idaho.—The Pacific National Bank has a huge flag pole which has never before been used to fly anything but Old Glory. However, Walter M. Mendenhall, of the Pinney and Kimpton Company, talking to a friend about placing an independent banner on the pole, said: "Some day we will hang something else up there besides those safe, safe, safe American colors." A few days later Mendenhall called the attention of the office to the presence of a three-lettered sign reading: "Before I decided to 'Turn to the Right,' I'd had the banner put up by me with the same inscription, but before it was changed to "After.'"

Pay Day Envelopes for "Pay Day"
Lafayette, Ind.—Thousands of prospective patrons were reached by Manager Martin A. LaCivit of the Arc with pay day envelopes when he played "Pay Day." Enclosed was a check from "First National" giving a a tie-up with the bank which advertised the picture. The check was good for one million dollars worth of laughs.

A Barrel Stunt
Springfield, III.—To exploit "The Trap," A. G. Kerosates of the Strand and Royal worked the old barrel trick. He used about a dozen barrels, marking each one, "DANGER!" This plus the human inquisitiveness element secured the desired results.

Gave Away Ice Cream
Schenectady, N. Y.—Manager Shirley of the Strand topped off his successful street contest with the use of ice cream cones for his showing of "Penrod." The ice cream during hot weather brought a response from the audience that surpassed the manager's fondest hopes. A deal was arranged whereby the International Ice Cream Co., in return for some advertising furnished enough cream for a cone for each child. Outside the theater was a white cloth table upon which a lady dressed in white presided. Each child entering for the matinee was given a cone. More than 10 gallons of ice cream was used during each day, but the result justified advertising of the production recorded a knockout matinee attendance with a promise of a capacity showing for the evening performances.

Worked Various Angles
Austin, Tex.—Manager Ray Whitfield of the Majestic built a money-compelling lobby for "Beauty's Worth," the basis being a six-sheet cut-out of Marion Davies seated on a throne. Plush curtains were borrowed from a local interior decorator shop and hung artistically to frame the figure. Imitation marble columns made of wallboard and large palms made it an inviting entrance. Whitfield also tied up with the Austin American for an extra advertisement: "What is Beauty's Worth?" This got light page publicity. A radio set was donated by a local dealer for $35 watch by a local jeweler for prizes. To build good-will, Whitfield invited the inmates of the Confederate Home, the Old Men's Home, and the town's two orphanages for a special performance. The cost of the advertisement was $25 and it increased business 15 per cent.

Had Unique Display
Evanson, Ill.—One week before W. G. Sturdivant, manager of the Seymour Hoyburn, opened with "The Iron Trail," he put a table on his lobby. Behind seven, in his outer lobby. On front, hanging down, was a big sign with the title of the production, top being covered green, and was a background representing a city view, on which was another sign with the name of Rex Beach and film. On the table was a cutout, running on a miniature track with a station, two bridges, street cars, tunnel, etc., making an interesting display.

Durataze
Your FILMS

Watch New York's Newspaper Ad Campaign—Mean: Money for You.
Opens Sunday, August 13 at the MARK
Richard Walton Tul present

GUY BATES POST

The Masquerade
The Motion Picture Thumbl

Directed by James Young

A First National Attraction

Vol. 11 No 41 Friday, August 11, 1922 Price 5 Cents

Copyright 1922, Wad's Film and Film Folks, Inc., New York, N. Y. by WAD'S FILMS and FILM FOLKS, INC.

Joseph Bauman, President; and Editor; J. W. Alacoque, Treasurer and Business Manager. Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the act of March 3, 1879.

Terms (Postage prepaid): In the United States, Outside of Greater New York $10.00 a year; 6 months, $5.00; 3 months, $2.00. Foreign $15.00. Subscribers should remit with order. Address all communications to THE FILM DAILY, 71-73 West 44th St. New York, N. Y. Please subscribe. 4311-4533-5538. Hollywood, California—Harvey E. Gauman 6411 Hollywood Blvd. Phone, Hollywood 1600.

Chicago Representative—Irving Mack, 808 S. Wabash Ave.


Paris Representative—Le Film, 42 Rue de Richelieu.

Central European Representative—International Filmskunst Trager (Czechoslovakia), Wenzelsplatz.

Quotations

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Baumer Films Alleged Bankrupt
A petition in bankruptcy against Baumer Films Inc. has been filed by the following creditors: J. Leonard Gehron, with a claim of $355; Pauline R. Casselli, $175; Tremont Film Laboratories, $457. The assets are said to be about $15,000 and the liabilities $25,000. The petition was signed by Judge Mayer.

Receiver Appointed
(Special to THE FILM DAILY)
Minneapolis—A receiver has been appointed for the Lester Prairie Amuse. Co., in the person of Paul Basel and the Palace, owned by that concern, has been leased by Fred Bauman.

Has New Renovator
(Special to THE FILM DAILY)
Minneapolis, Minn.—A new type of film renovator is soon to be placed on the market by Sam Dworsky.
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Universal will make a series of eight two-reelers from Jack London's "Tales of the Fish Patrol," Jorge Hively is writing the con-
muniques.

Lawrence Creutz is film editor for
ward Soman.

Frank Mayo will be the star of
The Altar Stairs." Actual photography on "Broken
hains" is completed.

Ralph Graves is appearing in "The
it" with Marguerite De La Moette
ner Universal.

Selznick's "One Week of Love
pany" has returned from loca-
topanga Canyon.

Frank May's next picture will be
The Hot Head," by Mrs. George
olph Chester.

Edythe Chapman is cast for the
other role in "The Girl I Love,"
tay's new picture.

Orville Caldwell will be leading
an with Katherine MacDonald in
the Lonely Road.

Bob Horner, who is signed by the
arts Art Film Co. of Chicago
direct a series of westerns, will
ate in Hollywood.

Elizabeth McCaffrey, head of the
Paramount research depart-
ent, has returned from four
aths journey in Orient.

William de Mille, having com-
ted "Clarence," will start in Sep-
her a new production, with Bebe
nels.

Gammar Godowsky (Mrs. Frank
yo) will appear in "The Altar
ark," to be directed by Stuart
on.

Reports here have it that German
cusers are seeking to sign Ameri-
creen celebrities, meeting the
ury demand of the American
ers.

In completion of "The Lone
ell," in which he is being directed
Eason, Hoot Gibson will
in "Riding Wild," directed by
ross.

When Summer Comes," with
Bevan and Mildred June; and
Jackman's "Bow Wows" are in
mem cutting rooms. Jackman
his family has left for an exten-
automobile tour along the coast
the Northwest.

production is in progress on "The
Who Saw Tomorrow," starring
Elma Meighen and directed by
Green. The cast includes Levi-
Joy, Theodore Roberts, Eva
ilk, John H. Thomas, among other
arios. Francis, June Elvidge, Lau-
Wheat, Robert Brower and Eard
ick.

H. E. GAUSMAN.

7 In Three Months
That Many Features and Six Short
Reel Series in Hodkinson's
Fall List

The sales control board of Hodkin-
son has just completed a series of
ferences as a result of which the first
three months' releases have been
decided.

There will be seven features and
six series of short reels. The feat-
will be "The Veiled Woman,"
made by Renco Film, released Sep-
t 3; "Married People," a Hugo Ballin
Prod., released Sept. 17; "Slim
Shoulders," starring Irene Castle
Sept. 24; "Affinities," a Ward Las-
celle Prod., Oct. 15; "Heart's Haven,
Benjamin B. Hampton Prod., Oct.
29; "The Headless Horseman," star-
ing Will Rogers, Nov. 5, and "Mind
Over Motor," a Ward Lascelle
Prod., Nov. 19. The short reels will
include "Hope," a series of Bray
Technical Romances, a series of
Bray cartoon comedies, "Fun from
the Press," six Chester comedies and
six issues, "Days Afield with Rod
and Gun.

Denies Deal with Adele Blood
F. G. Munro, general manager of
Hodkinson yesterday denied a rep-
port that Adele Blood had been
made in the Orient for Hodkinson
release. The report, which appeared
in the Los Angeles Times, said that
Daniel Frawley would direct them
and that Carl Gregory would act as
photographic chief.

Baker Now in Omaha
(Special to THE FILM DAILY)

The management of the local office of Associated Exhibitors
has been turned over to Sidney Baker
until recently manager of the Exhibi-
tors Direct Service Exchange in St.
Louis.

September "Arrow Month"
Arrow Film will conduct an ex-
tensive sales drive in September,
which will be known as "Arrow
Month."

Point Is Gained by Builders
A decision granting motions for a
bill of particulars and an inspection
of the minutes of the grand jury has
been handed down by Judge Mc-
Laughlin in the Kings County Court
in the case of the four men indicted
in connection with the collapse of the
American Theatre last November.
Although only two of the defendants
were concerned in the motion, the
decision applies equally to the other
two in its result.

J. A. Levinson has moved to new
quarters in the Straus Bldg. 46th St.
and 5th Ave.

WANTING
To Whom It May Concern:
Our attention having been called to the fact that certain processes for
lengthening the life of motion picture films, reducing wear and tear and
adding to the brilliancy of the picture by a method of chemically or oth-
erwise treating the emulsion side of the film, have been and are being
offered to the trade, we hereby give notice to all persons interested that
we are the sole owners of the basic United States Patents covering all
motion pictures so treated or "processed," including the basic patent on
the finished motion picture itself after having been "processed." That in
addition to these basic patents we have other patents pending covering
the latest improved methods and machines for insuring the most perfect
results.

We hereby warn all persons, manufacturing, dealing in or exhibiting
films so "processed," that they are trespassing upon our exclusive rights,
and that their violations must cease immediately, and that they will be
held strictly accountable for each and every such infringement of our pat-
ents to the full extent of the law.

DURA FILM PROTECTOR CO., INC., 220 West 42nd Street
ALLAN A. LOWNEE, President
"DURATIZE YOUR FILMS"
Must Help Ind'p'ts
If Industry is to Be Stabilized, Coast Lawyer Writes Will H. Hays—
Explains Why

(Special to THE FILM DAILY)

Los Angeles—While Will H. Hays was at the Association's meeting in London, an attorney with offices here, wrote and delivered a letter to the former postmaster-general in which he stressed the point that the stability of the industry rested upon the encouragement of the independent producer.

London's office stationery describes him as an attorney whose practice is "limited to pictures matters.

In his letter he says in part: "Everyone engaged or associated, directly or indirectly, in the motion picture industry who believes in you and the honesty of purpose of the association, owes to you the duty of rendering every assistance possible that is justified toward the objects and purposes of the association.

"In offering to you the assistance which the consciousness of duty compels, permit me to urge upon you the conclusion that a wide range of motion picture experience, extending back more than ten years, has forced upon me: "That the stability of the motion picture industry rests upon independent motion picture production.

"Unless it is made possible for the independent producer to enter the field of motion picture production on a stabilized business basis, that attends other industries, the industry will not lift itself to the planes of others that enjoy the confidence of the public.

"Up to this time, the distributor in almost every instance has literally robbed the independent producer both of his product and the profits which he is justly entitled, through unscrupulous methods which seem to have become the custom and rule; and the reputation that the distributor has brought upon himself, by reason of these unscrupulous methods, has done more to drive capital from the industry than all other attending evils of the industry combined.

"It is following the progressive steps of independent production it will be readily seen that upon its wholesome existence depends the realization of creative thought that is and will ever be the foundation upon which we must build motion pictures—upon the three who contribute to the making of motion pictures and without them and their independence, guaranteed by the adoption and enforcement of the highest standards and ethics in the dealings between independent distributor and independent producer, the public will be as they now are—deprived of better and cleaner pictures at lower admission prices."

No one at the Hays office yesterday recalled definitely whether Mr. Hays had received the letter. It was said it might have been brought East with a mass of other correspondence.

At all events, no definite action has been taken.

Will Go Up in Yoakum

(Special to THE FILM DAILY)

Yoakum, Tex.—Work on the new house is due to start immediately. Dr. W. Shropshire is building it.

Irving Making "Lost in Big City"

George Irving is directing "Lost in Big City," which Blazed Trail Prod., Inc., is making for Arco Releasing. Stuart Blackton, Jr., is acting as production manager.

Illinois Man Invents Projector

(Special to THE FILM DAILY)

Galesburg, Ill.—The Gillette Multiple Picture Machine Co. is the name of a firm recently incorporated to produce a new projection machine. Rae Tenney, L. D. Gillette of Galesburg and David Walker of Peoria, Ill., are the incorporators. Gillette conceived the new machine and holds the patents on it.

Reed's Victory Pleases Film Men

(Special to THE FILM DAILY)

St. Louis—The victory of Senator James A. Reed over Breckinridge Long for the Democratic nomination for Senator from Missouri has brought joy to the moving picture colony of St. Louis and to the exhibitors throughout the state.

Reed was bitterly fought by the Missouri Anti-Saloon League, the International Reform Bureau, the Lord's Day Alliance, The Women's Christian Temperance Union and other organizations that stand for a limitation of personal liberty and intolerance.
Trade Union Films

Plan Similar to Labor Film Service Here To Be Tried in Berlin—Throughout Germany

According to the New York Times, a group of representative trade unions in Germany has formed the Volks Film Bühne for the purpose of entering production and distribution.

"In an attempt," says the Times, "to emulate the success of the Free Volks Film Bühne, which, from a modest beginning a number of years ago, has grown to be a power in the German theater world and has 100,000 members in Berlin alone, a group of representatives of trade unions met in the German capital a few days ago and organized the Volks Film Bühne. The new institution plans to establish its own motion-picture houses all over the country and also to go into the producing business. Several film experts have offered their services, and working class control of the organization is to be afforded through the election of four of the nine members of the Board of Management by the Berlin Central Labor Union, the Clerical Workers' Union, the Teachers' Union and the Moving Picture Workers' Union.

The Times report on the Volks Film Bühne says they are going to supply the members with good, high-class shows at moderate prices and will do their best to cut out the militarist and motorist films which have aroused so much comment in Germany of late. Tramp films are also to be subjected to attack. The Berlin Freiheit points out that, of the 2,500,000,000 marks spent in motion pictures, 900,000,000 went to Saloon Habitués.

When the 18th Amendment was adopted there were 177,790 of these places in the United States. Estimating that average of 50 people per day visit each saloon (which is exceedingly conservative), it is figured that people spent the margin between subsistence and the fruits of life in these places. They left little for the drinker to take for himself or even himself to a place wholesome amusement. The more became a slave to the drink habit, the less desire he had for such entertainment, for the atmosphere and condition of the average bar room foreign to the motives that go into a good film.

While the moving picture theater still had to a large extent even with the saloons open, yet 177,790 of them caved, seven million saloon habituates turned another form of recreation and amusement. The moving picture theater was the natural substitute for the saloon. The price of admission was low. To look at the pictures required no great financial effort. A full glass of alcoholics was attracted to wholesome kind of amusement; in addition, their families and friends were inclined to become interested in earnings. Money formerly spent on foolish indulgence was now used to seek lower rentals.

Seek Lower Rentals

Minnesota Convention To Discuss That Issue—Elaborate Plans for Theater Week

Minneapolis—The announced purpose of the forthcoming convention of the Minnesota M. P. T. O., to be held on Aug. 24-25, is to seek ways and means for the reduction of rentals.

Mrs. W. Steffes, president of the state unit has had a circular widely distributed throughout this territory in which he says, in part:

"Are you being misled by the silver-tongued, well-soled salesmen and managers of the various film companies? We are informed that several cities in this territory have already purchased pictures for 1922-23 at a price even higher than was

(Continued on Page 4)

More from Italy

Ernest Shippman to Handle Series of Crawford Stories—Others of His Fall Line-up

Ernest Shippman in a cartoon of himself, which apparently is being distributed to the trade, is depicted folding a number of balloons on a string, each balloon with the title of a picture to be handled by him for the new season. Some of them are: "Don Carlos," "The Last of the Durias," to be made in Italy together with other works of F. Marion Crawford, "An Eskimo Romance," to be made in the Eskimo country; "Black Rock," "The Man from Glen coils," "The Patrol of the Sun Dance Trail," "Glengarry School Days," "The Prospector" and "The Rapids," all of them Raymond Talmadge stories; "Fogger," to be made in New Mexico; and "The Great Unknown," to be made in Quebec; and "Chiv- ahia," to be made in British Columbia. As promised are short reels and novels, and all the series of pictures to be made in South America.

More Short Reels for Metro

In addition to the Bull Montana comedies, Metro will distribute a series of 8 Stan Laurel comedies, each in two reels. The producer is Amalgamated Prod.

Oldknow Buys Out Depinet

Atlanta—Oscar Oldknow, it is understood, has purchased the interest held by Ned Depinet in the Southern States Film Co., and is now the sole owner. He has appointed Ben Y. Cammack manager at Dallas and Charles E. Gregg, manager at Memphis.

O'Brien In Serious Condition

Los Angeles—Eugene O'Brien is in a serious condition at the Hollywood Hospital, after being hit by an automobile. An examination has revealed a fractured skull and possible internal injuries.

1st Nat'l Omaha Exchange Damaged

A telegram was received by First National Exchange and the Omaha National Exchange had been swept by fire and that all film and advertising matter were destroyed. The message stated that a majority of the bookings and the cashier's records were saved. The cause of the fire is not known. First National has immediately arranged to make special shipments of both and paper to Omaha so that there would be no delay in service.

"Our" Making "Notre Dame"

Los Angeles—Universal is preparing to film "The Hunchback of Notre Dame," Lon Chaney will probably be starred.

It is more or less common knowledge that Chaney has been anxious to make "The Hunchback of Notre Dame" for some time. As a matter of fact, at one time he intended organizing a company of his own to film it abroad.

(Continued on Page 4)
Canada Strife Ends

Competition Between Loew and Pantages Terminated—Agreement at Hamilton, Ont. (Special to THE FILM DAILY)

Hamilton, Ont.—What is taken to be the cutting edge of the rivalry between Marcus Loew and Alexander Pantages in Eastern Canada, takes form in the announcement of the formation of the Hamilton United Theaters, Ltd., here. By it, the Loew and Pantages theaters are merged into one.

The desirability of uniting the two theaters had been considered for some time, and under the one control, it is stated, a very large saving will be effected in operating costs. The theaters, both of which are practically new, are in the one block and there has been fierce competition.

In the new company, the Pantages interests will hold preferred and common stock amounting to $1,800,000, 4,375 paid-up cumulative preferred shares of $100 each and 6,300 paid-up shares of common stock at $12.50. Loew's will hold stock to the value of $900,000, according to the agreement, this comprising 3,500 preferred shares and 2,500 common shares.

The Pantages opened in Hamilton on Oct. 3, 1921, and was in operation for 44 weeks when amalgamation took place. A financial statement for the first 39 weeks showed profits of $73,000, before depreciating charges for plant and income tax.

The current liabilities unpaid amounted to $56,822.40. There is a mortgage of $150,000.

Toronto.—A meeting of Hamilton Theaters, Ltd., the company which has been operating the Pantages in Hamilton, is to be held in Toronto in a week. It is understood that N. L. Nathanson is directly interested in the theater.

Trade Union Films

(Continued from Page 1)

picture houses last year, at least 80% of the personnel of the working masses, and it opines that it would be a good thing to keep this money in the union organizations and to whom H. Stinnes and his associates.

A similar plan has been tried here when the Labor Film Service, Inc., was formed some time ago. The project was backed officially by the central federation of unions in the United Kingdom. The purposes of the organization were to produce and then distribute motion pictures which described a light apart from that of the manufacturing interests.

The assertion was made that labor was always shown in an unfair manner, or that only one side of the picture was shown.

An organization of union workers also formed a theater company in Seattle and as a matter of fact, the recent convention of the American Federation of Labor revealed the interesting fact that the Federation was considering the launching of its own production and distribution machine. Apparently, only the fact that the members of the union would be the greatest restraints the ultimate carrying out of the project.

Find Projector Fault

Experts at Eastman Theater Discover Machine Don't Allow for Shrinkage in Film

(Rochester, N. Y.—An interesting discovery is claimed by the management of the Rochester United Theater that a machine it is using is in connection with standard projection machines.

When the selection of projection apparatus was considered, a sample machine was requested from each of the principal manufacturers. These machines were submitted for testing purposes and taken in hand by the technical experts. A few days later the engineer, Charles Goulding, received a report which stated that while several of the machines possessed in varying degrees the qualifications required for the theater, every projector submitted was deficient for the purposes of the average small low-priced theater. This, the report explained, was due to the fact that after its first run, film has a tendency to shrink and that none of the projectors submitted were adapted to accommodate this factor, with the result that defective projection would follow where old film is used.

An elaborate tabulation of facts, and drawings illustrating a simple method of overcoming the difficulty accompanied the report. These were given to the competing manufacturers to be subjected to the analysis of their engineers and laboratory experts. It is said few had given so much as a thought to the possibility of line and frame marking changes in the film until the subject was brought under scientific scrutiny through the circumstances described.

Now that attention has been directed to the possibility of improving projection generally through an insignificant and inexpensive alteration in the standardized projectors, the theater thinks it is a safe hazard to anticipate that the correction will automatically follow. As a matter of fact, two of the manufacturers who submitted projectors have made slight modifications of their machines to obviate the objectionable condition that the test disclosed.

The World on Hays

The World, in an editorial yesterday, said in part:

"According to Will H. Hays, nothing is wrong with motion pictures except youth.

"The excuse is ingenious but it is not clear how it applies. The movies may be young, but the principal marks of motion-picture art are not more youthful than other art. Can any other art, where a screen picture violates the canons of good taste, or is entitled to an exemption which would not be accorded to a daguerreotype or a plan photograph? Is scenario-writing, as a benefit of the public, any more suspect than the public enjoyment of a public broadcast because of its greater vulgarity, or is it any more susceptible to moral license."

The defects of the motion pictures have been no more evils of youth as errors of dramatic sensationalism which have grown out of undue sympathy with the conscience of the gambling house, or by laxity of regulation. The standards set are not too high for the young movie art as for the older art of painting and the theater. Motion-picture producers have not shown a deficiency except that now brought to our ears as want of money.

Directed by James Young

A First National Attrac

Universal Invites Clergymen

King Baggott has wired the Universal office suggesting an invitation to the clergy of New York to "Human Hearts," with the idea of impressing on them the fact that clean pictures are being made. Acting on this suggestion, that organization has extended invitations to all clergymen in this city to see the picture at the Central Monday.
From Drink to Films
(Continued from Page 1)
for the benefit and pleasure of the entire family. The box office receipts are conclusive evidence that the prohibition or restriction of a harmful form of recreation and alleged pleasure helps the theaters and moving picture theaters financially. In spite of unfavorable financial conditions during 1921, the total box office receipts of the theaters, including the moving picture theaters, were $897,000,000; while in the pre-prohibition period of 1918 the receipts were $264,000,000. This increase of $633,-
000,000 in the business of the amusement purveyors was accomplished under prohibition.

In view of these startling facts, every owner and manager of a theater should hesitate to allow the stage or film to be used to fight the thing that has been of such tremendous benefit to them.

"The moving picture industry has received much criticism—not all of it constructive or complimentary. Some of it has been resentful, but it can be met and overcome only by bringing the industry up to the standard which the average, clean-minded American enjoys. People instinctively recognize in the screen an excellent medium for Art, an aid to culture, a supplement to the educational institutions, as well as a pastime for an idle hour. They are disappointed when it does not measure up to its possibilities. The producer who seeks simply to entertain is neither seizing his opportunity nor living up to his responsibility. The best screen artists do not long remain in the custard pie, slap-stick stage but develop to the point where they can interpret higher and finer emotions. If the moving picture is to evolve into a real art, as it can, it will lend its efforts to perpetuating the best things in our national life, inculcating patriotism, advocating law and order, and thus become a force that will raise our nation to higher levels.

"When films are shown which disregarde the duty of law observance or preach the doctrine of nullification of the Constitution, an influence is set in motion which is not only subversive of good morals but threats to undermine our government, upon which, in the last analysis, not only the prosperity of the moving picture industry, but the enjoyment of life and liberty and the very pursuit of happiness of the individual depends.

"Aside from the moral and civic duty resting upon it, the continued security of the industry itself depends upon the attitude which the business assumes to these fundamental principles of life. The theater will maintain its hold on American life by catering to the demand for wholesome amusement based on inspiring themes and patriotic motives and supplementing the work of the schools. The people want amusement, yes, fun, but they want more. The well-balanced moving picture will play upon the different strings of human emotion. It is imperative that this, one of the greatest beneficent inventions of man, be used as a constructive contribution to human progress."
Seek Lower Rentals
(Continued from Page 1)

paid for product of similar merit a year ago. Are you being "bounced" by the usual cry that the next sea son's pictures are going to be bigger and better than ever?

Don't forget that the country is now saturated with one of the worst railroad tie-ups in history. Bear in mind that there is going to be a big coal shortage, especially in the Northwest. So later than usual the State of Wisconsin issued orders that no more electric signs or other displays of obtaining reductions in order to conserve the coal.

"Why tie you up yourselves with longer contracts and long series of pictures, especially when you don't know what the pictures are going to be, other than the information you are received from well- schooled salesmen:

"I say let's buy service from 40 to 50% less than we paid before. If it isn't we might just as well get ready to turn our theaters into garages.

"Let's bear in mind that if the uniform contract, now being negotiated by the various organizations is adopted there will be no more possibility of getting out of the obligations of playing the pictures, as this contract is definitely going to bind you to fulfill its terms. In plain English you will have to pay or play for every picture at the price you contract for and you may lose a goodly percentage of conditions that may visit you.

"It is possible that the campaign for lower rentals will embrace the exhibitor units in Wisconsin and the Dakotas. Representatives of those bodies will be here in conjunction with the "Northwest Go to Movie Week," which will be launched immediately after the Minneapolis meeting.

"Elaborate plans are being made for that week. In Minneapolis prizes will be offered to exhibitors who stage the best stunt during the week. There will be $100. All sorts of special exploitation tricks will probably be worked. A special prize will be offered to exhibitors who complete their week of re-openers during that week which really heralds the new season.

Guts Hallrooms for 3 States
(Special to THE FILM DAILY)

Chicago—J. L. Friedman, of Celebrated Players has secured rights to the news series of Hallroom Boy comedies for Illinois, Indiana and Wisconsin.

To Produce in North Carolina
(Special to THE FILM DAILY)

Charlotte, N. C.—Educational, historical and theatrical pictures will be made by the Carolina Films Corp., headed by W. C. Crosby, Prof. W. N. Walker, Dr. W. C. Fights, J. V. Mann, T. Van Planoke and Junius Harden are interested. The concern will be a Rockefeller-funded enterprise, and $500,000 is being subscribed, plans to build a studio in Raleigh and move on from there. J. W. C. Reedy is president and the company "The Romance of Alamance" will be the first release.

Construction Work Going On
(Special to THE FILM DAILY)

Troy—The Troy Lincoln Thea Co., is building.

Pinemer House Is Begun
(Special to THE FILM DAILY)

Fincher, N. C.—Work on the new $60,000 theater has started.

Pace Starts $20,000 House
(Special to THE FILM DAILY)

Deltaville, Va.—Work on the W. H. Pace house has begun. It will cost $20,000.

Plan House for Dallas
(Special to THE FILM DAILY)

Dallas—A sum of $50,000 is to be spent on the erection of a house for the Popular Amusement Co.

Two Houses Under One Head
(Special to THE FILM DAILY)

Fromberg, Mont.—The management of the Liberty is now operating the Pastime at Red Lodge.

Wright Buys Union Grand
(Special to THE FILM DAILY)

Union City, O.—The Union Or has been bought by Edward Wright, who will open it after making improvements.

Canadian Ships Showing Films
(Special to THE FILM DAILY)

Montreal—The Canadian Fi will show pictures on all of its ships having proved very popular with vessels in the tradings in Canada, where they were an exclusive feat.
Priscilla Dean
"Cigarette", the Daughter of the Regiment, the most magnificent role of her career

To be presented by
CARL LAEMMLE
From the immortal novel by Ouida
Directed by Tod Browning

UNDER TWO FLAGS
UNIVERSAL-JEWEL
The Literary Digest

PRESENTS

“FUN FROM THE PRESS”

THE LATEST AND BIGGEST LAUGHMAKER—a genuine novelty that will add distinction and entertainment-value to any bill and will delight any audience. Exhibitors will recall the sensational success of the short subject formerly sponsored by The Literary Digest. This new Literary Digest subject will be even more popular, because The Literary Digest with its great influence and prestige, will be behind it 100 per cent.

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Distributed by W.W. HODKINSON CORPORATION
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News of the Week in Headlines

Monday

Fox purchases rights to “Six Cylinder Love.”

Tuesday

Goldwyn-First National deal definitely off; former to continue operation of own exchanges.
Mack Sennett on coast says new contract with First National calls for as many two reels and as many features as he can make.
Federal Trade Commission charges Fox with reissuing old pictures under new titles without so advising public.

Wednesday

With 20 Goldwyn pictures cut off from First National, trade sees chance for independent producers to secure outlet.
“How Kitchener Was Betrayed” passed by Customs. Entrance was held up because of opposition of British Embassy.
Goldwyn promises to back each of its 20 pictures with extensive advertising.
Cullen Landis to be starred by F. B. O. in three pictures.

Thursday

Goldwyn’s “The Night Rose” re-edited and retitled as “Voices of the City” passes New York censors.
N. L. Nathanson cuts offers to take over Allen assets from $1,050,000 to $850,000.
Sydney S. Cohen plans cross country trip.
Al Lichtman’s country-wide distribution arranged.
Will H. Hays back from Hollywood, finds nothing wrong with pictures.

Friday

Sidney R. Kent closes three year contract with Finkelstein and Ruben.
“Sherlock Holmes” title in dispute. Suit to make Educational stop using it.
Independents interested in Graphic franchises to meet in New York Monday.

Saturday

“A Woman’s Woman” to be released by Allied Prod. and Dist. Corp.
Minnesota to seek lower film rentals.

“Pardoning the bad is injuring the good.”—Benjamin Franklin.
Niblo and Valentino Make a Success of Ibanez Novel

Rodolph Valentino in
“BLOOD AND SAND”
Paramount

DIRECTOR ......................... Fred Niblo
AUTHOR .......................... Vincente Blasco Ibanez
SCENARIO BY ..................... June Mathis
CAMERAMAN ...................... Alvin Wyckoff
AS A WHOLE ...... Likely destined to be one of the
big pictures of the year both for the acting
and the production

STORY ...... Highly colorful Spanish bull-ring story
with much of the author's philosophy; beautifully executed

DIRECTION ..... Excellent; a worthy tribute to
Niblo who deserves foremost credit for his fine work

PHOTOGRAPHY .................... Splendid
LIGHTINGS ....................... Very good
STAR ...... Has more opportunities for dramatic acting
than heretofore and gives probably his very
best performance

SUPPORT ...... Selected with evident care and discretion; Lila Lee more attractive than ever as Carmen; Nita Naldi and many others contribute to feature's success

EXTERIORS ........................ Realistic
INTERIORS ........................ Fitting
DETAIL .............................. Good

CHARACTER OF STORY ...... Toreador's prowess
in the ring is spoiled by woman who wins his love
and then scorns him. He leaves the ring forever at the request of his wife who forgives him

LENGTH OF PRODUCTION ...... 7,235 feet

From all appearances Rodolph Valentino's first starring production, “Blood and Sand,” seems likely to be one of the year's big pictures not only from the box office angle but from an artistic standpoint as well. Further than that it puts Fred Niblo's name definitely on the list of great directors, for his accomplishment—the presentation of Vincente Blasco Ibanez' novel—is surely a noteworthy achievement. And lastly, the picture brings Valentino to what may be the pinnacle of his career for certainly he does his best work so far in “Blood and Sand.”

June Mathis wrote the scenario which retains practically the entire original story. It is a drama of the bull-ring and a more or less concealed indictment against this particular sport. Some of the author's philosophy is included through the character of the biologist who follows the careers of people who interest him. There is romance, tragedy and adventure in this highly colorful tale of Spain, one of the best of Ibanez's recent works.

Notwithstanding the fact that he had good material to work with, it remained for Niblo to visualize the author's ideas and it is to him that the foremost credit for the success of the production rightfully belongs. He has provided an unusually colorful and realistic atmosphere, an all around excellent production and executed the story with deftness and skill that never falters. The scenes of the bull fights are carefully done. Probably the average eye won't detect the views of a real fight which are included. Difference in photography is the only thing that makes them obvious. On the other hand the film has been excellently photographed.

Valentino has more opportunity for dramatic acting in this than he has had previously and he is far more pleasing and appealing than as a romantic lover. Lila Lee is pretty as the toreador's wife and Nita Naldi, a compelling vamp. Other types are splendidly portrayed by George Field, Walter Long, Rose Rosanova, Leo White and Marie Marstini.

Story: Juan Gallardo becomes Spain's most famous toreador. During one of his triumphs in the ring he is attracted by Dona Sol, a Spanish beauty, who wins his love and later spurns him. Juan turns to dissipation and in the greatest fight of his career is tossed by the bull. In the crisis his wife, Carmen, comes back to him. He recovers and leaves the ring forever.

Fine Entertainment and Undoubtedly a Big Box Office Find

Box Office Analysis for the Exhibitor

You will surely want to book “Blood and Sand” for a run and judging from its reception on Broadway they will flock to see it. And it is apparently the star's name which is drawing the crowds because when he played at the same theater in “Beyond the Rocks” with Gloria Swanson, the theater was packed. It might have been either Miss Swanson or Valentino, in that case, which drew them, but then came Miss Swanson alone in “The Gilded Cage” and there was not such a crowd, but with “Blood and Sand” the same demand for seats is repeated.

So it is evident that you can cash in with the star's name. Tell them this is his first starring vehicle. Say “Blood and Sand” is from the famous novel by Vincente Blasco Ibanez, author of “The Four Horsemen,” in which Valentino appeared, and the play by Tom Cushing, in which Otis Skinner starred on Broadway. Properly handled it should bring highly satisfactory results.
The Best Entertainment of the Kind So Far This Year

Marshall Neilan's
"FOOLS FIRST"
Asso.—First Nat'l Pict.

DIRECTOR ................. Marshall Neilan
AUTHOR ..................... Hugh MacNair Kahler
SCENARIO BY ............... Marion Fairfax
CAMERAMEN..............David Kesson and Karl Struss
AS A WHOLE............... The most interesting and human crook story so far this year; skillfully made and well acted
STORY...........Perhaps not strikingly different but given excellent treatment and intelligently handled
DIRECTION............Splendid; makes characters appear human and does not extort the imagination
PHOTOGRAPHY .............. First rate
LIGHTINGS ................. Good
PLAYERS...........A very suitable and capable cast; Richard Dix, Raymond Griffith and Claire Windsor give noteworthy performances
EXTERIORS .............. A few beautiful shots
INTERIORS .............. Always appropriate
DETAIL ..................... Good
CHARACTER OF STORY......The regeneration of a crook by his own will without the outward influence of anyone aiming to reform him
LENGTH OF PRODUCTION.....5,770 feet

Marshall Neilan's latest production easily claims the distinction of being the most interesting crook picture released so far this year, and also one of the best directed pictures. The producer has taken a story suggested by Hugh MacNair Kahler's story, a not unusual crook regeneration theme, and shaped it into an absorbing entertainment through skillful direction that is chiefly composed of common sense and the right sort of application. Neilan has a faculty of applying deft touches that make common things entirely uncommon and it is just that quality in his direction that makes "Fools First" a thoroughly interesting feature.

Often crook stories are so exaggerated and unreal that the spectator must have an enlarged imagination to get any enjoyment out of them but such is not the case with this one. Nothing is overdone or too stressed. The underworld sequences are not represented by smoke filled hop joints nor is the "gang" made up of a great assortment of natural freaks. At the same time they are fine types for the characters they represent and you couldn't ask for a better performance than that given by Raymond Griffith as "Tony, the Wop," leader of the gang. He is just daring enough and quick to act and at the same time smilingly cunning.

The development of the regeneration theme is particularly good. There is no preachment nor obvious effort by anyone to do any reforming. It is just a natural result of association, cleverly handled. There is probably but one bit that may strike some as being improbable. It is the ruse the crooks adopt to throw the "bulls" off the track when one of their members is murdered. They sit the dead man up to the card table and a man concealed in back of the body, play's the dead man's hand, fooling the cops.

Story: Tommy Frazer, one of a gang of crooks, contents himself with forgery while the others go in for bigger hauls. Tommy is caught and given three years. Upon his release Ann Whittaker, employed in the same office as Tommy when he was arrested, offers to get him in Denton Drew's bank on condition that he will work with her in a plan to rob the place. Tommy agrees but through association with Drew, whose confidence he has gained, Tommy realizes he wants to go straight. Ann insists upon putting over the deal but at the last minute Tommy balks and goes to Drew with a confession. Then he learns that Ann and Drew had planned his regeneration. Follows the clutch.

Promise A Crook Story Well Worth Seeing

Box Office Analysis for the Exhibitor

You can safely promise your folks the most interesting and unusual crook picture they have seen in a long time. Appeal particularly to your men patrons, telling them they will find a new angle on crook regeneration in Marshall Neilan's latest offering, "Fools First." The story contains many surprises and you can assure them their attention will be held from start to finish and that there are several fine dramatic moments with real wallops.

Give the producer the proper prominence and use the names of Richard Dix and Claire Windsor. Raymond Griffith is not well known but his work as the Wop, should get him a place in your announcements. Others in the cast are Claude Gillingwater, George Siegmann, Helen Lynch and George Dromgold. Exploit the title and use it with catchlines that will give an idea of the story.
Betty Compson Has Interesting Sea Story in Latest Production

Betty Compson in
"THE BONDED WOMAN"
Paramount

DIRECTOR .................. Philip E. Rosen
AUTHOR .................. John F. Wilson
SCENARIO BY ............ Albert S. LeVino
CAMERAMAN ............. Jas. C. Van Trees

AS A WHOLE........... Well sustained interest and good characterization the principal points of appeal

STORY........... Perhaps a bit far-fetched for some but offers satisfying entertainment generally

DIRECTION........... Very good with exception of a little too much detail; realistic and appropriate atmosphere

PHOTOGRAPHY ............. Good
LIGHTINGS ............. All right

STAR............ Quite appealing and does good work even if you don’t always agree with her

SUPPORT.......... Richard Dix and John Bowers give especially satisfactory performances with Bowers the hero

EXTERIORS ............. Good
INTERIORS ............. Suitable

DETAIL ............ Sometimes stressed

CHARACTER OF STORY..... Sea captain’s daughter spurns ship owner’s son and marries ship’s mate whom she reforms

LENGTH OF PRODUCTION .......... 7,178 feet

This latest production starring Betty Compson affords an entertainment that will probably please a big enough majority to make it worth while booking and John Wilson’s story is sufficiently original to prevent any hesitation on that score. “The Bonded Woman” is likely to strike some as being pretty far-fetched at first because it seems most improbable that a woman would give every penny she owned and would travel to Samoa to save a drunkard whom she felt indebted for saving her father’s life.

That is the situation which gives the piece a tendency toward being far-fetched. However, the climax explains it when the spectator learns that the girl is in love with the man she fought to save. In this connection there is a well sustained interest and you don’t know until the very end whether John Bowers, as the drunkard mate, or Richard Dix, as the ship owner’s son, is the hero of the story.

Director Rosen has provided an unusually fine and realistic production. The storm scenes aboard the ship are excellent and even the miniature used for long shots of the sinking is real enough looking. Occasionally he has gone a trifle too extensively into detail that isn’t quite necessary and makes the picture longer than it should be for the amount of story it contains.*

Betty Compson is thoroughly appealing as the captain’s daughter and her women admirers are quite certain to be interested in the character she portrays in this. Her method of winning the love of the man she wants is well worth seeing. John Bowers does good work also but he shouldn’t have been given close-ups that showed his face blackened to represent a heavy beard. Richard Dix should have had more to do.

Story: John Somers, mate on Captain Gaskell’s ship, saves the captain’s life when the ship is wrecked in a storm. Angela, Gaskell’s daughter, feels indebted to Somers, and tries to help him overcome his weakness for drink. He promises to give it up and to encourage him Angela mortgages her home in order to provide a bond for Somers that he may secure the captaincy of a vessel, owned by Lee Marvin’s father. Marvin, in love with Angela, is jealous of Somers. On the first trip the mate robs Somers and he loses his place. He disappears but Angela follows and eventually the two are happy.

Will Probably Get Over If You Can Get Them In

Box Office Analysis for the Exhibitor

You can probably please enough of your folks with Betty Compson’s latest feature, “The Bonded Woman.” If they like sea stories they will be particularly interested in this and you can make promises for the storm sequences, telling them the scenes are realistic and carry a thrill for those who like them.

The star’s name can be boosted if you know she is popular with your patrons and recall any of her recent offerings that have proved successful. Catchlines relative to the girl who traveled to Samoa to save the man she loved might attract them or a trailer showing the storm scenes might be a good way to bring them in. Stills in the lobby will interest them and if you go in for lobby display or stunt advertising the press sheet offers suggestions.
Lewis J. Selznick presents

LOVE IS AN AWFUL THING

STARRING

OWEN MOORE

AND A SPLENDID SELZNICK CAST INCLUDING MARJORIE DAW

BY VICTOR HEERMAN A VICTOR HEERMAN PRODUCTION

Distributed by SELECT
as fast as REPORTED MISSING
as farcial as THE POOR SIMP
as flippant as THE CHICKEN IN THE CASE

The most irresistible screen farce ever produced

"LOVE IS AN AWFUL THING"

Written and directed by Victor Heerman
and starring

Owen Moore

with a supporting cast including
Marjorie Daw, Kathryn Perry,
Arthur Hoyt, Alice Howell and
other notables

Ready for Immediate Bookin.
English Production Presents Complicated Though Interesting Romance

"THE WOMAN WHO CAME BACK"
Playgoers Pictures

DIRECTOR ................................ Denison Clift
Author .................................. Stephen McKenna
SCENARIO BY ............................... Denison Clift
CAMERAMAN ............................ Not credited

AS A WHOLE...... Entertaining production made
in England. Rambling in construction but holds
interest

STORY.... From the novel "Sonia." Requires many
titles to explain action and lacks drama

DIRECTION. .... Fair. Hampered by complicated
story and scenario

PHOTOGRAPHY...... Nothing out of the ordinary

LIGHTINGS .................... O. K.

PLAYERS ...... Try hard and do fair work but fail
to convince

EXTERIORS ...................... Not important

INTERIORS ........................ Good

DETAIL ............................. Plenty

CHARACTER OF STORY....... Rich haughty girl
humbled by outbreak of war and blindness of
her lover

LENGTH OF PRODUCTION .... 5,106 feet

"The Woman Who Came Back" is an entertaining
production, which holds the attention all the way
through, but in its present form it resembles a novel
more than it does a screen drama. The story is told
in a fiction manner and long titles are required to
explain the various complicated circumstances.
Lacking in action one would expect that special attention
would be paid to characterization, but the people
presented in "The Woman Who Came Back" impress one
as very artificial. They appear as mere puppets in
unreal situations. The attention is held by the for-
eground atmosphere and the many situations.

The scenes at Oxford University, where the young
hero is a student, will attract. The story, for the
most part, is biographical. It traces the life of a
young orphan who is very ambitious and wants to
make a success in the world. He leaves the sea and
works his way through school and college. Then he
falls in love with a wilful girl, but is forbidden to
marry her until he can reach her social level by se-
curing an income of $25,000 a year. But nothing
stops the young hero. He goes down to Texas, armed
with a classical education and a good knowledge of
Ancient Greek, and before the year is up, returns to
England with the necessary coin. Dick Turpin and
Jessie James were small change artists compared to
David Standish, the hero of this offering. If David
had only engaged in robbery we would at least have
had some action, but you are told that he merely
struck luck in the oil fields. Such things have been
known to happen, but American heroes are loved not
because of their luck, but because they have pluck
and daring, and make their successes through effort
and work.

The director has followed the novel very closely
and has done well with a complicated theme and a
limited cast. The leading roles are played by Evelyn
Brent and Clive Brook. Supporting them in the cast
are M. Gray Murry, Hetta Bartlett, Cyril Raymond,
George Travers and Olaf Hytten.

Story: The engagement between Sonia and David
is broken off when it is found out that David is earn-
ing his tuition by working as a waiter. He then goes
to America where he cleans up in the oil fields, but
returning to England finds that Sonia has gone off on
a motor trip through Germany. Her companion
deserts her just as the war breaks out and David goes
into Germany with his partner's American passport
and manages to get her released. But still her haughty
spirit is unbroken. And not until David is blinded in
the war does she join hands with him.

Play Up Foreign Atmosphere And Situations
Box Office Analysis for the Exhibitor

"The Woman Who Came Back" is certainly not a
picture of action, but its situations and atmosphere
are a little different from the usual run of pictures, and
it can be relied upon to hold the attention and enter-
tain the average audience.

The novel "Sonia" has had a wide circulation, and
its name should be used in connection with the show-
ing of this production. Do not make too much fuss
about it or try to make a sensation out of it, but just
run it into your bill as you would any other polite
drama.

While the characters of this drama will not con-
vince a critical audience, they will nevertheless prove
of interest and hold the attention. A catch line might
read: "In 'The Woman who Came Back,' you will
see a love battle between a stubborn girl and a man
with iron will. The battle takes place at the
Theater."
An Up-to-date Story With Situations That Will Appeal to Many

"WHAT'S WRONG WITH THE WOMEN"
Equity—State Rights
DIRECTOR .................. R. William Neil
AUTHOR .................. Daniel Carson Goodman
SCENARIO BY ............ Daniel Carson Goodman
CAMERAMAN ............... George Folsey
AS A WHOLE...... A satisfying entertainment for certain audiences but does not contain a universal appeal
STORY...... Aims to point a moral from an existing social condition although no remedy is offered
DIRECTION ...... Ordinary; goes to the extreme at times to impress the spectator with "what is wrong"
PHOTOGRAPHY ............ Good
LIGHTINGS ................ Usually good
PLAYERS............. Includes well known names but nearly everyone in the cast overacts, Hedda Hopper a chief offender; others are Constance Bennett, Montague Love, Barbara Castleton, Rod La Roque
EXTERIORS ................ Few
INTERIORS ................. Adequate
DETAIL .................... Fair
CHARACTER OF STORY...... Happy young wife is induced to accept the pleasures offered by rich rounder but is reunited with her husband through an accident suffered by her child
LENGTH OF PRODUCTION ....... 6,400 feet

The title is certainly a good one and quite likely to make this latest Equity production a good attraction as far as bringing them to the box office window is concerned because the theme is more or less of a current topic and undoubtedly a good many will be interested to know just what Daniel Carson Goodman thinks is wrong with the present generation of women, whether they happen to agree with his theory or not.

According to the author the main trouble with women of the present time is that they are dissatisfied and too fond of pleasure and to this end he weaves his story around two families, one rich and one poor, in which the daughter in one case, and wife in the other, seek the good things of life regardless of consequences and without considering others. So far as what is wrong with women is concerned, the story is quite plausible and sufficiently consistent but there is also something terribly wrong with the men, which the author has made no effort to analyze, unless perhaps he intends to follow "What's Wrong With the Women," with a sequel, "What's Wrong With the Men." And there is something vitally wrong with young Jack Lee and with the rich and elderly Mr. Bascom.

Goodman's reasoning is not always clear. He has one woman, who wants the rich James Belden for herself, introduce the young wife to him as a means of securing him for herself. Inasmuch as the wife is younger and more beautiful her method is not at all obvious. The direction is fair. The picture is too long and there is an anti-climax in which the little child falls out of the window in order to reunite the mother and father. A bearded "healer" seems out of place in the story. The jazz sequences are exaggerated and the shimmy exhibit is more than likely to be tabooed.

Barbara Castleton, as the young wife, gives the best performance and Rod La Roque does satisfactory work but Constance Bennett tries to be too willowy and blase while Hedda Hopper overacts all the way through.

Story: Jack and Janet are quite happy until Mrs. Lee, across the hall, persuades Janet to accompany her to parties, while Jack minds the baby. Janet tries to imitate her high life friends, neglecting her husband and child. Eventually she realizes her mistake and while she is telling them she is going to give it up, her little girl is injured. This brings about the reunion of the husband and wife.

A Good Title For Exploitation

Box Office Analysis for the Exhibitor

With "What's Wrong With the Women" is a matter of just what type of audience you cater to. If they like the more sensational form of entertainment, stories dealing with the present day fast set, you can be sure they'll like this one. Or if you think the moral lesson which it offers will appeal to them, you might please them. Probably your local reform organizations would be only too glad to cooperate with you in interesting patronage and, of course, the title has a drawing power.

Post the title of the picture prominently well in advance and you might describe it as an expose of modern living, its mistakes and remedies. There are well known names in the cast that you can use and if you think the author's name will attract, use it also.
Story Based On Power of Faith to Cure Ills Will Interest Many

"HEART'S HAVEN"
Benj. B. Hampton Prod.—Hodkinson
DIRECTOR .......... Benj. B. Hampton and associates
AUTHOR ............ Clara Louise Burnham
SCENARIO BY .......... Not credited
CAMERAMAN .......... Gus Peterson and Friend Baker
AS A WHOLE......A rather good picture for those who like simple stories in preference to melodrama or straight drama

STORY......Built upon the idea of faith as a power of healing; has a tendency towards a certain religious belief

DIRECTION......Good for the most part; some very effective touches; one or two sequences too prolonged

PHOTOGRAPHY ............ Very good
LIGHTINGS ............... All right
PLAYERS......All do satisfactory work; Claire Adams, Claire McDowell, Robert McKim and Carl Gantvoort, the principals; Betty Brice gives excellent characterization

EXTERIORS ...................... Pretty
INTERIORS ..................... Suitable
DETAIL ......................... Sufficient
CHARACTER OF STORY ........ The faith of a mother cures her son's crippled child and restores the health of his employer's daughter

LENGTH OF PRODUCTION ....5,500 feet

Benjamin B. Hampton's latest production, made from a story by Clara Louise Burnham, should prove a very interesting feature to a great many, particularly those who believe in the power of faith to heal, a subject which is the real basis of the story and through which two miraculous cures are effected during its course. This angle of the offering should give the picture a wide appeal.

There is also a good deal of human interest that is brought out through deft directorial touches and especially through the appearance of the two children, splendidly played by Frankie Lee and Mary Jane Irving. The attention is well held and the development is quite smooth. There are one or two sequences which have been accorded more footage than necessary, such as that in which the young girl is miraculously cured through the faith of her mother. It is just a bit agonizing to watch the girl arising from her couch and going through the process of the cure which banishes a broken back. No footage is wasted, however, in reaching the conclusion.

The usual Hampton comedy relief is found in the character of Pynch, a butler, played by Frank Hayes, and Mrs. Harohan, the housekeeper, portrayed by Aggie Herring. Quite a few laughs come from Pynch's petty ailments and his various medicinal remedies. An unusually interesting characterization is given by Betty Brice as the pleasure loving wife of hero Carl Gantvoort. Miss Brice is strictly opposed to her husband's mother and when she goes away with her lover she leaves a note reading, "If my going wounds you, get your mother to heal it."

Claire McDowell, as the healer, is sincere, if not always convincing, and Gantvoort, McKim and Claire Adams are quite suitable. Frankie Lee and Mary Jane Irving are delightful juvenile types and Jean Her sholt is the nearest approach to a villain.

Story: Joe Laird secures the position of private secretary to Adam Breed. Mrs. Laird objects to Joe's mother coming to live with them and laughs at her promise to cure little Bobbie Laird of his affliction, through prayer. Breed's daughter, Vivian, is seriously injured by rescuing Laird's little girl who is caught in a tree. Joe's mother once more prays for the girl's recovery. Meantime Mrs. Laird elopes with an old suitor and is killed. Vivian gets well and sometime later marries Laird while Mr. Breed recognizes in Laird's mother his old sweetheart, May Caroline.

Likely to Please and Can Stand Exploiting

Box Office Analysis for the Exhibitor

"Heart's Haven" should prove a sure-fire success in localities where people are strong in their religious beliefs and particularly where a certain faith which practices faith as a means of healing is established, the production should go over big. You might even secure the co-operation of these people who may be interested in the story.

If you know your folks like simple stories, you can be quite sure they will like "Heart's Haven." It will probably not please those who want action or plenty of plot in their picture entertainment. There are names in the cast that can be used in your advertising and the Hodkinson organization has prepared an extensive press book which will assist you in putting the picture over.
The greatest PICTURE-THEATRE - THE IRENE CASTLE

from the story by
Charles K. Harri
Directed by
Alan Crostana

HODKINSON PICTURES

This Combination will Pack
PUBLIC tie-up of the Year!

FASHION PROMENADE and "SLIM SHOULDERs"

"Slim Shoulders," a picture the press all praise. "It's the kind of picture the public will thoroughly enjoy," says the Morning Telegraph. "One of the nearest approaches to thorough satisfaction an exhibitor in any locality might be able to get hold of"—Exhibitor's Trade Review. "A picture that eclipses anything in which the star has ever appeared." Motion Picture News.

The Irene Castle Fashion Promenade
An exploitation idea which in addition to the great advertising value of Irene Castle's name and what it stands for, will mean thousands of additional dollars at any box office. This consists of five girls selected by the producer of Broadway's most lavish extravaganzas, who will display 20 gowns of exquisite design that were personally selected by Irene Castle during her recent tour of Europe.

A dancing act, of carefully selected artists will give a demonstration of modern ball room dances.

Special Publicity Men, equipped with the most carefully thought out plans for newspaper, department store and general exploitation will accompany each unit and see that every exhibitor who has booked this finest of Irene Castle productions gets the greatest amount of publicity that is possible to obtain.

The proposition is too big to enumerate the great number of ideas that have been formulated to assist exhibitors in putting over this tie-up, so we will let our representative in your locality give you the full details. Send for him at once. This is one of the strongest box-office combinations being offered on the market today, and every first-run exhibitor in the country should know about it.

Any Theatre in the Country
Shirley Mason Pleasing As School Teacher In Her Latest Picture

Shirley Mason in 
"THE NEW TEACHER"
Fox

DIRECTOR ......................... Joseph Franz
AUTHOR .......................... Dorothy Yost
SCENARIO BY ...................... Dorothy Yost
CAMERAMAN ........................ Frank Good

AS A WHOLE......First rate light entertainment that presents star in very suitable romantic story
STORY......Will appeal to star's admirers and the majority of audiences who prefer light stories
DIRECTION......All right; gets in a few good bits of suspense and some effective human interest touches
PHOTOGRAPHY .............................. Good
LIGHTINGS ................................. Good
STAR......Pleasing and has an appropriate role in this
SUPPORT......Alan Forest and Earl Metcalf good; others Otto Hoffman, Ola Norman and little Pat Moore
EXTERIORS .............................. Appropriate
INTERIORS .............................. All right
DETAIL ................................. Ample
CHARACTER OF STORY......Rich girl refuses wealthy suitor to teach poor children but finally accepts him after she has accomplished some good
LENGTH OF PRODUCTION...........4,453 feet

Shirley Mason has another good little picture in "The New Teacher," a story that suits her personality and contains a pleasing romance, the kind that will satisfy a good majority of audiences, and the star's admirers in particular. It contains rather slight situations but after all, these are the best for star and provide the right sort of vehicle for her. It is chiefly romance with some heart interest sequences woven in. The rich girl's desire to do good is accomplished through teaching poor children and in her successful attempt to restore a little blind girl's sight by providing proper medical attention. The director has gotten in some worth while touches in this connection and little Helen Stone who portrays the blind child, deserves mention for the good work she does. Little Pat Moore, as her brother, is always an appealing youngster.

The story also contains a few bits of action, hero's encounter with a burglar and later the star's fight with the same man and finally the effort of hero to capture the girl's assailant whom he recognizes as the burglar and the latter's death when he falls while trying to escape. Director Franz has included one or two good bits of suspense that get over. One is where the little negro boy climbs a flag pole and is afraid to come down. You are lead to believe that the boy will fall before rescued; and another is that in which the little blind girl climbs out of a window mistaking it for one which has a fire escape outside. The villain is attacking the heroine at this point and once more it looks as though the child would fall to the street but here again is a last minute rescue.

Shirley Mason is as appealing as usual and her admirers will like her work and the part she plays in "The New Teacher." Alan Forest is her leading man and Earl Metcalf is the villain. The cast, on the whole is a good one and the production is up to standard.

Story: Constance Bailey refuses to marry Bruce Von Griff because she believes she must first accomplish some good in the world. So Constance becomes a school teacher in New York and is surprised one day to see Bruce in a policeman's uniform. He has followed to be near her and joined the force to be doing good also. Bruce keeps on proposing and one day rescues Constance from Ed Hurley. Eventually after Constance has completed her good work, cared for a family of poor people and had a little girl's sight restored, she accepts Bruce.

Nice Romance and an Appealing Star For You to Talk About

Box Office Analysis for the Exhibitor

Exhibitors who usually please their folks with the Shirley Mason features can show their folks this one also and be able to satisfy them. It is an interesting romance and a particularly appropriate one for the star. You can promise them Shirley Mason is as pleasing as ever as Constance Bailey, "The New Teacher."

Your folks have probably seen the star in every kind of a role. Tell them in her latest picture, she's a school teacher. Catchlines will give a further idea of what it is about and stills in the lobby will also attract. A lobby display might draw a crowd if you staged a school room with a teacher and some typical bad boy pupils. Play up the title with the star's name well in advance of the showing.
Another “Miracle” Picture With Theme That Has Not Universal Appeal

Clara Kimball Young in
"THE HANDS OF NARA"
S. Zierler Photoplay Corp.—Metro
DIRECTOR .................. Harry Garson
AUTHOR .................. Richard Washburn Child
SCENARIO BY .............. Frank S. Beresford
CAMERAMAN ............... L. Wm. O'Connell

AS A WHOLE...... Another after the fashion of
"The Miracle Man," interesting at first but too
long and far-fetched

STORY...... A difficult one to handle for the screen;
requires too many conversational sub-titles

DIRECTION...... Gives story a careful and com-
plete production but should have kept footage
down

PHOTOGRAPHY .............. Very good
LIGHTINGS .................. All right

STAR...... Appealing, sincere and tries very hard to
be convincing

SUPPORT...... Several good performances; Elliott
Dexter, Edwin Stevens and others do good work

EXTERIORS....... Few, and most of these aren't
real

INTERIORS .................. Good

DETAIL ..................... Too much of it

CHARACTER OF STORY...... Russian refugee
believes in her power to heal until man she
loves refuses to have faith in her power

LENGTH OF PRODUCTION ..... 6,997 feet

There have been any number of “miracle” pictures
since George Loane Tucker's now famous "The Mir-
cle Man" and Richard Washburn Child's, "The Hands
of Nara" is just another despite the apparently sin-
cere effort of all concerned to make it distinctive and
unusual. The trouble with most of the miracle stor-
ies is that the subject is taken too seriously. In this
case the point—power of faith to heal bodily ills—is
argued pro and con in numerous conversational titles
that lessen the picture's value as entertainment and
make it draggy and uninteresting.

At the outset the picture promises to be a thoroughly
interest one dealing with the flight of a Russian
refugee and her subsequent arrival in America where
her beauty attracts an artist. But at this point there
is a break and the story resolves into a long discussion
on faith as a healer, with the various characters taking
opposite sides in the controversy until the feature be-
comes little short of a screen debate.

Child's novel does not lend itself readily to picture
adaptation and it has obvious been a difficult one to
handle because of the controversial nature of it. And
it is not a theme that will appeal to everyone. The
faith healing angle is not purely the business of a fakir
but the actual belief of the beautiful healer with speci-
cific instances of her power presented. In this respect
the story is almost certain to appear far-fetched and
unconvincing for a good many, at least.

Harry Garson tells the story well enough but his
picture is too long notwithstanding that there have
already been some eliminations if the synopsis sheet
reads correctly. The numerous sub-titles also help
to extend the footage. Clara Kimball Young gives a
very good performance and a sincere one. The sup-
porting cast is well suited and capable.

Story: Nara, a Russian refugee, comes to America
where Connor Lee, a fakir, persuades her that in her
hands she has the power to heal the sick. Nara is
fully convinced of her power but is rebuked by Emlen
Claveloux, a scientist, with whom she is in love. Some-
time later Emlen's father, a doctor, begs Nara to cure
his wife who is beyond his aid. She does but once
more meets with Emlen's rebuff. She leaves the house
but a mysterious influence draws Emlen to her and
they are reconciled.

Better See This and Decide Whether Or Not It Will Do
Box Office Analysis for the Exhibitor

Exhibitors know the likes and dislikes of their
particular clientele best and it will probably be neces-
sary for them to see this one for themselves to decide
whether or not it will satisfy their patrons. The story
is not one that will appeal to everyone, especially its
latter sequences dealing with the miraculous cures
effected by supernatural means.

If they like Clara Kimball Young sufficiently well
to be pleased regardless of what the story is, you can
show it. The title is unusual and with catchlines
might attract considerable attention. Use the auth-
or's name and if you can secure the cooperation of any
local organization or body which is interested in the
theory presented in Child's story, it would be a good
means of putting the film over.
Some Good Amusement Despite Pretty Weak Material

Dorothy Gish in

“THE COUNTRY FLAPPER”

Producers Security Corp.—State Rights

DIRECTOR ....................... F. Richard Jones
AUTHOR......................... From Malbro Bartley’s “Cynic Effect”

SCENARIO BY ................. Harry Carr
CAMERAMAN ..................... Fred Chasten

AS A WHOLE...... Will please those who are not too particular as to what their comedy entertainment is made of

STORY...... A series of incidents and situations held together by many comic, flapper style sub-titles

DIRECTION...... Fair; allows too much slap-stick and not enough small town atmosphere

PHOTOGRAPHY ....................... Fair
LIGHTINGS ........................ Occasionally poor
STAR...... Handles role in her own inimitable style

SUPPORT...... Glenn Hunter good except for the costume he wears; others Mildred Marsh, Harlan Knight, Tommy Douglas, Raymond and Albert Hackett and Catherine Collins

EXTERIORS ......................... Suitable
INTERIORS ......................... All right

DETAIL ............................ Ordinary

CHARACTER OF STORY...... Country girl’s attempt to win town druggist’s son by threatening to expose father’s operation of a still

LENGTH OF PRODUCTION......... 5,000 feet

It is apparent that this first independent production of Dorothy Gish’s has been revised through the use of both the main and sub-titles, in order to bring it up-to-date and at the same time to take advantage of the present flapper rage and since the character played by Miss Gish is not what the regular flapper girl is purported to be, they have called it “The Country Flapper,” a branch of the flapper rage that city folks will have to take for granted.

The story, if it is a story at all, was suggested by Malbro Bartley’s “Cynic Effect.” However, the producer admits in the opening title, that no attempt has been made to include a plot so you are saved the trouble of looking for one. “The Country Flapper” is a series of incidents and slight situations strung together by the means of a great many sub-titles, without which, the picture would hardly have extended to the regulation feature length. In substance, too, the film has more of the characteristics of a two-reeler.

F. Richard Jones has made use of his Sennett training by using typical Sennett touches and a little more slap-stick than necessary. And instead of the proverbial Keystone police force, a hick fire department adds another comic gag. The majority of laughs come from Joseph W. Farnham’s sub-titles which are written in flapper language and usually worthy of the laughs they draw. At least a Broadway audience got a lot of amusement out of them.

Dorothy Gish is herself in the role of the country flapper whose only desire is a bean, and Glenn Hunter portrays the object of her desires. Hunter is natural except for the movie idea of hick attire that he wears.

Story: The flapper is kept on the jump trying to retain her place in the affections of young Huggins, son of the town druggist, whose father is plainly opposed to any such “goings on” until Dorothy overhears a conversation which gives away old Huggins’ secret—that he has a still in his barn. Dorothy gets busy blackmailing Huggins, finally gaining his consent to her having his son for a beau. Meantime Huggins sets fire to the barn to destroy evidence and in the excitement Dorothy’s beau is won over by the enemy, Marguerite, so Dorothy contents herself with the bashful boy, her devoted slave through the whole five reels.

Title and Star’s Name Will Undoubtedly Bring Them In

Box Office Analysis for the Exhibitor

Probably your folks will be satisfied with the comedy offered in Dorothy Gish’s offering because of the inimitable style of the star and her ability to register comedy business, and also because they will enjoy the sub-titles. If you think they will be satisfied without a particularly strong comedy story, you need not worry about showing them “The Country Flapper.”

There isn’t a doubt but what the title will draw good business. The flapper rage is sufficiently new to arouse their curiosity and bring them in. You can bet all your local flapper crowd will be on hand when you announce Dorothy Gish as the flapper, you can be assured they will want to see her. Boost the title for it is your best exploiting angle, aside from the star’s name.
Some Short Reels

“**A Ladies’ Man**”—Hunt Stromberg Prod.—Metro

Type of production........................................3 reel comedy

Bull Montana plays the leading role in this very novel three reel comedy filled with laughs and amusing situations. The story is told of a child who is adopted into a rich family. He is brought up like any good little boy but turns out to be a rough-neck. He runs away from home when he is quite young and the picture really begins when he returns home.

For this occasion his mother has invited a large gathering of society folk and you can imagine their surprise when dear little “Oswald” turns out to be a regular hard guy—as hard as Bull Montana ever appeared. Then the fun begins. Oswald brings his pals along with him and they provoke a good deal of laughter when they try to play the part of gentlemen. At first they receive a cold shoulder from the society guests but after a little encounter with some burglars they become idolized heroes. That is how Oswald becomes “**A Ladies’ Man**.” Now Oswald did not care very much for the stock and bond business and decided to open a gymnasium to accommodate the fair sex. The last scenes in this very laughable comedy are laid out in the suburbs in a house where two maiden ladies are being harassed by ghosts and terrorized by intruders. The ladies’ man arrives with his two fist-clasping assistants and cleans out the place.

Bull Montana presents a new type of comic character that is full of possibilities and also full of laughs. The humor is whimsical and at the same time in keeping with the story. This comedy is not a mere collection of gags but contains a real story that is at the same time funny. It is certain to entertain and wring laughter from any audience. It is novel and presents a comedy character entirely different from anything yet done on the screen. Use Bull Montana’s name when advertising the picture to your public.

“**At Large**”—Universal

Type of production..........................................2 reel western

Here is one of the very best that Tom Santschi has made in some time. The story is good, the photography excellent and the acting above the average for a two-reel western. Besides this a child adds a great amount of human interest and gives the production everything that a western needs. At the start of the picture Dan is unable to get medicine for his sick wife. Illness has taken his child from him and now his wife is threatened. He steals a horse to get the money to buy the medicine but is soon tracked to his home. When he is accused of being a horse thief, the excitement proves too much for his wife and she falls back apparently killed by the shock. Now Dan has nothing to live for and in desperation he rushes out of the room and jumping on a horse rides into the desert. Here in a shack he finds a baby girl who has just lost her mother. He buries the woman and takes the child with him. In the meantime the sheriff and his men are hunting the desert and one of the men, Pete, finds himself lost and without water. When Dan arrives he is too weak to shoot and falls from exhaustion. The hero gives him water and risks his own life by bringing in the sheriff’s man and the homeless child. He is pardoned his crime and is taken home where he finds that his wife had only fainted and was on the road to recovery. It is difficult to follow the end but it all turns out very satisfactory. The picture was directed by Robert North Bradbury and the excellent photography is by Virgil E. Miller. On the whole this is one of the very best that Tom Santschi has done in a long time.

“**The First Barber**”—Tony Sarg—Educational

Type of production........................................1 reel cartoon

Here is the first of a new series of Tony Sarg’s Almanac to be released by Educational. Sarg’s silhouette cartoons are already well known to the average audience. The figures are cut in amusing forms and are manipulated in a manner that adds greatly to their humor. These shadow cartoons are different from anything presented on the screen and their novelty alone is enough to warrant their success. But added to this there is a clean, keen humor which is irresistible. It will make a dead audience laugh and a live audience scream. Yet it is all so simple. In “The First Barber” you see how a tonsorial artist looked in the cave man days. Trimming is an old art. As far back as Adam and Eve, trimming was a gentle art from which few could escape. Tony Sarg cuts the little figures to fit the time and shows you a little domestic comedy filled with human interest. His beard was so long that it was difficult for the cave man to keep birds from the building nests in his hair. Surely it was time to go to a barber! Here the fun begins. The barber has many devices for amputating a gentleman’s locks. The shoe shine boy comes in for his share of the fun and the manicure girl shapes the ends of our prehistoric hero. A little bay-rum and lavender water sprayed lavishly finish the gentleman. But when he arrives home his wife is much upset over the smell. It was not at all to her liking and was enough to start a row. The remedy lay in a skunk who supplied an odor more agreeable to the woman in the story. After the husband has tampered with the skunk and finds himself back in his wife’s graces he is led to remark—“Oh! Well, you can never tell what a woman will like.” It doesn’t seem that any theater owner can go wrong in booking a series as novel and whimsical as Tony Sarg’s Almanac.

“**Official Urban Movie Chats**” No. 28—Hodkinson

Type of production........................................1 reel magazine

Views of Rome with its old castles and churches form the first chapter of this number of the Official Urban Movie Chats. A factory where overalls and mackinaws are made, comes next. Here each step in the process, from the cutting of the goods, hundreds at a time, to the finishing and packing, are shown. General Grant’s old home in Point Pleasant is illustrated in another chapter of this review which ends with some views of a bare-footed boy fishing by the bank of a shady stream. There are not very many subjects in this number of the Movie Chats but what there is is well photographed and interesting.

**Pathé Review** No. 169

Type of production........................................1 reel magazine

A special feature of this number is a chapter called “Super Golf.” Joseph Kirkwood, the Australian Champion illustrates some very direct and some very tricky shots on the links. Slow motion photography shows you exactly how it is done. Other chapters of this review show scenes at the sailor’s home in Staten Island and the modern cave dwellers in France. Some beautiful shots of cloud effects form an attractive chapter in this review which is up to the standard of the series. The subject matter is interesting and will hold the attention.
### CURRENT RELEASES

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<tr>
<th>Release Date</th>
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LEWIS J. SELZNICK ENT.:  
Selleck Pictures (Distributed by Select Exchanges)  
Eliane Hammerstein Star Series  
Evidence .......................... 5,000 6-18-22  
Eugene O'Brien Star Series  
The Prophet's Paradise ................ 5,000 6-16-22  
Special Productions  
A Woman of No Importance .............. 5,000 6-11-22  
UNITED ARTISTS  
Feb. 26 Fair Lady (Rex Beach's) .... 6,400 3-26-22  

Jewel Features  
UNIVERSAL FILM MFG. CO.  
The Trap (Lon Chaney) .................. 5,481 5-7-22  
The Storm ................................ 7,748 5-7-22  
Human Hearts .......................... 6,350 5-16-22  
Universal Features  
Second Hand Rose (Gladys Walton) .... 4,433 5-7-22  
Step On It (Hoot Gibson) ............... 4,225 5-14-22  
Kissed (Marie Prevost) .................. 4,331 5-21-22  
The Black Bag (Herbert Rawlinson) .. 3,000 6-11-22  
Out of the Silent North (Frank Mayo) 4,211 6-21-22  
Her Night of Nights (Marie Prevost) 4,500 6-28-22  
Afraid to Fight (Frank Mayo) ........... 4,600 7-2-22  
Trimm, If You Please .................. 4,511 7-2-22  
The Troupee (Gladya Walton) ............ 5,000 7-30-22  
The Married Flapper (Marie Prevost) .. 8,862  

VITAGRAPH  
Super-Features  
The Wild Irish Rose ..................... 7,000 6-18-22  
Corinne Griffith  
A Virgin's Sacrifice .................... 5,000 7-2-22  
Divorce Loupeppens ..................... 2,429 7-2-22  
Antonio Moreno  
A Guilty Conscience ....................  
Alice Calhoun  
The Angel of Crooked Street .......... 5,000 5-28-22  
Alice Joyce  
The Inner Chamber ...................... 5,951  

SHORT REEL RELEASES  
ASSOCIATED EXHIBITORS, INC.  
Harold Lloyd Comedies  
ASSOCIATED PRODUCERS, INC.  
Mack Sennett Comedies (2 reels)  
Ben Turpin Comedies (2 reels)  
EDUCATIONAL FILM CORP. OF AMERICA  
Selig-Poor-Photoplays (2 reels)  
Mermiad Comedies (2 reels)  
Cheser Comedies (2 reels)  
Torchy Comedies (2 reels)  
Christie Comedies (2 reels)  
Vanity Comedies (1 reel)  
Gayety Comedies (1 reel)  
Educational Specials:  
The Race of the Age (Man O'War), 2 reels; Art of Diving (Kellerman), 1 reel; Bubs Rush—How he Knifea His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Conataa, 1 reel;  
Bruce Scenies Beautiful (1 reel)  
Chester Outing (1 reel)  
Chester Scenies (1 reel)  
Miscellaneous (1 reel):  
Could Columbus Discover America, The Crater of Mt. Etna, Dice.  
Sketchgars (1 reel)  
Punch Comedies (2 reels)  
Campbell Comedies (2 reels)  
Cinal Films (slow speed)  
 
FAMOUS PLAYERS-LASKY  
Paramount-Aravelle Comedies (2 reels)  
Paramount-Burton Holmes Travel Pictures (1 reel):  
Paramount-Burlingame Adventure Scenics (1 reel)  
Paramount-De Haven Comedies (2 reels)  
Paramount-Mack Sennett Comedies (2 reels)  
Paramount-Magazine (1 reel):  
Paramount-Merle Nature Pictures (1 reel)  
Paramount-Vandenbergher Series (2 reels)  

FIRST NATIONAL EXHIBITORS  
Charles Chaplin (2 and 3 reels)  
Toonerville Trolley (2 reels)  
Henry Lehrman Comedies (2 reels)  
Buster Keaton Comedies (2 reels)  
 
FOX FILM CORPORATION  
Sunshine Comedies (2 reels)  
Clyde Cook Comedies (3 reels)  
Mutt and Jeff Animated Cartoons (1 reel)  
Fox News (Twice a Week)  
Serials:  
Bride 13 (15 episodes), Fantomata (20 episodes).  
 
GOLDWYN PICTURES  
Capital Comedies (2 reels)  
Edgar Comedies (2 reels)  
Goldwyn-Bray Comedies (1 reel)  
Goldwyn-Bray Pictographs (1 reel)  
Sport Review (1 reel)  
 
W. W. HODKINSON CORP.  
The Beggar Maid (Mary Astor) (2 reels)  
The Bashful Suitor (2 reels)  
The Young Painter (Mary Astor)  
Hope (Mary Astor)  
Charles Urban's Movie Chases  
Wonders of the World (2 serials); First Series from No. 1 to No. 26 (each 1 reel); Second Series from No. 27 to No. 52 (each 1 reel).  
The Four Seasons (4 reels).  
 
PATHE EXCHANGE, INC.  
Go Get 'Em Hutch (Serial)  
Roach 1 reel comedies  
Aesop Fables, 2/3 reel cartoons  
Harold Lloyd re-issues  
Path Playlets, 3 reel re-issues  
Path Review, 1 reel educational  
Topes of the Day, 1/3 reel  
Path News, twice a week  
Topes of the Day—1 a week.  
LEWIS J. SELZNICK ENTERPRISES  
Herbert Kaufman Masterpieces  
William J. Flynn Series (Detective Series, 2 reels)  
Chaplin Classics  
Selznick News  
Serials:  
The Whirlwind (15 episodes), The Brandied Four (15 episodes).  
 
UNIVERSAL FILM MFG. CO.  
Jewel Comedies—Ted Rider Series (Leonard Clapham) (2 reels)  
Serials:  
The Finnng Jack, 18 episodes; The Vanishing Daggo, 18 episodes; The Dragon's Net, 15 episodes; King of the Circus (Eddie Polo), 18 episodes; The Diamond Queen (Eileen Sedgwick), 15 episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), 18 episodes; Terror Trail, 15 episodes.  
Star Comedies (1 reel)  
Western and Railroad Comedies (2 reels) (Hoot Gibson, Jack Perrin, Eileen Sedgwick)  
Star Comedies (1 reel):  
When Eve Fell, No License (Billy Fletcher).  

VITAGRAPH  
Big V Special Comedies (2 reels)  
Larry Simon Comedies (2 reels)  
Jim Aubrey Comedies (2 reels)  
Serials:  
Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Avenger (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Eileen Sedgwick), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes.  
 
KINETO CO. OF AMERICA  
(Released through National Exchange)  
Kinetoscope (The Living Book of Knowledge)  
Second Series (1 reel):  
 
LEVEY, HARRY, ENTERPRISES  
Electricity—It's Development.  
 
NATIONAL EXCHANGES, INC.  
Serial:  
The Great Reward (Francis Ford and Elza Hall)  
Comedies:  
King Cole Comedies (Bobby Boyle)  
Kinetoscope (Chas. Urban) (1 reel), issued weekly.  
 
PRIZMA, INCORPORATED  
26 Short Subject Color Pictures  
"Heidi of the Alps" (2 reels)  
"Bali, the Unknown" (5 reels)  
Short Reel Music Film Product
INDEPENDENT FEATURES

SHORT REELS—STATE RIGHTS

ADVENTURES OF T. S. S. CORP.
Adventures of Tarzan (Elmo Lincoln), 15 episodes.

ALLIED DISTRIBUTING CORP.
Alt & Howell Comedies (12 reels); Pure and Simple (2 reels); Liquorine Lupa (2 reels).

ARROW FILM CORP.

Tex Detective Series.

ARROW-HANK MAN Comedies: One every other week (2 reels).

Blazed Trail Productions: One every other week (2 reels).


Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her Husband’s Flat, His Wife Jimmy.


Serials: Thunderbolt Jack (Jack Hoxie), 15 episodes.

AYCIE PICTURES CORP.
Success Series: 15 Westerns (each 2 reels).

AYWON FILM CORP.

Mrs. Arbuckle.

Harry Carey: 15 Westerns (each 2 reels).

Joy Comedies: 6 (each 2 reels).

Franklin Farnum: 12 Westerns (2 reels).

Helen Holmes: 22 Railroad Dramas (2 reels).

Mary Pickford Revals.

C. B. C. FILM SALES

Star Ranch Westerns (2 reels).

Screen Snapshots (Bimonthly) (1 reel).

Hall Room Toy Comedies.

Sunbeam Comedies (Billy West) (2 reels).

CELEBRATED PLAYERS

Gunp (1 reel each).

Celebrated Comedies (1 reel each).

CLARION PHOTPLAYS, INC.
The Expose of Seeing a Lady in Hail (2 reels).

DOMINANT PICTURES, INC.

Western Star Dramas (2 reels).

EXPORT AND IMPORT FILM CO.
Serial: The Jungle Goddess (Truman Van Dyke and Ellmore Field), 15 episodes.

FEDERATED FILM EXCHANGE

Monty Bauk Comedies (2 reels); Nearly Married, Kidnapper’s Revenge, A Bedroom Scandal, Where Is My Wife? His First Honeymoon, Bride and Groom, In and Out, His Busy Day, Hallroom Toy Comedies (2 reels); False Boomers, Their Dizzy Finish, Circus Heroes.

Ford Weekly.
Serial: Miracles of the Jungle, 15 episodes.

FILM MARKET, INC.

JIMMY CALLAHAN, 12-2 reels.

GAUMONT COMPANY

News (every Tuesday); Graphic (every Friday).

Serials: In the Clutches of the Indomitable (18,000 feet), 10 episodes.

HERALD PRODUCTIONS, INC.

Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.

HORIZON PICTURES, INC.

Norma Talmadge Reissues (fourteen) (each 2 reels).

JOAN FILM SALES CO.

Invisible Ray Series: Ruth Clifford and Jack Sherill (15 episodes) 31,000 feet) (2 reels); Sweethearts, Service Stripes, He’s In Again, The Conquering Hero.

LEE & BRADFORD

Squirrel Comedies.

Canadian Travlogues.

PINNACLE COMEDIES


PLYMOUTH PICTURES

Series of 5 two-reel Mrs. Roosevelt Arbuckle Comedies.

Series of 12 one-reel Denver Dixon Comedies.

PACIFIC FILM COMPANY

White Cap Comedies; Featuring George Ovey (One-a-week) (1 reel).

Newspaper Stories; Featuring Irene Must (Two-a-month) (2 reels).

Vernon Dent Comedies; One-a-week (1 reel).

PIONEER FILM CORP.

The Facts and Follies Series (1 reel).

Eugene McLane’s Film-Opsie, each 55 reels.

The Scamp Series, each 2 reels.

Serial—The Hope Diamond Mystery (15 episodes).

PRODUCERS SECURITY CORPORATION

Irving Cummings Series (2,000)

Clyde Fitzgerald (2,000)

SACRED FILMS, INC.

Sacred Films (1 reel)
WHY WAIT
UNTIL SOMEONE TELLS YOU THE NEWS

WHY NOT READ IT EVERY MORNING IN

It Pays To Know What’s Going On
The WOMAN who CAME BACK

From the novel *Sonia* by Stephen McKenna

Directed by Denison Clift

with Evelyn Brent and Clive Brook

Catch the box office punch of that title. Visualize the words spread across your lobby with a smashing big cutout of the girl’s figure as shown on the right. It’s the subject of the impelling six sheet.

This is a feature with the dramatic lure which sells tickets; the kind of an offering that never fails to pull.

A beautiful, reckless girl who loves to play with fire. A strong, determined man so deeply in love that he would wager his life for her.

A trifle of dubious morals who plays with her adventuresome nature and leads her on. Then the big moment when the hero follows, fights, saves, scorns and forgives her in a final dramatic jolt.

Everything is in your favor. Play it up strongly.

Presented by PLAYGOERS PICTURES

Physical Distributors
Pathe Exchange INC.
Deal Withans

Every American director. Every important American producer. Owes it to himself. To see the Louvre. It’s the palace of Paris. Where there is more art to the square inch. Than can be found anywhere in the world.

Oh; I can see the old heads shaking. I can see the old crowd. And almost hear them saying: “He’s off again.” But it isn’t so. If any director. Or producer. Cannot learn a tub-full. And more. In the way of composition. In direction. In definite effects. Of grouping and handling of individuals. From the paintings in the Louvre. Then I miss my guess.

Don’t start talking. About Art. With the capital A. That isn’t it at all. It’s simply a matter of good business. That’s all. There are some masterpieces. That all but talk to you. They are so perfect. And that is what moving pictures should do. They should be so complete; so perfect—in their composition, effects and purposes, as to tell you what is intended. Without Ralph Spence. Or anyone else fussing with the titles.

SCHOOLS NOT ONLY FOR STARS

But for directors as well. Perhaps all the directors and producers cannot come to Paris. All right. There are lots of magnificent art collections in America. Let them go there—wherever they are—and see if they can’t get an idea or two.

Everybody knows how the buck is passed. Everybody wants credit for the good stuff. And piles what’s wrong. On the other fellow. But if the stock companies and schools. That I read about. Are going to get anywhere. Let’s see what can be done for the director.

There are a lot of people who think they know it all. And there are a lot of people who hang around studios. Or Bryant Park. Who once upon a time. Belonged to this very same class.

GETTING THE MONEY

Understand old George Bowles. Has closed for “Orphans of the Storm.” To Films Erka. For France. And that the Paris premier will take place soon. Reported that Bowles got 750,000 francs for the show. That’s about $80,000. Which is a good price for France alone. Even for one of DW’s masterpieces.

It’ll be interesting. To see what the Parisians think. Of DW’s ideas of the Revolution; and how he has interwoven the old play into the picture. Because here is where the great old play got its real start.

MARCUS ARRIVES

Just to see how “Metro” looks in Paris—Marcus Loew and one of his sons. Are scheduled to arrive. In a day or so. Hope to catch him and get the news of what’s what. And who’s who. Jumping about so much haven’t been able to get the little old paper. So of course don’t know.

UP IN MABEL’S ROOM

At the Crillon. One of the very smart hotels. There are dressmakers. And milliners galore. Referring to Mabel Normand. Who has bought so much scenery. That when she shows (Continued on Page 2)
Inspiration

(Continued from Page 1)

up. On the Coast. A lot of other women are going to have their eyes turned green. With envy. Mabel buys wholesale. That is. She rests comfortably in front of her. And the manikins pass slowly in front of her. And if she likes anything—and she likes a lot—she falls for it, hook, line and sinker. And buys the whole darned thing. From shoes to hats—
gown included.

HELLO; AL

Somebody told me. They read that Al Stoffes. Had come out in the open. And how he had changed his mind. And realized what a real man was—and is.

Well, if that's true. That's fine stuff. Because Al was one of them "show me" boys—who when they tried to show him—got nervous affection of the eye. And his feet got all wrapped up. With lumbago. Or something. At all events he couldn't be shown.

DANNY.

W-B Exchange Opens Aug. 21

W-B Exchange opens Aug. 21 will be opened by Warner Brothers Aug. 21, with Charles S. Goetz as manager.

Theater in Bankruptcy

(Special to THE FILM DAILY)

Detroit — The Harmony, opened last winter a bankruptcy petition. The house which is open, is being managed by Bill Haines.

To Write Book from Picture

"Suzanna," the forthcoming production with Mabel Normand. Is being novelized by R. Drago and the Macaulay Co. will publish it. This reverses the more usual process of making a picture from a book.

Minter Enjoins Mundstuk

(Special to THE FILM DAILY)

Detroit—An injunction restraining Dave Mundstuck from interfering with his business has been secured by James Minter—United exchange. In a transaction made last winter, Mundstuck sold the exchange and Strand features to Minter for $47,000. So far, it is said, Mundstuck has received only $14,000 and he is suing on the ground that he is not receiving payments as frequently as he should.

O'Donnell Takes Issue

E. J. O'Donnell, educational sales manager for Fox, takes issue with some of the statements made by Eimer R. Pearson in his article which appeared in the Program Building Edition of THE FILM DAILY. O'Donnell takes exception to what he terms Pearson's discussion of "the morals of the screen," and quotes that portion of the latter's article in which he states "we may ascribe most of the attacks on the morality of the motion picture to those persons who are never happy unless they are crusading against something."

O'Donnell says:

"The leading educators of our land, as well as that great army of school teachers who fashion the character of youth and mould public opinion, cannot be accused of being jealou.s. Yet it is this body of intellectual leaders who are demanding better films—not so much better art, better intelligence or better entertainment—but better morals."

Get "Torchy" Films for Australia

Rights to the "Torchy" comic strip for Australia have been secured by Famous Players in a deal with Mastodon Films, Inc.

"Power of Love" Completes

(Special to THE FILM DAILY)

Los Angeles—The Perfect Film Co. has completed "The Power of Love." Its first picture. By E. Bedford, Elliott Sparling and George Beery are in it.

"Rich Men's Wives" for Capitol

"Rich Men's Wives," has booked for the Capitol for the first week of August 20. The production's initial release of Preferred Films, and will be distributed by Alman Corp. It was directed by Gansier, who will make another Preferred Pictures, entitled "Among the Oranges and Orange Blossoms."

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WHY RUN ANY RISK

The production of a motion picture feature costs my thousands of dollars. Why the risk of the success of that feature, using poor positive prints?

No longer is there the excuse that the outlay for good prints is too great. Our rates for high quality grade of prints is no greater than what old publicity charge for work that does not compare.

Our low rates are possible because our men are experts, because they use the most up-to-date, scientific labor-saving equipment yet invented: a famous Tubex equipment which insures absolutely clear perfect prints.

Telephone Bryant 1939 and ask how low these rates are.
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Sounded Bugle Calls

Omaha—An expert bugler, former-
ly in the service, was engaged by Mr. H. J. and the Rialto dur-
ing the run of "One Clear Call." Standing on the marquee of the house he sounded the various calls from reveille, including the lesser-known calls. It proved to be a popular demonstration and in-
creased patronage.

Here's Real Ingenuity

Madison, N. J.—Exploitation paint-
ed on the sidewalks has been in
common use for some time but G. T. Spoffard of the Liberty, gave it a new
angle when he played "Smilin' Through." Spoffard learned that the bulbs were being repaired, necessitating de-
tours. For the benefit of motorists infati
dated by these by-ways Spoff
ard had the pavements painted "Go Smilin' Through" to Morristown.

Another sign read: "To Dover" indi-
cating the direction of the intersection
with an arrow. The city council was
glad to consent to such a plan which gave the theatre a brilliant publicity
and rendered a useful service. The
American Automobile Association please take notice!

Teaser Ads Worked

Columbus, Ga.—Manager I. C.
Holloway had the curiosity of this tow-
ner at fever height by the time he
opened "Lessons in Love" at the Rialto. About a week in advance, he
started a teaser campaign in the daily
papers by inserting a note and un-
ostenious announcement that Mon-
day, Tuesday, Wednesday and the following week some plans would be given
by an expert. Each lesson was
to last only a trifle over an hour
and was guaranteed to please. For
the finale, the man called a
given 'phone number. These
changed only a little in wording, some
giving the location of the theater. It
was a potent appeal to the
imagination and many a surreptitious
call came to the theater for a little
private information on the subject.

Getting Real Newspaper Space

Every town has its pet blind man
—some boot-black, newsboy, or street
vendor that is more or less a town
figure. Bill Danziger, a Paramount
exploiter tied up with the town blind
when the Illinois played "Our
Leading Citizen" and grabbed a lot of
free newspaper space.

The University Line managers
invited Bob Purdy to "see" the picture and Danziger prepared several long newspaper stories about the pos-
sibility of putting a blind man holding a
wrist of another person and receiv-
ing the screen story through the
"Telepathic Theatre" Helen Keller
device. Publicity or no publicity, it made
a good newspaper yarn and the picture
and the theater rode into the public
consciousness at a wave of interest
that attended the stunt.

An Error But It Helped

San Francisco—Because a news-
paper rack was built at the bottom
of the sign, the huge display adver-
sing the "Crossroads of New York" at
the intersection of Market, Kear-
ny, Third and Geary Streets, re-
donated for two weeks despite local
ordinances.

The fact that the Chronicle was
sold from the rack and that the dis-
play was regarded as a newspaper
tie-up with all the privileges of the
press rendered it safe from police in-
terference. The result was that the
picture at the California got the bene-
fit of the most prominent publicity
space in the city without any more
than the´adhesions of an unobtrusive
sign. It is to be used later for the "One
Clear Call" at the Tivoli.

Wolves Supplied Idea

Creston, Ia.—Coincidence and an
ability to recognize and take advan-
tage of an opportunity quickly was a
success to Manager E. Metzer of the
Strand during his showing of "The
Silent Call." The newspapers carried a
story about a farmer who had
mapped five young wolf cubs and
figured on the bounty he would get
for them. Metzer reached the farm
in time, secured their loan for his
house during the run of the film and
then held a special matinee offering
to boys bringing dogs with some
wolf strain in them. More than
200 youngsters responded and even
water spainers were led forward with
the assertion that they had a wolf
strain. The judges were liberal in
their decision and could afford to be
so—free advertising given the picture
about $100 more than the double
normal receipts.

Meanwhile, the wolf cubs were used
in the lobby of the theater for dis-
play purposes.

Distributed Novelties

Boston—Gordon's Central Square
and "Beyond the Rocks" which were
nearly 100% effective. One was a little
envelope with the following on the
cover: "You will be surprised—but
don't throw this at anybody." Upon
opening, the recipient found a little rock and card reading: "This is a
lucky stone. Keep it in your pocket. It will carry you safely
Beyond the Rocks," etc. According to
John P. McConville, Paramount explo-
piter, who helped with the stunt, the
thought behind the lucky stone was to
keep out of the public is superstitions anyhow and would not
bend bad luck by throwing the stone
away. The second is a similar envelope with the following on its
cover: "You will smile when you open this. Follow instructions and you will keep smiling." Inside
the envelope was a little card with a
safety pin attached. It read: "Use
this in case of accident. Gloria Swan-
son met with a series of accidents, etc."

Coast Brevities

Hollywood—George Siegmann will
be seen in "Passions of the Sea." Harri
t "Smilin" Pollard.

Nornan Dauyn will start directing
a new production shortly.

Jack Conway will direct Herbert
Rawlinson in "Another Man's Shoes."

Viola Dana and "June Madness"
company are on location at Balboa.

Betty May the new Century lead
has been signed on a long term con-
tract by Julius Stern.

Ralph Graves will be seen in "The
Jilt," which Irving Cummings is di-
recting for Universal.

Joe Rock has finished "Ali Baba"
for Federated Film Exchanges. Billie
Rhodes will also be seen in it.

Wesley Barry is finishing "Little
Heroes of the Street" which Harry
Rapf is making for Warner Bros.

The title of "A Kiss in the Dark,"
the next Tom Mix production has
been changed to "Blood Will Tell."

Bernard McConville will write a
story which Emmett Flynn will di-
rect with WilliamParcel as the
star.

Estelle Taylor will play the fem-
inine lead in "Thorns and Orange
Blossoms," which Gasnier will direct
for Preferred Pictures.

Billy Dove and the Metro com-
pany filming "Country Love," have
returned from location along the
Sacramento River.

Monte Banks' first comedy for
Federated, produced by Ben Wilson,
will be called "Phony But Simple." It
is scheduled for early fall release.

Lillian Laselle will be business
manager for the Ward Laselle com-
pany which is filming "Mind Over
Matter." Abe Scholz has been ap-
pointed cameraman.

Cecil Spooner, Eddie Barry and
Bulle Fitchler, will be seen in
"Family Affairs," which Ben Wilson
has just completed for Federated. It
is the first of a series of 12 comedies.

Production has started under direc-
tion of Howard M. Mitchell on "The
Great Night," featuring William Rus-
sell. Cast includes Wade Boteler,
Henry A. Barrows, Harry Lonsdale,
Lenore Ulman, Blythe Swinyard and Eva Novak in the leading feminine role.

H. E. GAUSMAN.

Regent Ready Jan. 1

(Related to THE FILM DAILY)

Grand Rapids, Mich.—Jan. 1 has
been set as the opening date of the
Regent. The Regent Theater Co.,
William M. Wurzburg, president, is
building.
On Broadway

Apollo—“Silver Wings.”
Astor—“The Prisoner of Zenda.”
Broadway—Jackie Coogan in “Trouble.”
Brooklyn Strand—“Fools First.”
Cameo—John Barrymore in “Sherlock Holmes.”
Capitol—“The Prince and the Pauper.”
Central—“Human Hearts.”
Criterion—“Forget Me Not.”
44th St.—“Monte Cristo.”
Loew’s New York—Today—Anita Stewart in “Question on Honor.”
Tuesday—“The Night Riders” and “The Star Reporter.”
Wednesday—“Paid Back.”
Thursday—Elaine Hammerstein in “Under Oath.”
Friday—“Heart of a Woman” and “Door That Has No Key.”
Saturday—Marguerite Snow in “Veiled Woman.”
Lyric—“Nero.”
Rialto—Rodolph Valentino in “Blood and Sand.”
Strand—Guy Bates Post in “The Masquerader.”

Next Week

Astor—“The Prisoner of Zenda.”
Broadway—“Fools First.”
Brooklyn Strand—Guy Bates Post in “The Masquerader.”
Cameo—Not yet determined.
Capitol—“Rich Men’s Wives.”
Central—House Peters in “Human Hearts.”
Criterion—“Forget Me Not.”
44th St.—“Monte Cristo.”
Lyric—“Nero.”
Rialto—“Probably “Nice People.”
Rivoli—Rodolph Valentino in “Blood and Sand.”
Strand—Not yet determined.

Waller Is Under Construction
(Special to THE FILM DAILY)

Laurel, Del.—Work on the Waller is now under way.

Will Be Ready Next Month
(Special to THE FILM DAILY)

Summerside, P. E. I., Canada.—A new picture house will be opened in September.

Plan One for Philadelphia
(Special to THE FILM DAILY)

Philadelphia, Pa.—The Northeast Amusement Co. will build a new house.

Exhibitor Victim of Accident
(Special to THE FILM DAILY)

St. Joseph, Mo.—Dr. W. W. Wertemberger, who operates the Empress and Olive, was killed by stray bullets fired by a man crazed by liquor in a pistol duel with a policeman.

Delmonte May House Opera
(Special to THE FILM DAILY)

St. Louis—The Delmonte, Delmar Blvd. west of Clara Ave., which has been dark since early last season, may be used for a winter season of municipal opera this year.

The opera has become so popular that those behind the project believe that a winter season would be desirable. The Delmonte has a seating capacity of approximately 4,000 on one floor. The theater is controlled by the Famous Players Missouri Corp.

Atkinson Sells Rex
(Special to THE FILM DAILY)

Basin, Wyo.—E. H. Atkinson has sold the Rex from A. B. Martin.

Purchase Menominee House
(Special to THE FILM DAILY)

Menominee—Bennie Brothers have bought the Menominee from C. I. Cook.

Two Houses in Pratt Sold
(Special to THE FILM DAILY)

Tiffin, O.—Scott Cassaan and Mr. Patterson have taken over two local theaters.

Lease the Jennings
(Special to THE FILM DAILY)

Jennings, Fl.—The Jennings has been leased by F. N. and J. H. Houppert.

Carter Gets Lease from Campbell
(Special to THE FILM DAILY)

New Port, Tenn.—W. G. Carter has secured a lease on the Gay from T. H. Campbell.

Haris Starts Another
(Special to THE FILM DAILY)

Carrier Mills, III.—John R. Harris, who operates the Crescent, is erecting another theater.

Princess, Monticello, Sold
(Special to THE FILM DAILY)

Monticello, Ill.—The Princess has become the property of E. E. Rose-cann and W. E. Martin.

Stewart Leases Drexel
(Special to THE FILM DAILY)

DeLand, Fla.—The Drexel has been leased by Howard P. Stewart from the Deian and Enterprises for which he has been manager.

Turner Buys the Orpheum
(Special to THE FILM DAILY)

Muskogee, Okla.—Fred E. Turner is the new owner of the Orpheum, having taken it over from Mr. and Mrs. W. M. Hinton.

Benton to Erect Another
(Special to THE FILM DAILY)

Ballston Spa, N. Y.—A house seating 650 and costing $40,000 is to be erected by W. E. Benton, manager of the Congress at Saratoga Springs.

Mayflower to House Films
(Special to THE FILM DAILY)

Providence, R. I.—M. F. Williams of the Strand and Max Nathanson, of the Modern, have taken over the Mayflower and will show pictures in it.

Holds Cartoons for Eight States
(Special to THE FILM DAILY)

Seattle—Greater Features, Inc., has purchased the Felix Cartoons for the eight Northwest states and “How to Make a Radio for Sixty Cents,” a one reeler.

New Firm to Build
(Special to THE FILM DAILY)

Athol, Mass.—The Athol Amuse. Co., organized with a capital of $90,000, plans a new house. C. W. Mercier, manager of the Athol O. H., and Lyric is interested.
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Second Inspections
P. Commission Ready to See Pictures Rejected but Changed to Meet Requirements

The fact that a picture has been rejected by the Motion Picture Commission of New York does not necessarily mean that the picture is out of the state for all time. The fact has developed as a result of the approval of a number of pictures by that body. The commission has the power to reconsider pictures made in other states and the decision of the New York body is not binding on that commission.

Big Accessory Plant on Coast
(Special to THE FILM DAILY)

Los Angeles—Sol Lesser and his associates state they intend building quarters for film accessories in Los Angeles. Explodition aids such as dolls, model cities, etc., will be manufactured.

Varners Engage Sydney Franklin
(Special to THE FILM DAILY)

Los Angeles—Warner Bros. have engaged Sydney Franklin, director of "Sunflower" to direct "Brass" in Wallace Worsley's original script.

Terriss Starts
(Special to THE FILM DAILY)

London—Tom Terriss is about to embark on "Harbor Lights" as his first picture for Ideal Films, Ltd. "Harbor Lights" is the play in which his father appeared for many years and may prove to be the first series for Ideal.

Amel. Legion Films

The American Legion announced yesterday that Thomas H. Ince had engaged Carolina nation picture temporarily titled "Blood Bond," at a cost placed at $200,000. There is a possibility that in the course of the negotiations, the picture may be dropped, but that is premature. The announcement said that the Legion is interested in the production of motion pictures "that will inspire good citizenship and faith in our government and the people." MacNider is a member of the Better Films Committee of the Auxiliary.

Straus Making a "Salome"

Malcolm Straus is making a version of "Salome" at the Biograph studio. Diana Allen has the title role.

Bosworth Not Badly Injured
(Special to THE FILM DAILY)

Saturday, a Cal-KWBO-Bosworth, who was burned about the face and hands while appearing in a new picture the other day, is painfully but not seriously injured.

Postpone "Get Together"
(Special to THE FILM DAILY)

Philadelphia—The First National "get together" scheduled for the Eastern Pennsylvania territory has been indefinitely postponed.

Oldknow Buys Series for South

When Oscar Oldknow of the Southern States Film Co. arrived in town last week, he purchased the series of James B. Warner westerns from East Coast Prod. Inc., for ten thousand dollars, plus an agreement to deliver films valued at $2,000,000 to $4,000,000 and additional collections from pictures exhibited approximately $2,500,000.

Go to Goldwyn

Sherlock Holmes" starring John Barrymore has been turned over to Goldwyn for distribution. It will be one of the early fall releases which include "Remembrance," "The Sin Flood," "Brothers Under the Skin," "Hungry Hearts," "A Blind Bargain" and "The Stranger's Banquet."
O'Brien Recovering (Special to THE FILM DAILY)
Los Angeles—Eugene O'Brien is recovering from injuries sustained 1 week when he was hit by a truck in Hollywood. He will be out of the hospital in 10 days.

Dawn Sues Over Color Process (Special to THE FILM DAILY)
Los Angeles—Norman Dawn, has filed suit against Ferdinand Pinney Earle and The Rubayat, Inc., for an alleged infringement of what Dawn claims as a unique photography method which he had discovered.

Crandall Here.
Alter an absence of many months, Milton D. Crandall, arrived in New York yesterday. He has been writing political stories for Ohio dailies in connection with the primaries.

Crandall has put over a number of successful exploitation stunts and for a long time handled the personal appearances of Clara Kimball Young.

Hays Now Member of "Wampas." 
Los Angeles—Will H. Hays has been unanimously elected to honorary membership in the Western Motion Picture Advertisers, comprising the advertising and publicity men of the theatres and exchanges in Los Angeles.

Will Make Historical Pictures (Special to THE FILM DAILY)
Venice, Calif.—The Children's United States History and Film Co. has been formed by citizens of this community to produce educational pictures of historic character. George H. Kern, O. R. Coyle and A. L. Peckham, are the incorporators.

School children, from nine to twelve years old will be used as the actors.

Ohio Company Completes Comedy (Special to THE FILM DAILY)
Cleveland—J. S. Deane, producer of a comedy set for a studio at Buckeye Lake, a summer resort near here, has as its initial release, a two-reel comedy called "Weary Waggles," which has been passed by the Ohio Censor Board.

It will be given a premier showing at the Majestic.

Fire Threatens Los Angeles House.
Los Angeles—Smoke of a fire which broke out in a bakery next door to the Bards theatre, on Hill St., was drawn into the interior of the theatre by electric ventilator fans on the roof. Panic among audience was prevented by the presence of L. I. Harr, manager, and several employees, who warded off panic stricken spectators that there was no danger. Several hundred dollars damage resulted.

Rothacker Handling Process on Coast.
(Special to THE FILM DAILY)
Los Angeles—The Rothacker-Aller plant has been selected by Eastman Kodak to develop the Eastman color photography on the Coast. Joe Aller has set aside quarters for the use of John G. Capstaff and D. W. Rupert, Eastman technical experts. The former is the inventor of the process.

Incorporations
Sacramento—Children's United States History and Film Co., of Sacramento, consists of Directors, George H. Kern, O. R. Coyle and A. L. Peckham.

Dover, Del.—T. and A. Film Producing Corp., New York, Capital $500,000. Attorney U. S. Corporation Co.


Rifkin Buys Serial
Herman Rifkin of Eastern Feature Film Co., Boston, has purchased "The Adventures of Tarzan" for New England.

Title Is Selected.
(Special to THE FILM DAILY)
London—"Gypsy Cavalier" has been chosen as the title for the J. Stuart Blackton production with George Gompert, adapted from the novel, "My Lady April."

Four More in Nigh Picture.
(Special to THE FILM DAILY)
William Nigh added four more to his growing list of "Notorieties." They are: William H. Tooker, Anders Randolph, Mona Lisa and Ida Waterman.

Mace Here with One Reeler.
(Special to THE FILM DAILY)
Leslie B. Mace, general sales manager of Laugh-O-Gram Films of Kansas City Mo., is at the Astor arranging for the distribution of 12 one reel animated cartoons of fairy tales to be released every two weeks.

Smallwood on Location.
(Special to THE FILM DAILY)
Ray C. Smallwood, has a company the cast of "Notorieties." They are: Fraser, Sheldon Lewis, and a hundred Arabes, on "location" two miles southeast of Amagansett, Long Is., where he is making "When the Desert Calls."

Pyramid Buys Three Stories.
(Special to THE FILM DAILY)
I Will Finance
Distribution Through
The State Rights Market

If, Mr. Producer, you have the production that will stand exploitation, that has the real honest to God quality that will make money for the Independent exchange-man, and his exhibitor patrons.

If real salesmanship will put your product across I am in the market to work with you on an equitable arrangement. You will receive that which 100% energy, brains and money will deliver.

The State Rights Market can absorb immediately both small and large productions at a price in proportion to their exhibition value.

JESSE A. LEVINSON
Straus Building
Cor. 46th Street and 5th Avenue
PHONE MURRAY HILL 2563
The Masquerader"—First National

Tribune—"...has been done on the screen so many times and so much better, that it is here done by Richard Wallace..." (Richard Wallace directed the film.)

Eve, World—"...has been ap-..." (Richard Wallace directed the film.)

Herald—"...photography dis-..." (Richard Wallace directed the film.)

Morning Telegraph—"...has been directed by Richard Wallace..." (Richard Wallace directed the film.)

Sun—"...is made by Richard Wallace..." (Richard Wallace directed the film.)

Mail—"...has been directed by Richard Wallace..." (Richard Wallace directed the film.)

Globe—"...has been directed by Richard Wallace..." (Richard Wallace directed the film.)

N. Y. World—"...is by Richard Wallace..." (Richard Wallace directed the film.)

Newspaper Opinions

Greatest Ambassador

(Special to THE FILM DAILY)

Los Angeles—That cordial reception given Ambas-..." (Richard Wallace directed the film.)

DAILY NEWS—"...ambassadors for the screen..." (Richard Wallace directed the film.)

Whitney Sells Brockton Ho...
Some say First National's in a helluva fix

with its Fall Lineup
Maybe we’re alright—
Maybe we’re all wrong—

*Here’s how we’re fixed*

We’ve got 12 Knockouts

Most of which are big enough to deserve two weeks or longer in the average first run house.

We’ve got 10 Pippins

That will play a full week in our Franchise holders best theatres.
“Wise” Film men tell us that the market can’t absorb all this big stuff between August 1st and the first of the year—

They say First National ought to hold the big ones up and release them one a month over the whole year. But possibly we have other big ones up our sleeve.
But this goes!

First National will positively release 12 Knockouts and 10 Pippins for its Fall Group.

We figure that big pictures are the one thing our Franchise holders need right now to bring business back with a bang!
That’s the real reason we’re releasing this many in our fall group.

Watch for first detailed announcement in Motion Picture News of August 26th out this week. More details in Motion Picture World, Exhibitors Herald, Exhibitors Trade Review and Film Daily later issues. We can’t tell the whole story all at once.
KEEP YOUR EYE ON
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Forrest Seabury, Engenie Besserer and Leo Willis will appear in "The Stranger's Banquet."

Sir Hall Caine will write the sub-titles for "The Christian."

Filming of "Tess" is completed after 14 weeks of work.

John M. Stahl is cutting "The Dangerous Age."

"Peg O' My Heart" is now in work.

Bert Sternbach, Century casting director, has returned from a three-months' trip abroad.

Jack Mulhall will star in Universal's "Tales of the Fish Patrol." series.

Julian Josephson has completed adaptation of "All the Brothers Were Valiant" for Metro.

"Over Here," directed by Bertram Bracken at Hollywood studios, is nearing completion.

Charles J. Hall's production of "Loyalty" is complete and is being edited and titled.

Century's horse comedy now in production has been titled "Some Hero," with Betty May as feminine lead.

"Omar the Tentmaker" is completed and is being titled and edited by Richard Tully and James Young.

Filming is under way on "The Adventures of Prince Courageous" series of 12 two-reelers, starring Arthur Trumble, five-year-old actor, and directed by Frederick G. Becker at Hollywood studios.

Monte M. Katterjon has returned to Paramount to adapt "His American Wife" written by Hector Turnbull to star Gloria Swanson.

J. K. McDonald Productions have begun "Listening In," fourth of a series of two-reel comedies featuring Johnny Jones and Gertrude Messinger.

Edward Lowe, scenarist, and Frank Atkinson, film editor, have returned to Universal from Vienna where they accompanied Edward Lachenbruch.

Robert Hill will direct Roy Stewart for Universal in a series of lumberjack vehicles which will be made in the vicinity of Fort Bragg, Calif.

Starring Baby Peggy, "Hansel and Gretel," Century's third fairy tale, is finished. Jim Kelly is the father and Blanche Payson, the mother.

Katherine MacDonald's supporting cast in "The Lonely Road" will include Orville Caldwell, Kathleen Kirkham, Eugene Besserer, Vera Lewis, William Conklin and Charles French.

Edward Sloman is directing cutting and titling of "Blind Justice," which will be released in September. Sloman will go to New York to arrange for distribution.

Cutting, titling and editing are progressing on "Gimme" under supervision of Rupert Hughes; and on "Broken Chains" under supervision of Allen Holubar and Paul Bern.

A preview will be held shortly of "The Power of Love," a Perfect Pictures production, in six reels. The exhibition will be made through what is claimed to be a new stereoscopic method. Directed by Nat Deverich, the cast includes Noah Beery, Barbara Bedford, Elliott Sparling, Aileen Manning, Albert Prisco, John Herndon, Philip Sleeman and Frank Kingsley.

Hobart Henley has recalled members of the cast of "The Flirt" for additional scenes at Universal.

Rowland V. Lee has completed "Mixed Faces," starring William Russell for Fox, and is preparing the script for his next production.

David Bader, director of publicity for Century comedies, has left for New York with Julius Stern, and after several days in the metropolis will leave on a national tour of the key cities to work in co-operation with Universal exchanges and theatre owners in the exploitation of Century vehicles.

H. E. GAUSMAN

Rhode Won't Run Again
(Special to THE FILM DAILY)
Milwaukee—Joseph G. Rhode, twice president of the M. F. T. O. of Wisconsin, will not run for the presidency again this year, although his friends are anxious to have him enter the field again.

IF YOU DON'T READ

EVERY DAY
You Are Holding Out On Yourself

SUBSCRIBE NOW—TO-DAY
You'll find it the best $10 investment you ever made
“The Sheik” broke all records in cool November—

But

“Blood and Sand” breaks “The Sheik” record in sweltering August

LAST week “Blood and Sand” broke all records for the Rivoli Theatre, New York, by two thousand dollars.

The biggest week heretofore was “The Sheik,” and that was in November, with two holidays during the week.

The following comparative box-office statement of these two weeks deserves study. It proves conclusively that “Blood and Sand” is the greatest money-maker ever made.

"The Sheik"
First Week in November
Sunday ............$7,055.41
Monday ............. 4,004.55
Tuesday ............ 6,547.48*
Wednesday ......... 3,104.13
Thursday .......... 3,343.45
Friday .............. 6,000.68†
Saturday .......... 5,028.99
Total $35,084.69

"Blood and Sand"
First Week in August
Sunday ............ $6,166.49
Monday ............. 4,649.84
Tuesday ............ 4,881.16*
Wednesday ......... 5,004.39
Thursday .......... 4,881.16*
Friday .............. 4,738.54†
Saturday .......... 6,844.47
Total $37,006.42

*Election Day, night prices at matinees.
†Armistice Day, night prices at matinees.

Heat, Rain and Hail mean nothing when you’re showing “Blood and Sand”

JESSE L. LASKY
presents

RODOLPH VALENTINO
in
“Blood and Sand”
with
Lila Lee and Nita Naldi

From the novel by Vicente Blasco Ibanez and the play by Tom Cushing
Scenario by June Mathis

A FRED NIBLO PRODUCTION
A Paramount Picture
Putting It Over

Here is how a brother exhibitor put his shoe over. Send along your ideas. Let the other fellow know how you cleaned up.

(Special to the Film Daily)

Colorado Tourists Tested Longmont, Colo.—Every motorist riding through this town, the gateway to Estes Park was presented with a warning card reading: "Warning! Go slow and see our town. Go fast and see our jail. Or better still stop and see Bebe Daniels in 'The Speed Girl' Isis theater."

A "My Boy" Ballyhoo

Litchfield, Minn.—"I am looking for 'My Boy,'" With this sign on his back a weather beaten, aged man in tattered clothes and a flowing white beard walked the streets of Litchfield. His pathetic figure caught the interest of his appeal evoked sympathy and countless people stopped him to ask questions. Towards dusk he carried a lighted lantern Unique to see Jackie Coogan's picture.

A Good Turn!

Pomery, O.—This is a story of good will building. A. W. and R. T. Kaspar, run the Electric and have an unflagging supply of power, whereas the power supplying the churches broke down recently owing to the closing of the mines. As soon as the Kaspar's learned of the churches plight they got busy. Despite the fact that the church element had been largely responsible for the local ordinance closing the motion picture theatres on Sundays, the owners of the Electric promptly turned their houses over to the members of the churches to hold religious services on Sunday. The offer was accepted and has built up good will for the theatre of inestimable and lasting value.

Admitted Husbands Free.

Wheeling, W. Va.—For once in his life did or hubby got the best of it. Manager Chas. A. Fuller of the Virginia arranged that every husband attending any matinee performance of "Is Matrimony a Failure?" accompanied by his wife would be admitted free, although the better half had to shell out. This is something like giving away ice in the winter because a small percentage of the husbands could knock off work long enough to see the picture. However, it made a big hit with everybody and caused a lot of talk. In a town of Wheeling's size, any woman wanting to slip in some man not her husband took a chance with her reputation.

Kept Them Guessing

St. Paul, Minn.—The old Raffles stunt has been modernized with the coming of the automobile; and accordingly is found the masked marvel seated in a seven passenger touring car. In the case of the Capitol he took the main streets the week before actually advertising and announcement of the picture began. Local residents were asked to guess "The Masquerader" was, and interest in this picture was inaugurated even before the fans had any idea it was coming. The man with the concealed identity happened to be a tall, well-formed individual, immaculately dressed who might have been expected to be shy of the cameras. The management recorded extra good business as the result.

Stole the Crowd.

Augusta, Kans.—Dare devil ballyhoo artists, performing under the auspices of a shoe polish manufacturing company were doing their tricks in the time that "Smilin' Through" opened its run at the Isis. Manager Johnson seized the opportunity to claim the merits of his picture through heralds to the huge crowd that had assembled to watch the stunts. A banner was used also, far larger than the banner to advertise the shoe polish and it practically "stole the show." Mr. Johnson repaid the kindness, however, because his banner read: "Use This Shoe Polish and You Go 'Smilin' Through' 1922." The ballyhoo was equally successful for the shoe polish company and for the Isis, the only difference being that it didn't cost Isis a cent outside of the banner and heralds.

Tied Up Chamber of Commerce.

Butler, Pa.—The Lyric manageried to get his World's Fair picture "Bought and Paid For" with a "Pay Up" Campaign conducted by the Chamber of Commerce. It was one of the few times an exploitation campaign secured a bona fide endorsement of such a civic organization. Window cards were made up and paid for by the Chamber of Commerce to be displayed in every mercantile window on the main street, reading as follows: "For Paying with the Pay Up Campaign you may pay Peter so Peter can pay Paul. Endorsed by Butler Board of Commerce. Be sure to go in and see it."

Conducted Rhyme Contest.

Detroit—A lot of pep was put into the advertising for "The Bachelor" by the group of the Broadway Strand and the Detroit Journal. The Journal offered prizes of $5, $3, and $2 for the best ads in rhyme submitted during the Phi Gleishman of the Broadway Strand came across with free tickets for the best 25 verses. The contest was to read the Journal want ads and find one which fired his poetic genius. The rhymes could only be written long, the only rule being that the verse had to contain the word "want ad." The prize was a $100 bond and a trip to the Chicago Auto Show for the author of the winning verse. The contest was a great success and many good verses were submitted.

Latitude in printing is dependent upon film quality or scale of gradation. The most difficult negatives—those with a long range of tones from brilliant highlights to deep shadows—are easily registered, tone for tone, and with latitude to spare on

Eastman Positive Film

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" (Kodak) stenciled in black letters in the transparent margin.

Gustav Seyffertita will play a prominent role in "The Face in the Fog" which Cosmopolitan Prod. will make for Alan Crosland will direct.

Insist upon Duratized Films

For Lease in Whole or in Part

The last word in modern studio and electrical equipment. Five stages. Direct current. Remote control. 15 minutes from Times Sq. 40 dressing rooms and offices. All electrical apparatus, lamps and props, new and complete. Large carpenter shop.

Westchester, Forest and Jackson Aves.—Subway Station

New York

Tel. Melrose 4385-1149

W. H. Weissager, President

121 W. 39th Street

Bryant 7290

EASTMAN KODAK CO.

ROCHESTER, NEW YORK
Gland Film
and Other Scientific Productions
Coming Here from Abroad
Through the U. F. A.

Professor Steinach's researches in glands controlling internal secretions and reproduction have been recorded in films and will be brought to this country in the fall. The pictures were made under the auspices of the U. F. A. in Germany. It is said to be one of the most costly commercial productions produced.

Their experiences were conducted over a period of a year and a half. The negative was cut into two sections, one purely scientific designed for the medical profession, and the other of a more or less popular nature. Each will have a footage of 1800 feet, each of feature length, and in this country in the fall. Another scientific production which will be finished this year is a film (Continued on Page 3)

"Our Horsemen" at Palace, London
(Special to THE FILM DAILY)

"The Horsemen of Apocalypse" has opened a "test" engagement at the Palace, the arrangements having been made personally by Marcus Loew. The "Priser of Zenda" may follow. "Our Horsemen" at the Palace and the event that does not do well will be shown in another theater.

Devlin Introduced
(Special to THE FILM DAILY)

San Francisco—Rupert Hughes, toastmaster at the banquet of the M. P. T. O. of Northern California last night, at which Frank R. Devlin, newly appointed advisor to the M. P. T. O., was formally introdude.

In From the Coast

Norma and Constance Talmadge in New York with their mother, Edna Talmadge, and Joseph Schenck, making preparations for a few months tour abroad. They sail Aug. 20th, on the Majestic. Next month, Buster and Mrs. Keaton, with their infant son will pay New York visit.

Warner Series Sold
Practically the Entire Country Now
Disposed of—Seven Features
in the List

Warner Bros. yesterday announced the list of sales to territorial buyers for the seven features in the series for 1922-1923. The pictures involved are: "Main Street," "The Beautys," "Where Angels Fear to Tread," "Church Around the Corner," "A Dangerous Adventure," "Rags and Riches," "Heroes of the Street" and "Brass." Sales have been made to the following:


S. & O. Pictures of Los Angeles, California, Nevada, Arizona, and Hawaii. All of the above buyers have purchased the series of C. B. C. melodramas for Canada.

Sheldon Coming with Geraghty

When Tom Geraghty arrives in New York this week to assume his old duties as chief supervising director of the Famous Players Long Island Studio, he will be accompanied by E. Lloyd Sheldon who will be a member of the Eastern scenario department.

"Musketiers" Temporarily Held Up
(Special to THE FILM DAILY)

Paris—The copyright on "The Three Musketeers" in France has been about a year to run and until that period elapses, United Artists cannot show the picture in this country.

Hiram Abrams in commenting on the above yesterday said that the picture was being shown at present in Switzerland and in other Continental countries.

Raw Film Tax Fixed
(Special to THE FILM DAILY)

Washington—The Senate yesterday adopted a rate of four cents of a cent per linear foot to tax stock film. This follows the suggestion made to the Senate Finance Committee last week.

After Shakesperean Subject

Weiss Bros. are understood to be negotiating for a Shakesperean subject to be released this fall.

Sells Another
(Special to THE FILM DAILY)

Bert Warren, Black's New England Theater's Inc., yesterday announced the sale of the Hamilton Hall Opera House at Ludlow, Vt., to H. N. La Mare, the former manager.

Strike Holds Up Valentinio

The Famous Players office has not received any word as to the whereabouts of Rodolph Valentinio who was scheduled to leave the coast the end of last week. The railroad strike may have held him up.

Vanguard of Explorers Leaves

The vanguard of the special exploitation force to work on the new series of Fox specials left town yesterday. Ben Davis went to Dallas, George Wotherspoon to Cincinnati, Henry Parker and Ben Wolcott to Pittsburgh; Lowell Cash to Indianapolis and Joseph Shea to Buffalo. The Fox offices are preparing for another opening, that of "A Little Child Shall Lead Them" at the Lyric on the evening of Aug. 25.

New Rivoli Record

In setting up a new record at the Rivoli, "Blood and Sand" topped the previous high mark by nearly $1,500, according to Famous Players. The former record was held by "The Sheik." The latter played the Rivoli the first week in November, 1921. The comparative totals for "The Sheik" and "Blood and Sand" are as follows:

<table>
<thead>
<tr>
<th>Day</th>
<th>&quot;The Sheik&quot;</th>
<th>&quot;Blood and Sand&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>$7,053.41</td>
<td>$7,054.69</td>
</tr>
<tr>
<td>Monday</td>
<td>$6,660.49</td>
<td>$6,660.49</td>
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<tr>
<td>Tuesday</td>
<td>$6,137.48</td>
<td>$6,137.48</td>
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<tr>
<td>Wednesday</td>
<td>$5,684.39</td>
<td>$5,685.39</td>
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<tr>
<td>Thursday</td>
<td>$5,101.12</td>
<td>$5,101.12</td>
</tr>
<tr>
<td>Friday</td>
<td>$4,673.53</td>
<td>$4,673.53</td>
</tr>
<tr>
<td>Saturday</td>
<td>$4,194.84</td>
<td>$4,194.84</td>
</tr>
<tr>
<td>Total</td>
<td>$35,084.69</td>
<td>$35,085.42</td>
</tr>
</tbody>
</table>

Aid to Godsol
James R. Grainger to Join Goldwyn Executive Staff—Gives Up Hearst Sales

James R. Grainger will shortly join Goldwyn as a member of the executive staff. Among other things, he will act as special representative to F. J. Godsol and in that connection he may travel throughout the country.

Grainger is expected to relinquish his post as sales supervisor for Consolidated Film Corp. and assume his present duties with Marshall Neilan Prod.

Julius Stern Sails
Julius Stern of Century Comedies sailed on the Mauritania for Europe yesterday. He will be gone about four weeks.

Maatz Buys Another

Louis B. Mayer has purchased the film rights to "Dancers of the Night." It will be produced as an all-star special, and will probably be Fred Niblo's first release for Metro.

Nible and Condon Leave

Fred Niblo and Charles Condon, the studio's two大家一起, will not be able to attend for Louis B. Mayer left for California yesterday.

Gillstrom and Enright Here
Arvid Gillstrom, Century director and Ray Enright, his "gag" man are in New York from Los Angeles. They motored across the country making the trip in 12 driving days. Lee Moran will probably be here in a few days.

Special Train for Convention

The Famous Players sales convention which will be held either late in October or early in November in Los Angeles will include practically the entire sales force. Present plans call for the chartering of a special train to take the Eastern group to the coast.

Deny Deal for Sales Chief

The report published in these columns that First National is seeking a sales chief to handle its distribution is categorically and emphatically denied by officers of the company. No such move is under contemplation, it is stated. Reports of that nature have been prevalent in the industry in the past few weeks. First National also denied a report published yesterday that J. D. Williams intended sailing for Europe with the Talmadge party.
Newspaper Opinions

"Monte Cristo"—Fox

44th St. Theater

TIRESI.—* The scenes are impressively

photographed, the acting is of the highest order,

the important roles are strikingly effective and

smooth. Seldom has a picture begun so well

and kept its pace so uniformly. But it

must be confessed that it reaches its peak

when Dantes escapes from his prison. After

that, though there is much lavish display in

the costumes and settings, and although,

at times, as in some of the preliminary scenes,

Dumas picks up and momentarily regains its

cinematic force, the story flags in the main.

HERALD.—** A wealth of pictorial and

dramatic detail that no power of the illus-

trator of books could possess or a dramatist

achieve in the spoken play. ** Was true

to historic detail, which gave unusual

dramatic force to what would otherwise have

been a pedestrian story.

TRIBUNE.—** We failed to be thrilled

by the love, hate and vengeance of Edmund

Dumas, or to feel the particular interest of

the adventures of the infamous Dantès

in his escape from, and capture by, and

enclosing device employed by the

author. It is admirably directed in its various

scenes, but is marred by the occasional

slightest achieve of the glass.

One of the few scenes that

strikes us as the finest thing about this

film drama is its characterization.

We say characterization, not acting

stunt they like.

MORNING TELEGRAPH.—Had Alexan-

der Dumas been permitted to occupy a seat

for his artistic thought, he would have

found little excuse for complaint in the

manner in which the William

Fox company handled his original text.

True, there were one or two scenes that

were not according to Mr. Dumas's description.

They did not interfere with one's enjoyment

of the play, but... * * Belongs on the credit

side of the ledger.

MAIL.—* * The early scenes of the play

offer much excitement for the

camera and the audience that they

are much more picturesque and impressive than

most of the following. ** Glorious

pictures, stuff, this greatest of adventure

novels, and Emmett J. Flynn, who did the

directing, and getting of the best out of the

material, impresses us with a little too much

precision, and there are considerable

long-windedness. But we are

hurrying in order to get in as

much as possible of the story, there is a few

pictorial background for many of

the scenes and intimate snapshots of character

appeared.

EVE. WORLD.—* * If you have read

the romance, it is well worth seeing. If

you haven't read Dumas's—by all means

see "Monte Cristo" in film form.

John Gilbert tries hard and, in a way, makes

his character in the titular role, but he isn't

massive or impressive enough to

act it very well. All the other

characters, including the

several others who

all go to William V. Mong.

GLOBE.—* * Given that the

author and its

actors, Dumas concerns himself solely with

giving with even his enemies.

It is about midway this muddled course that

one begins to get tired. * * * A drama

whose chief and almost only theme is

vengeance. Thus great a deal of that

richness of romantic atmosphere with which

Dumas's work is packed, has been

sacrificed. John Gilbert, in the

title role, is most

comparatively

no character. "Sea

Christ" by all means, only leave at home all

your preconceived ideas of the

subject.

POST.—* * Lent itself readily to the

screen, and after the first act * * * it

moved easily and logically to its new happy ending.

This is a litter little good since so much money had

been spared in the production, and, as

before remarked, the players were all good.

** * Screen acting is an art, and Mr. Gil-

bert is a master of it.

It was a film of rare pictorial beauty, in

fact it is doubtful if any previous films

excel it in that respect. And at times it

rises to such genuine excellence, that

it must be admitted that those moments are

comparatively few when they are

seen. A glittering tale he had to work with.

At best it is only constantly interesting and

not the face sweeping movie you are bound to

expect.

EVE. TELEGRAM.—If you want real

thrills * * * watch Edmund Dantes, the hero.

* * * There are pictures of great beauty.

To be sure, the film is not perfect.

There are moments to fail to be impres-

sive, but these are merely passing incidents

and can easily be cut out. John Gilbert is

Edmund Dantes, and swings through the

film with the gait of a real hero.

JOURNAL.—If you wish to renew your

youth, for two hours at least, see * * * "Monte

Cristo" * * * In this production there

has been woven all the wealth of

romance, adventure and panache

that has made of the elder Dumas's novel an

impossible work. Ignorant, and that

were he still living, could hardly ask for a

more marvellous presentation. John

Gilbert was given the role of Edmund

Dantes, and it was a wise choice.

Rea Sells Two

(Special to THE FILM DAILY)

Hibah and Roselot Bros., have

taken over the Forum and Orpiment

from George A. Rea.

STUDIO SPACE FOR RENT

Complete in every detail.

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of CROHLOW FILM LABORATORIES

INCORPORATED

220 WEST 42nd STREET

NEW YORK 18, N.Y.

ALLEN ADAMS, Prop.
Gland Film
(Continued from Page 1)

with the Freud theories of psycho-analysis. This picture is being shown in Vienna awaiting the national conference of physicians who will be the first to see the project.

Other educational feature which already arrived deals with the leprosy and is about 4,000 feet in length. The U. F. A. is reported in this country by Fred S. who has as yet not determined his intention. Arrangements are underway to show the scientific edition of the gland pictures before the American Medical Society.

Sells is arranging to import other non-theatrical productions of feature length.

Promote Sunday Shut-Down
(Special to THE FILM DAILY)

Dallas—A campaign is being inaugurated by the Dallas Christian Endeavor Union and the Dallas District Senior and Junior Epworth Leagues with a general Sunday shutdown as the object. Resolutions urging “blue” action by city officials have been passed by these organizations.

Ban Corinne Griffith Film
(Special to THE FILM DAILY)

Dallas—"A Virgin's Sacrifice," in which Corinne Griffith plays the lead, has incurred the wrath of the local censor board, which forced a termination of its run at the Rialto.

Deane Sails Shortly

Albert Deane of the Famous-Lasky Film Service, Ltd., of Australia, leaves New York for Europe on the Majestic on Saturday, Aug. 26. Having spent ten months in the United States, he is now going to look over conditions in Europe before returning to Australia.

Eastern Film Has New Release

Eastern Film has "The House of Darkened Windows" ready for release.

Start Fox Exchange Soon
(Special to THE FILM DAILY)

Dallas—Work is to be started in the near future on the Fox exchange, located near Union Terminal.

W. W. Kofeldt Resigns
(Special to THE FILM DAILY)

San Francisco—W. W. Kofeldt has resigned as president of the local Film Board of Trade. He is local branch manager for Pathé.
At Broadway Theaters

**Capitol**


**44th Street**

"Monte Cristo," a version of Dumas' "The Count of Monte Cristo," is the title of the entire program. There is an overture, but the rest of the time is taken up by the feature.

**Rialto**

"Nice People" is the principal attraction and other film numbers include Larry Semon in "Golliwog" and the usual magazine, Rieger's "Semiramis," played by the orchestra; Rieser's "Classical Concert," and from Higg's "Pearlbeard," sung by Ruggiero Baltarico and Giuseppe Gironnati, tenor and baritone respectively, and Sarasate's "Fantaisie" offered by Leonard Bovall on the violin make up the musical program.

Selected Selections from Verdi's "Il Trovatore" are rendered by the orchestra for the overture, with Kitty McLaughlin, soprano, and Fernando Guarini, baritone. The Topical Review is next and then there is the vocal portrayal of the feature, sung by another baritone, Harrison Brockbanks. Guy Carson has "The Winner" in "The Farmer's Wife" and large number on the program and the comedy relief is furnished by Earl Howard comedy, "Fresh Fish."

At Other Houses

Programs at other theaters are virtually unchanged. John Barrymore in "Sherlock Holmes" is still at the Criterion, "Forget Me Not" at the Criterion, "Human Hearts" at the Central, Rosolphi's in "Blond and Bold" at the Rivoli, and "The Prisoner of Zenda" at the Astor.

**Troy Company Chartered**

(St. Louis—The Mid West Prod. Co. has been organized to produce at Creve Coeur Lake, a suburban amusement resort. The United Railway Co., which owns the park and John H. Meyers state they have agreed to build a large studio. Leon D. Coyle will be in charge of production, Aaron Fineschriber will be president and Louis K. Ansell, secretary-treasurer, Fineschriber and Ansell own the Variety theater.

Joint Arbitration in Washington

(At the Capitol)

Washington—Changes in policy and officers were made by the Film Board of Trade, at a meeting when R. Clinton Robin, Pathé, was unanimously elected president. The other officers elected were, Walter Price, Goldwyn, vice president; Eugene Wilson, Vitagraph, treasurer; and C. M. Thomas, Strand Film, secretary. It was voted to continue the services of Charles E. Wagner as corresponding secretary.

The first step to develop harmony will be the establishment of a grievance committee composed of three exchanges and three exhibitors, one appointed by the Virginia Exhibitors League, one by the Maryland Exhibitors League, and one representing the District. The exchanges will be represented on this committee by Clinton Robin, Pathé; Joseph S. Hebrew, Fox; and C. M. Thomas, Strand Film.

**Motion Pictures Can Be Better Advertised**

This is not a criticism of the advertising that has been done. Much of it is very good, but progress should not halt and much progress may still be made. It has become a by-word that motion picture advertising is bad, but they're not. It has become a by-word that motion picture advertising is bad, but it's not. It has become a by-word that the motion pictures are corrupt, but they're not. It has become a by-word that the motion pictures are not going to be successful, but they're not. How are these popular misconceptions to be accounted for? Mainly by some super-advertising. Who might conceivably inspire and direct such super advertising? Certainly not a beginner or an experimenter. Certainly not a man utterly out of touch with the industry, no matter how great his experience. And most certainly this necessary super-advertising is not going to be done by a man entirely steeped in the customs, traditions and taboos of the industry.

The writer of this message to some big motion picture executive is none of these things. He is writing this message because he happens to be perhaps the one man who has the peculiar combination of talents and experiences that the creator of this new super-advertising will possess.

He is first of all, a sound advertising man of wide experience; successful in his work; well known and highly regarded in the advertising fraternity. He is now directing advertising for one of the largest advertisers in his country.

He is also (and this completes the rare, the unusual combination) a writer of popular fiction that has been successfully transferred to the screen.

And please note that he has never claimed that his work was ruined in the process.

He is a man widely read in the literature, of all ages and all nations, a man up to the minute in the literatures today.

He is an enthusiastic lover of motion pictures and believes in their great future. Surely such a man and only such a man is qualified to direct and super-advertising that some fiction picture organization needs.

This man seeks that work first and foremost because the work he would most like to do. He is not interested in a position or ever likely to be.

He wishes to meet you and assures you that your letter will be regarded as confidential.

Address

FILMAD, Box 105
General Post Office
New York N. Y.
Who's in Line?

Calcutta to the Successor of James R. Grainger at Cosmopolitan

There is marked interest in the possible successor to James R ("Jimmy") Grainger, in charge of the sales end of Cosmopolitan Productions, and whether the Hearst pictures released through Paramount.

Prior to Grainger entering the organization, Hearst had done no sales work and was very anxious that Hearst was tre-

One of the many tremendous scenes between House Peters and Claire Windsor in "RICH MEN'S WIVES," a Preferred Picture, directed by Gansher. Distributed through Al Lichtman Corporation. At the Capitol, New York, next week.—Advt.

Local Combine

Exhibitors Rallying to Fight First-Run Situation—Action Aimed at Big Circuits

A number of well-known local exhibitors have formed a booking combination to fight the big circuits' hold on first-runs. There are about seven men involved but they are probably only the nucleus of what is hoped will be a strong organization, capable of virtual domination of the market. The combined group will control to secure action of the kind it wants from exchanges. The complaint is that the big circuits get the cream of the market because they are in a position to offer the distributor a block of days that he cannot match in justice. The result is that the exhibitors who run one, two or a chain of theaters has to follow the circuit and pay high rentals to get the product.

The apparent aim of the embryonic organization is to offer the exchanges a total number of booking days on our picture or a series of pictures. After the product is secured the members can arrange the dates on a pre-arranged basis.

Hays going to Minneapolis

Will H. Hays leaves for Minneapolis next Wednesday to attend the convention of the M. P. T. O. of Minnesota. He will be there for a short time and then return to New York.

Cubberley Here

J. F. Cubberley of Minneapolis is in town. Cubberley, as noted, recently relinquished his duties as First National manager to take charge of the state right distributing activities of Einkerstein and Ruben.

Eastman Making Picture

The Eastman Kodak Company is producing an educational in which pointer to professional photographers will be given. The Talbot Cinematograph Studios are being utilized to construct the sets. Part of the picture is being made here and part in Rochester.

Four Milne Comedies Here

Four two reel comedies the stories of which were written for the screen by A. A. Milne are in this country. Lesley Mason has acquired American rights through Adrian Brunel of Minerva Films, Ltd., of England. They are "The Bump," "Bookworms," "5 Reward" and "Twice Two."
Steamer Sailings

Sailings of steamers for foreign ports, with time of sailings, destinations and points for which they carry mail are as follows:

Today

St. Paul for Hamburg sails at 11 A.M., mails close at 7 A.M., for Europe, Africa, South America (Special addressed), Carmania for Liverpool sails at noon, mails close at 8 A.M. for Cork and Queenstown (other countries specially addressed). Mount Clay for Hamburg sails at noon, mails close at 9 A.M. for Antwerp (Special addressed) and Denmark. Combono for Naples sails at noon, mails close at 9 A.M. for Italy (Special addressed). Beny for Acra sails at noon, mails close at 9 A.M. for Canarsie, St. Petersburg, Gambia (other ports of West Africa specially addressed). Santarem for Santos sails at noon, mails close at 9 A.M. for Brazil, Argentina (other parts of Brazil specially addressed). Esparanza for Vera Cruz sails at 1 P.M. for Vera Cruz, mails close at 10 A.M. for Yucatan, Compeche (Cuba and other ports of Mexico specially addressed). Nicholte sails at 3 P.M. for Paramaribo, mails close at noon for Cape Haiti, Guineas, Pt. Prince (other ports of Haiti, Curacao, Venezuela and Spanish America specially addressed).

Friday

Britannia for Lisbon sails at 2 P.M., mails close at 11:30 A.M. for Azores (Portugal specially addressed), Zinwell for Buenos Aires sails at 9 A.M. mails close at 6:30 A.M. for South Brazil, Argentina, Uruguay, Paraguay (specialy addressed), Mununorl for Puerto Rico sails at 10 A.M. for Puerto Rico (other ports of Cuba specially addressed). Buran for Kingston sails at noon, mails close at 9 A.M. for Jamaica and Manigua (Cuba specially addressed). O. H. Ernst for Guayaquil sails at 3 P.M., mails close at noon for Cape Haiti, Guineas, Pt. Prince (other parts of Haiti, Curacao, Venezuelan and Spanish America specially addressed).

Strand Books Linder Feature

The Strand has booked Max Linder's first picture for Allied, "The Three Must Get There."

Filming Russian Fair

The Russian Pictures Corp., which now has an expedition in Russia, has been granted permission to shoot the fair at Niney-Novgorod.

Marilyn and Jack in Picture

Marilyn Monroe and Jack Pickford in his new production will be in a picture from the Pickford-Fairbanks studios.

Look for a Better Fall

First National district managers now in New York look for a decided pick-up in Fall business. Here is what each has to say about his territory:

L. O. Lukian, Far West: "Excellent prospects for the season just about to open. Business is picking up."

R. C. Seery, Middle West: "Big recovery in business. This, of course, affects the picture industry. Exhibitors full of confidence and eager for good pictures."

H. A. Bandy, Central District: "Our section is looking for big business. We expect to break all records."

V. J. McCabe, Canada: "The outlook for pictures in the Dominion is more than optimistic."

W. E. Callaway, the South: "We are looking for a bumper cotton crop. That means prosperity in business, and prosperity means a boom for motion pictures."

Arrow Officials in Boston

W. E. Shallenberger has gone to Boston, accompanied by J. S. Joss, special representative of Arrow.

French Producer Making Sue Story

(Special to THE FILM DAILY)

Paris—Charles Buretage of Phoebe Films is producing Eugene Sue's "The Mysteries of Paris" as a 12 episode serial.

Whitman Bennett and Charles C. Burr recently announced a joint producing venture, the first picture to be "The Mysteries of Paris."

Reproducing Cabin for Rio "Expo" 

Tilford Cinemas Studios have been engaged by the United States Shipping Board to reproduce a replica of the first class cabin of the United States Shipping Board vessels for exhibition at the Universal Exhibition at Rio de Janeiro.

Lesley Mason has completed the cutting and editing of "The City of Beautiful Nonsense" for the American market. It is a Hepworth picture to be released state rights by Burr Nickle Prod.

"Unlimited Facilities for Quality Work" 

SERVING THE FOREMOST PRODUCERS OF THE WEST

Ralph Ince in Legion Deal

Ralph Ince will produce "Blue Bond" for the American Legion. It is not known yet, as stated, whether he has recently formed the United Producers Co. in Delaware.

Indicted for Film Thefts

William E. Burns is being held at the Tombs on a charge of stealing stolen films. The complaint is filed by the Hays office and, it said, resulted from the investigation of three boys employed by the Prudential Film Service who were said to have implicated Burns with the theft of one reel of film.

Beck Returns from Trip

(Special to THE FILM DAILY)

Los Angeles—Arthur F. Beck has returned from a trip to Hollywood, where he produces, from a county wide sales trip full of optimism. He states that he has made a new arrangement with Associated Exhibitors, Inc., whereby the remainder pictures featuring Leah Baird will be marketed on a larger and more elaborate scale.


Quotations

High Low Close Sales
East. Kod. 76.84 70.16 76.84 300
East. kod. inc. 75.75 67.87 75.75 2,000
do p/n 99.64 99.64 99.64 200
Goldwun 64.5 54.6 6.200
Griffith Not quoted Not quoted Not quoted
Low w. 100 17 2,700
Triangle Not quoted Not quoted Not quoted
World Not quoted Not quoted Not quoted

Organizes Unit in New Brunswick

Ernest Shipman writes from St. John, N. B., that he has formed the New Brunswick Films, Ltd., and that the first picture will be "Blue Willow."

Unity Pictures, New Distributor

Unity Pictures, Inc. is the name of a new distributor which will operate in the state right field. The firm does not plan to "Do Myself Marry"?" featuring Edy Darcele who appears in "Nero." She will be seen in a series.

Rosen Heads "U" in Minneapolis

(Special to THE FILM DAILY)

Minneapolis—Eph Rosen has been appointed manager of the local Universal office.

Three Pictures Near Completion

(Special to THE FILM DAILY)

Los Angeles—Production activities at the Pickford-Fairbanks studios are gradually drawing to a close for the time being. "Douglas Fairbanks in Robin Hood" is finished, but the editing will be done next. Mary Pickford has about 10 days more work on "Tess of the Storm Country," while the Pickfords have a week's work on "Garrison's Finish." None has yet announced future plans.

Standard Film Laboratories

John M. Nickolaisen S.M. Tompkins

Phones Hollywood 6315 and 6943
Seward and Romaine Streets
Hollywood California

Thursday, August 17, 1922

THE ASSOCIATED SCREEN NEWS, INC.
120 West 41st Street New York City
Phone: Bryant 1399
Ban Rescinded

ingle in England Over Foreign Acors Seems Settled—Ann Forrest

Complications arising from British immigration laws which prevent the portation of labor which Englishmen are capable of filling, and which have been cited in cases of screen formers, have apparently been cleared.

It was learned by the local Fox in advices from London that A. Forrest, who went to the British and to a meeting in Chicago, has been allowed in, with the issuing order which originally ailed her having been rescinded.

The authorities and Fox representatives were debating the matter, as Forrest was not permitted to land and the fear of the ban is to mean to the industry that he will be no difficulties of this kind in the future. Had the officials persisted in their policy of exclusion planned for Britain by American producers would have been headed if not entirely eliminated.

New Universal Jewel

Universal announces "Sally in Our Life" will be produced as a Jewel feature.

Appointed Casting Director

Hay, formerly an assistant director at Paramount's Long Island studio, has been appointed casting director. He succeeds Arthur Coyer, who becomes location manager.

New Era Assets on Sale

Special to THE FILM DAILY

Chicago—By order of the U. S. District Court for the Northern District of Illinois the assets belonging to the estate of the New Era Films, Inc., will be sold at public auction today.

A number of films will be disposed of.

Vase Scale of 1921 Renewed

Special to THE FILM DAILY

Kansas City—The vase scale for posters in vogue in 1921 was renewed at a meeting attended by representatives of the operators and exhibitors.

Rates of $1.15 an hour in urban houses and $1.35 in downtown theaters are provided for in the agreement.

Foreign Sales on Lee-Bradford Films

Arthur A. Lee, of the Lee-Bradford Corp., has opened a foreign department of charge of Frank Whitle. Determination has been made to sell International Film of Brussels, Belgium, to Argentine American Film Corp. for Argentina, Uruguay, Brazil, and to the Isidro Sanchez Co., of San Juan, for Porto Rico.

Unconquered Woman has been sold to the Stoll for the United States, to Arrow for Argentine, to the Belgo International Film for Belgium, to the Internacion Film Agency for Porto Rico into the Cine Bucareli for Mexico.

Film and Spirit has been sold to Inland General Cinematografico, to the Isidro Sanchez Co., for Porto Rico and to Cine Mexicano for Mexico.

Among Exchanges

(Special to THE FILM DAILY)

Chicago—Harry M. Willard has been appointed sales representative for Associated Exhibitors in this city.

Chicago—T. L. Marks has joined the Vitagraph sales force.

Minneapolis—Minnie Gottlieb has been named manager for Goldwyn in this territory.

Chicago—Benny Eisenberg, hitherto head booker, is now a member of Universal's selling staff.

Buffalo—Sarah Rappaport will manage the local Pioneer exchange, having resigned from Filkins and Murphy; George Schafer and Jim Fator have resigned from Metro and Famous Players respectively to become affiliated with Universal; J. F. McKeon, short subject salesman for First National is no longer with that organization; Homer Howard, formerly with Na-Art is selling for Grand and North in Syracuse and Maj-Roy has resigned from Goldwyn's sales force.

F. B. O. Plans Witwer Series

The Booking Offices have purchased a series of 12 fight stories by H. C. Witwer. They will be made on the coast in short reel form.

"Orphan Sally" for State Rights

"Orphan Sally" made by the New Superior Prod., will be state rightsed by Lee-Bradford Corp.

Get Territory on Two More

(Special to THE FILM DAILY)

Dallas—The Southern States Film Co. has bought "The Better Man Wins," made by Sanford Radiant, and "Forlorn," starring Pete Mornan, for 11 states, "Fire! Fire!" with Tweedy has been bought for the same territory.

Sell Territory on Blythe Film

B. B. Prod. have sold "How Women Love," to Federated for New England and to the Merit for New York State and Northern New Jersey.

Hoffman Buys from hastert

(Special to THE FILM DAILY)

Le Mars, Ia.—W. H. Hoffman has purchased the Elite from Henry Hastert.

Laughlin Leases Mecca

(Special to THE FILM DAILY)

Midland, Mich.—J. Bart Laughlin has taken a lease on the Mecca.

Lambotte Sells Interest

(Special to THE FILM DAILY)

Mishawaka, Ind.—Robert Roberton and E. H. Ahars have bought Oscar J. Lambotte's interest in the Temple.

Crane Opens in Carthage

(Special to THE FILM DAILY)

Carthage, Mo.—The Crane, built at a cost of $75,000, has been opened.

Will Be Finished in Fall

(Special to THE FILM DAILY)

Martinez, Calif.—J. J. McNamara's new house will be ready in the fall.

News Film Sheared by Censor

Columbus—State Censor Vernon Riegel has cut from a Selznick news reel scenes of a Ku Klux Klan gathering in Dallas, Texas.

Rose Shulsinger in New Post

Rose Shulsinger, former publicity director of William R. Hearst's film enterprises and for several years personal representative to Marion Davies, has signed in a similar capacity with Robert M. Catts, owner of the Grand Central Palace and head of the Merchants and Manufacturers Exchange.

Quigley Is Appointed

(Special to THE FILM DAILY)

Charleston, W. Va.—Eugene Quigley has been named manager of the Kearse and will take charge in October. The house, seating 3,000, is under construction.

Princess Reopened

(Special to THE FILM DAILY)

Chilton, Wis.—The Princess has been reopened. It has been dark since April.

Century's new series of fairy tales will be released early in the Fall.

Is Your House in the Dark?

"NOTORIETY"

Is what it needs to bring it fame and fortune

Get It!

It's Will Nigh's Ace!

SOME CAST

Maurice Powers Red Roque
Mary Alden Geo. Hackathorne
Mona Lisa J. Barney Sherry
Ida Waterman Richard Travers
Anders Randall Wm. H. Toner

Ready for Independent R-lease in September by

L. Lawrence Weber &
Bobby North

1600 Broadway New York City

THE FILM DAILY

Thursday, August 17, 1922

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Name ________________________________

Theatre ________________________________

Address ________________________________
**Putting It Over**

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

(Special to THE FILM DAILY)

Watch the Timetables

Salt Lake City—Kenneth Renaud, exploitation manager of the Glendenning, had learned of the injury to Mary Miles Minter and were aware of the fact that a train carrying her was due to pass through the city. Consequently, they hit upon an idea to boost “South of Suva” in which she is starred. With considerable care they watched the timetables and when the locomotive pulling the cars were still three hours away, they tipped the newspapermen off. Reporters were on the job and the next day, notice that the length as well as photographs appeared in the dailies. Casually, meanwhile, Glendenning let them know that one car would be with the patrons wended their ways to the box office. Of course, injurious accidents are daily deplored, but sometimes a fellow finds some way of getting a bit of good out of one.

A Puzzle for Children

Minneapolis—A picture puzzle appeared in the Daily News in connection with “Fool’s Paradise” proved to be a clever bit of exploitation. It was as follows:

A boy with a dotted line traveling from his eye to a window sill. Following the window sill was a buzzing bee. Then followed the letters “de.” Next a picture of one of the four mills famous by Minneapolis. Following that was the sketch of two court jesters. Then came a pair of dice. It was simple, for the line of sight stood for Ce (see); the window sill for sill (Cil); the letters “de” stood for themselves; the picture of the mills arranged in pairs; the two jesters stood for Fool’s and the dice, there being two in number, stood for a Pair of dice. (Paradise.)

The Odor of Mint Leaves

Hutchinson, Kan.—When Earl Haas, manager of the Midland played “The Lotus Eater” he sent around small tags to his mailing list with this copy:

"In Lotus land they eat leaves like these to win soothing peace and dreamy delights. John Barrymore inspired."

To each card he mailed out he attached a spray of mint. The leaves, at the time of sending were just off the ice and their odor was a certain incentive to open the package. The cards and flowers were supplied by a local florist who was anxious to advertise his business in this way and all Manager Haas had to pay for this stunt, which increased box office receipts considerably, was the cost of mailing or sending.

Linked Up With Baby Show

Scottsbluff, Neb.—The Orpheum got on page one of the Platte Valley Daily News for three weeks by looking up “The Bachelor Daddy” with a baby show. The details of this campaign were handled by Rick Raffety, who is the new manager of the theatre and the National Society for Better Babies together. Tom Meighan was publicized as sponsoring the stunt. The affair was made pleasant to all by eliminating many long-drawn-out features usually found in baby shows. There were no special preparations nor rehearsing. Clothes had nothing to do with it as the youngsters appeared quite in the baby fashion. The babies of one and two years old were featured. On Tuesday night came the older children up to five. Kicketson arranged for the printing of the pictures of all babies entered in the contest in “America’s Future,” the seven-weeks magazine for the National Society for Better Babies, while the theatre furnished cash prizes to the winners.

An Attractive Lobby

Lansing, Mich.—Among the lobby decorations that have come to hand is a new one that was arranged by Manager Ellsworth Hamer of the Strand. For “Smills’ Through.” A wax bust of Norma Talmadge in the starring role was the centerpiece. It stood in a glass case, which such as one sees in summer houses on the French Riviera. At the right a gilded stairway led to the balcony of the theatre but was closed to allow the display to have the space it needed. The stone stairway before the waxed figure was decorated with potted plants and shrubs. Local merchants cooperated by furnishing play and furniture necessary for this layout and received recognition in the program. It made such a farce that it helped the box office.

Distributed Magazines

Twin Falls, Id.—During the run of “South of Suva” at the Idaho, J. E. Madsen, the manager, advertised to the every woman and girl a present worth more than the price of admission” would be given upon the purchase of a ticket. Of course, the women were skeptical, but very many more were curious and they came to see what it all was about. A tie up included cards and a 20-cent offer with the Photoplay Magazine and a copy was given to each member of the generalissimo’s staff. The advertising of this publication would stimulate interest in pictures justifies Madsen’s claim that it was constructive advertising.

They Became Detectives

Brooklyn, Mass.—Manager Joe Cahn got the idea of reviving “Raffles” idea, using a girl as the lure when “Sonny” opened. The “Enterprise” sponsored the chase, opening the campaign with a two-column article and a photograph of the mysterious girl labeled: “You are Sonny’s girl and the Enterprise offers Fifty Dollars Reward for your Cap-

ture.” Local residents fell hard for the stunt. It was promised that as soon as the girl was identified, she would admit her part and accompany her car to the show, where the reward would be paid. Several good natured mistakes occurred adding to the excitement, and co-operated in lending the literal name to the girl. The stunt was finally caught by the Enterprise and the First National at the Strand had both won enough new business to justify Manager Cahn’s showmanship. The campaign reported a net catch of 250 inches of free publicity.

Essay Contest Got Space

Syracuse, N. Y.—The Strand gobbled nearly a thousand lines of free publicity in the Syracuse Herald with an essay contest on “Our Leading Citizens.” Harry L. Rossey, Paramount exploiter from Buffalo, the newspaper was sold to sponsor the contest. The Herald asked its readers proposing some local light as the “leading citizen” of the town. The winner received one of the contest essays at $10 each in cash prizes. The contest ran six days of which were given over to the publication of typical letters, the first day for the announcements. The idea of the contest hit home with every reader. The American public is extreme, the publication was turned over to honors and distinction, and Syracuse proved no exception. The whole town watched the Herald for the first name was singled out for the headlines.

One Ticket for Family

La Crosse, Wis.—F. L. Koppleberger, general manager of the La Crosse and his press agent, Bill Freiss evolved a plan that boosted business during the dull season with the result that the La Crosse is showing splendid returns. It started with the run of “The Hunchback.” The advertisement read: “Have you been thinking of going more or less than Family Night. Special admission rates of 55 cents at the Rivoli and 28 cents at the Majestic, including family passes in order for the entire family, including father, mother and the children. The idea was extensively advertised and on the second week of the plan a gentleman and lady presented themselves at the box office having in tow what Koppleberger declared looked like a Sunday School picnic. He was father, mother and eleven children and they all got in for 35 cents. The theatre lost money on this but the family consented to be photographed for advertising and exploitation purposes. The whole idea built up business at the Majestic and Rivoli solidly.

Stone Signs with Paramount

Lewis S. Stone has signed a contract with Paramount to become permanently identified with the stock company. He fills the part of Dan B. Daniels in William de Mille’s next picture, originally titled “Notoriety.”

Gibbs Stationed Here

Harry Gibbs of the Fox field forces will be permanently located in the New York office during the coming fall and winter.
LIST 19 FEATURES
For National to Release Them Between Now and Jan. 1—Also
Keaton, Sennett Comedies
First National yesterday announced its list of releases as far ahead as
1921. There are 19 features in the schedule and an announced number
of Buster Keaton and Mack Sennett comedies.

The productions listed are as follows:

Richard Barthelmess in “The
Red Boy”; Norma Talmadge in
“The Eternal Flame”; Constance Tal-  
dridge in “East Is West”; Mabel
Ar mand in “Suzanna”. Douglas
McLean in “The Hot Rod”; Guy
Bowes in “The Masquerader”;
Omar the Tentmaker; Hope
Hill in “The Light in the
Heretofore”; Slippy McGee; “Kindred
of the Dust”; Katherine MacDonald in
three pictures: “Heroes and

girls”. Thelma Todd in “White
Shoulders”; Charles Caplin in an unnamed comedy that
will be in two and possibly three
pictures. “Brawn of the North”; “Skin
Deep”; Dorothy Phillips in “Hurric-

ane’s Gal”; “Minnie”; “Jim” and
the
Dangerous Age.”

Mulhall a Universal Star
Jack Mulhall will be starred by
Universal in the film versions of Jack
Ladson’s sea stories, “Tales of the
Two Patrols.”

Evelyn Greetey Returns
Evelyn Greetey who went abroad
with Oscar Apfel to star in “Bull
Drummond” for Kollman a,
was returned yesterday on the
Horic

Garson May Star Dexter
(Special to THE FILM DAILY)
Los Angeles—A local report has it
Harry Garson may star Elliott
Adams in “3600 Southwestern Ave.”
Dexter is at present leading
in “Enter Madame.” Clara Kim-  
Young’s second picture for Met-  

er.

Berman With Goldwyn
The Berman, formerly with United
Artists in Canada and later in charge
of their London office, resigned yester-

day to become executive assistant
E. J. Bowes.

It was impossible to ascertain yes-

tday just what Berman’s duties will
be, but it is known that he has been in the
company’s department and James R.
Ginger will have this department
under his control. It is expected
that Ginger will leave for a swing about
his exchanges within the next few days.

Out of Theater
J. D. Williams Transfers Interest
In The Hope, Dallas, to Jesse H.
Jones
(Special to THE FILM DAILY)
Dallas—The Hope Theater closed
last Saturday night for four weeks.

During this period a new refrigerat-
ing plant will be installed.

This theater was built by Jesse
H. Jones, of Houston, and was sub-

leased to the J. D. Williams Amuse-
ment Co., of which J. D. Williams,
Jules E. Brulatour and Tom Brula-
tour are directors. The impres-

sion prevalent in film circles here at the
time the theater was being built

was that its construction was under-
taken because of the tight hold of
Southern Enterprises, Inc., on the
first-run situation here. The house
opened on April 26.
(Continued on Page 2)

Will Hays Gives a Lunch
General Hays yesterday tendered a
lunch at the Union League Club to
Joe Dannenberg, ("Danny"), editor of
THE FILM DAILY, in honor of
his return from Europe. All of the
members of his official family were
on hand and the General made a brief
address.

Process “Lab” Ready
Invention from Abroad Costs Emlu-

sion Side of Stock with Thin
Layer of Celluloid
The laboratory built by the Dura
Film Protector Co., Inc., at West
Orange, N. J., for processing films
has recently been completed and is
beginning to operate commercially.

The process, which has been brought
over from Germany, where it has
been in operation for over a year,
protects the emulsion side of the
film by coating it with a thin layer
of celluloid. This is applied
automatically in liquid form and

dries hard in a few minutes, incasing
(Continued on Page 4)

After Latin-American Market
(Special to THE FILM DAILY)
Los Angeles—Leandro Garza Leal,
Mexican consul here, announces the
formation of a company to produce
for the Latin-American market.

Goes Into Two Theaters
“Blood and Sand” will play at the
Rivoli and Rialto next week. It will
run a third week at the former
theater and the first at the Rialto.
“Nice People” was scheduled for the
Rialto next week.

F. P. Earnings Drop
Six Months’ Profits $1,000,000 Under
Totals for Same Period in 1921
Famous Players-Lasky, in its con-
solidated statement which includes
the earnings of subsidiary companies
owned 90% or more reports for
the six months ended July 1, 1922, net
operating profits of $2,018,337.37 after
deducting all charges and reserves
for Federal income and other taxes.

For payment of dividends on the preferred stock, the
above earnings are at the annual rate of $15.93 on the
206,849 shares of common stock outstanding in the
hands of the public.

The earnings for the same period of
1921 totaled $2,770,600. At the same time,
these figures represented an
average earning power of $26.04 on
the 206,849 shares of common stock
outstanding in the hands of the public.

Robertson Due Soon
John S. Robertson is due to arrive
in New York shortly. His contract
with Famous Players-Lasky has
expired as noted.

Low Stock Continues Active
The market for Loew stock con-
 tinued active yesterday. About 1600
shares changed hands with the
closing price at 17¼ p.

Control Bellingham Houses
(Special to THE FILM DAILY)
Bellingham, Wash.—Jensen & Von
Herberg, who bought out Watch
Quinby’s Liberty and Rialto here
last spring, have sold their interests
to a company formed by Fred Wal-
ton, W. S. Quinby and William
Sothern. The new owners will close the
Rialto. This merger gives them
control in Bellingham. They are re-

nannouncing the American, the largest
house, which will reopen this fall.

Ricau Organizing
(Special to THE FILM DAILY)
Paris—Denis Ricau, formerly an
executive in charge of Pathé Con-
sortium has practically completed
his return from Europe. He is
organizing a large corporation, financed chiefly
in France, and will make a series of
three or four very large pictures each
year. He expects to return early
in October for America to discuss re-
leasing arrangements for his product.

Negotiations have been con-
cluded by which Ricau will secure
one of the best known producers of
France to have charge of production,
in a supervisory capacity.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—The title of the Reginald Barker production "Timber," has been changed to "Hearts Afame."

Paul Powell will direct Agnes Ayres in "A Daughter of Luxury."

Katherine MacDonald's next picture will be "Heroes and Husbands."

Mrs. Jack Coogan has undergone an operation which will keep her at home for several weeks.

"Enter Madame," starring Clara Kimball Young and directed by Wallace Worsley, is finished.

Gareth Hughes will return to his home city, Llanelli, Wales upon the completion of "The Christian."

Mabel Trunnelle, remembered as leading woman in the early days of the old Edison company is a member of the cast of "Singled Wings."

Earl T. Montgomery, has filed a petition for bankruptcy, listing no assets with liabilities at $6,022.25 including $1,972.13 government income tax.

Edith Roberts will appear in "Thorns and Orange Blossoms" instead of Enid Bennett. This will be a Gansier production for the Albert Lichtman Corp.

H. E. GAUSMAN

Out of Theater
(Continued from Page 1)
It is understood that the operation of the branch house has not been very successful. Williams placed T. H. Edick of Australia, in charge of the branch house, while Tom Brutauor, brother of Jules E., was house treasurer. Jules E. Brutauor is generally understood to have financed the greater portion of the project.

It was stated for J. D. Williams yesterday that he had transferred his interest in the house and its lease to Jesse H. Jones, the builder, and that Williams would have little or no say in the management of the theater from now on. Jones, it was said, live in Houston and can more adequately manage the theater from that comparative near-by point than Williams can through a representative while the former is so far away from the actual operations.

Asks Help of Producers
Sydney S. Cohen in a statement issued yesterday asked the co-operation of all producers and dealers in eliminating taxable music from their music cue sheets.

Arbuckle Starts World Trip
(Special to THE FILM DAILY)
San Francisco—Roscoe Arbuckle has started his world-wide trip. He said before leaving he expected to meet Joseph M. Schenck in Egypt later on and that they may discuss his future picture plans there.

Among Exchangemen
(Special to THE FILM DAILY)
Minneapolis—P. Hickey has been appointed exploitation representatives for F. B. O.

St. Louis—The Eureka Film Exchange has moved into quarters formerly occupied by Enterprise.

Kansas City, Mo.—H. N. Holm has resigned from the post of a stant manager of the local Universal branch to become special representative for F. B. O.

Washington—Moe Boby has resigned from Educational for whom he was special representative, and now owns an interest in Flex Bro Liberty Film Exchange.

Cleveland—W. C. Bachmeyer, district manager for Metro, will be located at the local office during the week of Aug. 26. The Pittsburgh and Cincinnati offices have set the week of Sept. 24 for a similar purpose.

Kansas City, Mo.—First National ball tossers are leading the local field with the Pathe-Crescent an Vitagraph-R. F. aggregations in second and third place respectively. The regular schedule has been finished but some unplayed contests still remain to be decided.

FOR RENT
Small private office or office space. Light and airy.
Room 603, 130 West 46th St.
Tony K 69 Blue
By Chicago Ills 1107 All Aug 15

Associated First Natl Pictures Inc
Six and Eight West 48th Street New York

Masquerader opened up to the biggest Monday in history of Chicago
Theatre with thermometer registering ninety-four and terrific heat
All day stop crowds lined up one hour before opening of box office
Stop when we started to sell tickets we had at least one thousand
People waiting in line to get in stop first time this happened in
History of any of our theatres in Chicago stop picture a sensation

Balaban and Katz
155 PM
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellows know how you cleaned up.

Curious and Furs Helped

Indianaapolis—Norman H. Morsey, local branch manager for Pathe, co-operates very well with the Circle in letting the public know about “Nanook of the North.” With the aid of Eskimo curios brought down from the North by Producer Phalberi, the theater lobby was transformed into an Eskimo village. There was a realistic igloo. The Indian apache, Red Fox Club furnished a large quantity of wild game specimens, and furs were much in evidence. This display attracted crowds from the start.

A tie-up with L. S. Ayres & Co., the largest dry goods store in the city, which loaned its entire stock of its fur department, gave added force to the newspaper advertising. It was the store’s promotion for the coming season. Its prettiest mannikins, attired in these furs, extended their parade to the theater lobby and foyer. Endorsements from officials were also of value.

Free Gas!

Fort Morgan, Colo.—Free gasoline between shows, when W. L. Hartman, manager of the Cover played “The Ruling Passion.” And here is what Hartman says about his stunt:

“For five days before the showing of ‘The Ruling Passion’ I ran teaser ads in the newspapers calling attention to the ‘Free Gas’ at the Cover theater on the nights the picture was to be shown. I arranged with the Sinclair Filling Stations at Fort Morgan to furnish the gasoline free to me on the strength of the good advertising that might result. The display in front of the theater was worth the price of the gasoline the stations would give away. We gave a ticket entitling the holder to one gallon of gas free to every fifth ticket purchaser at the theater box-office. In all we gave away 100 gallons of gas.

“My stunt was the talk of the town ahead of the opening, as well as during the days of the showing. Everybody was curious to know how I was to give out this free gas. I said nothing about a ticket. I must say that the stunt increased attendance at the theater for two of the hottest nights we had all this summer. The fine part of the stunt was that it did not cost me a cent. All I gave was some paint, old discarded compo boards, and two hours hard work. The center piece in the lobby was built of compo board. It is a shadow box, the interior draped with heavy green plush which was loaned from two of the doors in the theater. With two 100 watt lights in the top of this display I made a very pretty effect at night.

“The answer is that the entire layout stopped them, and ushered them up on to the ticket window—all in a very satisfactory manner from a box-office standpoint.”

Running Resemblance Contest

Los Angeles—The Gore Brothers, Ranimsh and Sol Leaser West Coast Exhibitors are running the Baby Peggy Contest, which originated with Sid Grauman and was tried successfully at the latter’s Million Dollar theater to find a little girl’s double. Fond mothers all over the country are sending in pictures of little girls in the hope that one of them may resemble Peggy and not only win the prize but also the chance to make a debut on the screen in Century Comedies. Over 75 neighborhood houses comprise the chain.

“Thrill-ometer” Is New One

Portland, Ill.—A “thrill-ometer,” installed in the lobby of the Madison is the latest ingenious admirer that theater added to its list of cut outs and window displays. TheIt was installed during the run of “One Clear Call” and found instant use. As the feature picture was run after the high points reached, the “thrill-ometer” recorded them by mercury rises. The operator, who manipulated the mechanism with hand and watched the feature picture with one eye, had the thrill-ometer coincide with the picture, the mercury touching both eyes, thrills or sentiment at the same moment that these motions were reacted on the screen. The passenger watching in the lobby the thrill-meter was a sure-fire salesman.

Officer Did His Duty

Syracuse, N. Y.—When “The Loves of Pharaoh” played at Keith’s, all four corners of an important installation were provided with a Berendert arrangement that would ordinarily bring prompt interference from the police. Fred Greene had been on the job, however, and arranged with the police to permit the completion unmolested. When the signs had been marked on the pavement, the long arm of the law suddenly presented itself in the form of an indignant officer. He saw to it that one of the house staff took a mop, pail of water and some turpentine with which to remove the offending letters.

Meanwhile, a good-sized crowd witnessed the painting and removing on the important thoroughfare. Not only did this go over as a ballyhoo, but the newspaper publicity was obtained. Three papers ran prominent stories and Greene also arranged a tie-up with the Postal Telegraph Co. A message from Ernest Lubitsch, director of the production was faked, and cablegram stills together with the story was sent to the newspapers about the size of a one-sheet displayed in the telegraph company’s window.

Celebrated Buys C. B. C. Film

Celebrated Players of Milwaukee have purchased “More to Be Pitied” for Wisconsin.

Process “Lab” Ready

(Done from Page 1)

The emulation and protecting it from scorching with Peggy oil from the projection machine. A special demonstration was recently given to the technical men of the trade by the company before and after processing. The additional layer of celluloid did not preclude a good screening. Several of the experts present claimed that it brightened the red and gave a better screening.

The secret of the process lies in the solution that is used to coat the emulation. The print is run through a machine that turns out an even coat of liquid celluloid across its surface. From this machine the ribbon passes on to a drying drum and in several minutes it is wound back to its original spool.

Other advantages claimed for the process are that it will prevent gumming of the projection machine, increase the strength of the film and allow the use of sepias which at present require specificity for oil, are not used with much success. The sprocket holes are also said to be slightly enforced by the deposit of the additional layer.

The Ultra Film Proctor Co., Inc., has imported their process from Germany, but has been required to purchase a basic patent already issued in this country for a coating process. The original machinery and drying drums were also brought over from the other side. Additional units will however be made in this country after the models now in operation. The company has adopted the trade name “Duratize” for their process. Offices have been established in the film district and the president of the company is Allan A. Lownes.

Rex Now Owns Wauseon House

Wauseon, O.—Joe Rex has bought the Princess from W. W. Caddell.

Will Build in Haddonfield

Haddonfield, N. J.—A house will be erected by Lackey & Hutton.

Marinos and Alexander Plan One in Luzern, Pa.—Louis Marinos and Thomas Alexander will erect a house.

Fire Causes $10,000 Damage

Houston, Tex.—A loss of about $10,000 was caused by a fire at the Star.

Reopens in Giddin

Gidden, Ia.—The Casino has been reopened. It operates three nights a week.

Planned for Fairhaven

Fairhaven, Mass.—The American Building Trust will erect a $60,000 house.

Snowden Is Publicity Director

Celebrated Players of Milwaukee have purchased “More to Be Pitied” for Wisconsin.
Another Complaint

The Commission Files Charge Against American Film—Old and New Titles Involved
(Special to THE FILM DAILY)

Washington — The Federal Trade Commission yesterday issued a complaint against the American Film Co. of Chicago. The respondent was ordered to cease and desist from the practice of using the words "American Film" or "American Films" in connection with the exhibition of any film which is not an American production.

The case against the company involves the question of unfair methods of competition in the leasing and selling of old and second class films, under different titles than originally presented to the public, without prior designation and explanation to exhibitors to whom such films were leased or sold, although the courts for such films called for first or new photo plays.

This practice in the complaint states, had the tendency to deceive and mislead the exhibitors and their patrons into the belief that these new-named pictures were not previously displayed.

Leon d'Usseau Leaves

Con d'Usseau, Eastern scenario writer for Universal is on his way to the west coast with a number of stories universal has purchased. The scripts be used for the bulk of that company's 1922-1923 product.

Baum Off on Selling Trip

Louis Baum has been made a vice president of Equity, and is now on a west to east territory on that line. The Majestic, which has been bought by Australian Films Ltd., and for Argentinia, Paraguay, Chile, Peru, and Ecuador, by Jacob H. Amsman.

Chicago Faces Music Strike
(Special to THE FILM DAILY)

Chicago — The outcome of a conference between theater owners and representatives of the Chicago Federation of Musicians may determine whether the musicians take a strike or not.

Members of the federation employing picture theaters have already indicated unanimously not to accept any cut and to demand a guarantee of 8 weeks work a year. Managers of large houses have given notice of a 1% wage cut, with no guarantee of employment. The loop owners are threatening a wage cut of $7 per week, with a $2 work guarantee, or a $5 week, but with a guarantee of nine months work per year.

Loew Sailing on Berengaria
London — Marcus Loew has booked passage for America on the Berengaria.

Sunday Issue Up in Memphis
(Special to THE FILM DAILY)

Memphis — As a result of the Laymen's Committee of the Protestant Churches, which began the arrest of Charles A. McElroy and Lloyd DeRath, managers of Consolidated Enter. Theaters and Pantages, respectively, a "blue Sunday" battle is under way. Due to the fact that the churchmen were unable to produce witnesses in court on the day scheduled for the hearing, the cases against the exhibitors have been indefinitely postponed, and other theater men continue to show films on the Sabbath. The law invoked against McElroy and DeRath was passed in 1833 and provides for a fine of from $5 to $10. Efforts to unearth other statutes are under way and if these are not found, new legislation of a "blue" character will be urged.

Change Planned at Universal

It is understood that a change in the field force of Universal is planned. George Levine, at present short subject sales manager, is expected to assume charge of the Chicago exchange and there is some talk that Herman, present at a district manager, will assume new duties in New York.

Saxe with C. B. C.

Sam Saxe is now handling the sales department for C. B. C. He has just sold Wisconsin on the six C. B. C. features, the first of which is "More To Be Fitted" to the Celebrated Players.

Georgia Body Takes No Action
(Special to THE FILM DAILY)

Atlanta — When the Georgia Legislature adjourned, no action had been taken on the censorship and luxury tax bills, against which the Georgia Amusement Protective Association has been waging a battle.

Goldwyn Holds Three Italian Films

Goldwyn still holds for release three Italian pictures contracted for with Italian producers through Europe. They are "The Ship," "Beatrice" and "The Son of Madame Sans Gene," produced by the U. C. L. "Theodora," the first of the group, has already been released. At Goldwyn is a statement yesterday that no plans had been made for distribution. It was added that the pictures are still held by the company, that they are in need of further editing and that no decision has been made as to whether or not they would be included in next year's schedule.
Reject Offer

(Continued from Page 1)

Announcement was also made that the creditors favored the quashing of the receiving order issued by Mr. Justice McMillan at Covington and it is understood that an application is to be made to the court to set aside the bankruptcy order.

Considerable optimism was in evidence at the creditors’ meeting. An Allen Theater official declared, following the meeting, that the situation was considered as having cleared and that immediate prospects appeared bright for the company.

Labor Trouble in Chicago

(Special to THE FILM DAILY)

Chicago—An effort made to put 10 non-union men to work at a new construction at McVicker’s theater caused others on the job to quit. When the non-union men arrived there, the others began to throw brick and brickle and the matter was finally settled when the non-union men were withdrawn.

McWilliams Is Chosen President

(Special to THE FILM DAILY)

Milwaukee—F. J. McWilliams of Milwaukee has been elected president of the M. P. T. O. of Wisconsin succeeding Joseph G. Rhode. Over 150 exhibitors attended the convention. Other officers elected were Charles Gustin, vice president; Joseph Winninger, treasurer; J. H. Silliman, recording secretary and Steve Bauer, sergeant-at-arms.

Adler Asked to Resign

(Special to THE FILM DAILY)

Los Angeles—F. O. Adler, recently-elected president of the M. P. T. O. of Southern California, was asked to resign from the new board of directors. The drastic action was reported due to his having involved an obsolete law practice and activities in the same house, against an opposition theater.

Says Exhibitors Back Board

(Special to THE FILM DAILY)

Detroit—H. M. Richey, manager of the M. P. T. O. of Michigan, says that the members of the organization will support the action of the board of directors in protesting against an alleged abrogation by that concern of a contract with the Broadway Strand. Because of differences caused by this so-called Kinsky houses and George W. Trendle withdrew from the board, and the matter is to be left before the entire body.

Will Produce 18 Pictures

(Special to THE FILM DAILY)

Columbus, O.—Eighteen pictures will be made this year by the J. Statter Deane Producing Co. of Columbus. Of these, 16 pictures, which James Fitzgerald will supervise, and 12 two reel comedies. In the latter, Billy Gilbert and Avis Leslie will be featured. The studio arrangements are now being made at Buckeye Lake which is near here and the camera is to arrive in two weeks. Filming and one feature there, after which he will move his company to Miami for the winter.

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Robert McKim will play the heavy in “Without Compromise,” starring William Farnum.

Clyde Cook’s next comedy for Fox will be “The Arab.”

Lupino Lane’s forthcoming comedy is to be “My Hero.”

William Duncan has started work on “When Danger Smiles.”

Wallace Reid will begin under direction of James Cruze on “Thirty Days.”

Carmel Meyers will be seen opposite John Gilbert in “Where the Heart Lies,” which Joseph Franz will direct.

Ralph Graves has been engaged to play an important role in “The Jilt,” which Irving Cummings is directing.

The Samarkand Hotel at Santa Barbara is being employed for orlo exteriors for “Omar the Tentmaker.”

George Meltzer has returned with his company from island location to continue work on “Ebb Tide” at the Lasky studio.

At Herman has finished “My Horse Pal” a Century comedy and started another, featuring Queenie Dare, the horse, which will be called “Some Hero.”

“The Young Rajah” the next Valentino release is now being cut and edited. Allan Dwan will direct “A Spanish Cavalier,” which follows “The Young Rajah” in order of release.

“The Cowboy and the Lady” company has returned from location in Wyoming. Charles Maigue is directing this picture, in which Mary Pickford and Tom Moore will be featured.

H. E. GAUSMAN.

Will Release One a Month

The Atlas Film Dis, Co., newly formed, has offices at 723 Seventh Ave., Rudy Becker is sales manager and L. Brody, general manager.

JACOBSON AND BENJAMIN HERE

Arthur Jacobson, of the Universal Kansas City office and Sam Benjamin, manager at Oklahoma City are in New York.

“The Voice from the Minearet”

“The Voice from the Minearet,” a Norma Talmadge production, was inadvertently omitted from the list of first national attractions for the fall, published in yesterday’s issue.

Lowe House Raises Prices

(Special to THE FILM DAILY)

Cleveland—Admissions at Lowe’s State have been raised. A scale of 90 cents during the evenings and 35 cents at matinees is in vogue, the increases being 10 cents and 5 cents respectively.

Pathe News

No. 67

8,500 MILE FLIGHT STARTED FOR TROUBLE

Pathe News presents first motion picture ever taken aboard an airplane during a trans-Atlantic flight.

A Pathe News cameraman will take the scenes on the flight. The schedule of this most interesting flight will be shown in coming issues. Other news as usual.

THE FIRST NEWS REEL

THE REAL NEWS FIRST

today

Murphy in Open Sunday Campaign

(Special to THE FILM DAILY)

Wilmot, O.—Frank Murphy, manager of the Murphy, has started campaign for an open Sunday at the theaters in the city, co-operating. Through the column of this publication, billboards and screen, a dignified agitation to counteract the influence of the blue goose is going on.

Have Three Stories

(Special to THE FILM DAILY)

Orlando, Fla.—Two stories Hapsburg Liebe, “The Clan Call” a “The Broad Road,” as well as “Man Hater,” by George Allen East, will be made by the newly formed Associated Authors’ Produco Co. John C. O’Loughlin heads the concern which has a capitalization of $250,000 and will start the erection of a studio shortly.

Will Elect in November

(Special to THE FILM DAILY)

Chicago, Ill.—The convention of the Cleveland M. P. Exhibitors League has been postponed until November. In view of the fact that the higher wage demands by operators and musicians are being faced, it has been deemed wiser to allow the present staff to remain in office until matters have been adjusted, even though their regular terms have expired.

INSIST UPON DURATIZED FILMS

ROTHACKER PRINT and SERVICE

E. O. BLACKBURN

SPECIAL REPRESENTATIVE

Rothacker Film Mfg. Co.

Chicago, Ill.

Rothacker-Aller Laboratory

Hollywood, Calif.

542 Fifth Ave., N.Y., Murray Hill
Season’s Greatest Comedy Buy!

THE BABY GRANDS
Jane and Katherine Lee

NEW
Two Reel Comedies
(NOT RE-ISSUES)

Get Busy For Territorial Rights
Don’t Wait To Write! Wire!

126-132 West 46th Street, New York City
Cable Address LOUROGERS
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Free List Was Surprise

Cumberland, Md.—After running a puzzle contest for “Find the Woman” in a tie-up with the Daily News, Manager Slot of the Strand came to the office with a surprise. A puzzle of 200 words in length was cut into pieces and each part was used in a cooperative ad of some merchant’s. Of $5, $1 and $2 respectively were given away at the offices of the publication, but Slot hit upon a better idea—he gave free tickets to all those who had taken part in the competition. As usual, practically every free pasteboard was accompanied by one or more paid admissions. It was a surprise and built up good will.

A Many-Angled Campaign

Denver, Co.—The Isis was the center of a many-sided campaign for “My Wild Irish Rose” when it played there. M. Witmark and Sons, music publishers, through their district organization, lent effective aid in the general program, which included many novel stunts. Carnations, dyed green, were used as souvenirs; a police quartette appeared at all performances and rendered Irish melodies, and the Denver Post entered the spirit of the thing with a “freebie contest,” challenging the city for Mickey Daniels, the speckled kid of the production. The Post also broadcasted the song of the same name in vocal solo, and announced the picture. Witmark and Sons were successful in inducing bands at various municipal concerts to include this sweet old song in the programs. Not many were equal to go uninformed that it was Irish week at the Isis.

Tied Up With Balloon Meet

Sandusky, O.—While the international balloon contest was being conducted in Geneva, Manager George Schade of the house hearing his name conducted a race all his own. For “The Invisible Fear” he used toy balloons that were sent up, some carrying passes, and most of these were redeemed later on at the box office. His big surprise came several days later when he received a letter from a woman of Youngstown, enclosing one of these passes. It was evident that the balloon had actually covered the distance of 125 miles and she claimed her rights under the contest. As it was manifestly unprofitable to travel 125 miles to get a pass, Schade sent her a new dollar bill with a letter advising her to spend it in a film house in her own town. Although Schade’s theater did not benefit directly by the aeronautical flight he claims that the newspaper publicity given this incident, was worth the slight investment.

Olympic Reopens Labor Day (Special to THE FILM DAILY)

Buffalo—Labor Day has been set for the reopening of the Olympic.

Waite Buys from Trepp (Special to THE FILM DAILY)

Lewiston, Mont.—Leslie Waite has bought David Trepp’s interest in the Judy.

Strand Opens Aug. 26 (Special to THE FILM DAILY)


Will Cost $100,000 (Special to THE FILM DAILY)

LaGrange, Ga.—A sum of $100,000 is to be spent on the erection of a new house by M. L. Rendell.

House Changes in Illinois (Special to THE FILM DAILY)

Galva, Ill.—B. E. Nordstrom has leased the Opera House from F. E. Dack.

Lincoln—William Wamsher has leased the Grand.

Houses Remodeling (Special to THE FILM DAILY)

Cumberland, Md.—The Liberty, which will reopen in September, is now undergoing repairs.

Mahanoy City, Pa.—Alterations costing $70,000 are to be made in the Family. A balcony seating 1,000 will be added together with other features.

Cuts and Flashes

Universal has signed George Haithorne to appear in Von Stroheim’s “Merry-go-Round.”

Pedro de Cordoba is the Duke Buckingham in “When Knights Was in Flower.”


“Blood Will Tell” has been chosen as the title of the Tom Mix picture originally named “A Kiss in Dark.”

Charles Brahna, who wrote sub-titles for “Rubaiyat of Omar Khayyam” is the co-author of “Island God Forgot” to be published soon by Henry Holt.

Favorite Buys Hoxie Features (Special to THE FILM DAILY)

Detroit—Favorite Films have chased a series of Jack Hoxie pictures.

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"Love Is An Awful Thing"

starring Owen Moore and a notable cast including Marjorie Daw

by Victor Heerman A Victor Heerman Production
Vol. XXI No. 50  Sunday, August 20, 1922  Price 25c.

Copyright, 1922, Wide's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WIDE'S FILM AND FILM FOLKS, INC., Joseph Dannenberg, President and Editor; J. W. Alicheate, Treasurer and Business Manager; J. A. Cron, Advertising Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00.

Subscribers should remit with order.

Address all communications to THE FILM DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbilt 4551-4552-4558.


Chicago Representative: Irving Mach, 608 South Wabash Ave.


Paris Representative: Le Film, 42, Rue de Cléry.

Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

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News of the Week in Headlines

Monday

First National reported seeking high-powered sales executive to manage distribution.

American Releasing takes over two pictures from Jans Prod.

Tuesday

First National's failure to call in State Senator James J. Walker on sub-franchise revision blamed on activity over Goldwyn deal.

Motion Picture Commission ready to see rejected films a second time.

Thomas H. Ince and First National settle difficulties on distribution.

American Legion to produce a feature. Ralph Ince in charge of production.

Wednesday

James R. Grainger appointed special aide to F. J. Godsol.

U. F. A. of Germany to send scientific films here for distribution.

Warner series of seven pictures sold for entire country. Senate fixes four-tenths of a cent per foot as tax on raw film.

Thursday

Local exhibitors plan booking combine to relieve first-run situation.

Speculation over James R. Grainger's successor as sales supervisor for Cosmopolitan Prod.

Harry Levey perfects tie-up with Christian Herald on non-theatrical distribution.

Friday

Famous Players' earnings for first six months total $2,018,337.37, $1,000,000 less than total for similar period in 1921.

First National lists first batch of fall releases.

J. D. Williams disposes of interest in the Hope theater, Dallas.

Dura Film Protector Co., Inc., opens laboratory which prolongs life of prints by coating emulsion side with celluloid.

Denis Ricand organizing production company in France.

Saturday

Federal Trade Commission files charges against American Film. Old films with new titles the basis of complaint.

N. L. Nathanson's offer for Allen Theater assets rejected. Creditors vote time extension.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Film Version Of Successful Stage Play Is Good Dramatic Offering

Guy Bates Post in
"THE MASQUERADER"
Richard Walton Tully—Asso, First Nat'l Pict.
DIRECTOR ..........................James Young
AUTHORS:...Katherine Cecil Thurston, the novel;
John Hunter Booth, the play
SCENARIO BY .........................Not credited
CAMERAMAN ........................George Benoit
AS A WHOLE......Will best suit those who like
dual role stories and plenty of dramatic acting
STORY......From the stage play; too implausible as
told here but a good screen vehicle nevertheless
DIRECTION......A good production; permits star
to overact and does not demand enough distin-
tinction between his two roles
PHOTOGRAPHY ......................... Good
LIGHTINGS .......................... Usually all right
STAR..............Does very fine work at times but is pom-
pous and makes both his characters too much alike
SUPPORT......An adequate but ordinary cast on
the whole; includes Edward M. Kimball, Ruth
Sinclair, Herbert Standing and Marcia Manon
EXTERIORS .......................... Few
INTERIORS .......................... Suitable
DETAIL ..................................Suffices
CHARACTER OF STORY......Member of Parlia-
ment changes places with reporter who assumes
his identity even after the former dies, then
marries the other man's wife
LENGTH OF PRODUCTION .......... 7,835 feet
"The Masquerader" is undoubtedly the best known
of all stories dealing with dual roles, although similar
themes have been used time and again for screen
vehicles. However, Richard Walton Tully's selection
of the Booth stage play for Guy Bates Post's screen
debut was a wise one and a fully appropriate one
since Post scored a success in the same role in the
stage version.

A Title That Can Be Made To Work For You

Box Office Analysis for the Exhibitor

In view of the success of "The Masquerader" as
a stage play, it is probable that the film version will
prove to be a good drawing card, also more partic-
ularly since it includes Guy Bates Post, the star
of the original. Exhibitors who know their patrons
favor dramatic entertainment will do well to show
them "The Masquerader," and the title is one that
will draw if properly exploited.

Tell them it is the first appearance of Guy Bates
Post in pictures and let them know he plays a dual
role—this for the benefit of those not familiar with
the story. Catchlines of the usual order should attract
but above all, display the title prominently and do
your best to cash in on its drawing power and the star.
Too Much Money Expended For Elaborate Production of Poor Story

Gloria Swanson in
"HER GILDED CAGE"
Paramount

DIRECTOR ......................... Sam Wood
AUTHOR ......................... Ann Nichols
SCENARIO BY......Elmer Harris and Percy Heath
CAMERAMAN ...................... Alfred Gilks
AS A WHOLE......Extravagant production, lavish settings and bizarre effects provide a picture with pictorial appeal only
STORY......Weak and unconvincing situations that would have amounted to nothing but for the money spent to picturize them
DIRECTION......After the fashion of Cecil DeMille, elaborate plus, wasted too much money on production
PHOTOGRAPHY ................... Excellent
STAR......Does some good acting in opening reels but is artificial as the actress named after a perfume
SUPPORT......Satisfactory; cast includes Walter Hiers, David Powell, Harrison Ford, Anne Cornwall and Chas. Stevenson
EXTERIORS ...................... Not many
INTERIORS ....................... Very elaborate
DETAIL ......................... Adequate
CHARACTER OF STORY......French dancer "suffers" the "past" composed by her press agent in order to secure the money, such fame will bring, to pay for operation to cure sister
LENGTH OF PRODUCTION.......6,338 feet

Undoubtedly there is a big market for just such pictures as "Her Gilded Cage," Gloria Swanson's latest offering, a lavish and extravagant production that offers little excuse for the money expended upon it in the story it tells. But as long as it pleases the eye and shows every sign of having cost real dollars to produce, probably everybody will be happy—that is if it brings back the dollars. There are many picturegoers who favor extravagance and display in preference to a good story that contains some common sense but there is a bigger majority who demand the latter type of picture.

The Paramount scenario department seems to be of the impression that Gloria Swanson will get over in any kind of a story so long as it allows them to dress her up in fancy head-dress and gorgeous gowns, all of which doesn't speak very highly for what they think of her acting ability. In the early reels of "Her Gilded Cage," the star appears in ordinary attire and is much more convincing and pleasing than in the scenes where she is "shown off." In these sequences she is good to look at, no doubt about that, but artificial.

The story is a rather spineless one with situations that are very unconvincing. The old, old angle of the lover believing the worst of the woman he loves, without giving her a chance to explain, is one that the remainder of the story hinges upon with subsequent situations equally far-fetched. Another is that in which a press agent publishes a notorious "past" for the dancer in order to gain fame for her and the intelligence of the public is once more insulted as accepting the publicity.

Sam Wood used plenty of elaborate settings that will attract the eye. One, a party given by Harrison Ford in honor of "Fleur D'Amour," Miss Swanson, a huge gilded cage encloses the table at which the guests are seated. It is indeed an extravagant party. Throughout, Wood hasn't spared expense in making the picture lavish.

Story: Suzanne comes to America where her press agent bills her as "the favorite of King Fernando," and all the notoriety that goes with it. How Suzanne suffers the loss of her lover who believes these things, in order to get money that will cure her crippled sister, but eventually wins back his love, is told in much more detail.

Sure to Please Those Who Are Satisfied With Visual Appeal

Box Office Analysis for the Exhibitor

Exhibitors who know Gloria Swanson to be a good bet as far as the box office is concerned will be sure to satisfy their patrons with her latest picture if their patrons liked her past productions. You can promise a lavish production and plenty of elaborate display in "Her Gilded Cage." The title hints of just that kind of a picture and you won't disappoint them if that is what they came in for.

The title suggests an ideal for exploitation if you care to go to the expense. A large gilded cage in the lobby with a pretty young woman dressed after the fashion of the star would certainly draw a crowd and if you display stills they should be sufficiently interested to come inside for the picture.
Interesting and Fairly Spectacular Version of Mark Twain Story

"THE PRINCE AND THE PAUPER"
R. L. Giffen

DIRECTOR .................. Alexander Kardo
AUTHOR ..................... Mark Twain
SCENARIO BY .................. Not credited
CAMERAMAN .................. Not credited

AS A WHOLE......An enjoyable rendition of the famous Twain story; carries especially strong appeal for juvenile audiences

STORY...........Interestingly told and occasionally good spectacular bits; retains pleasing humor of the author

DIRECTION ......Good as far as telling the story is concerned but faulty in some angles of production

PHOTOGRAPHY .............. Usually good
LIGHTINGS ................... Varying

PLAYERS......Tibi Lubin an interesting juvenile performer; handles dual role capably; others quite subordinate to boy star; foreign players whose names mean nothing here

EXTERIORS............Fair; should have been used more extensively

INTERIORS ............Appropriate

DETAIL............Apparently well taken care of

CHARACTER OF STORY.............Heir to throne changes place with boy beggar and nearly loses his throne as a result

LENGTH OF PRODUCTION...........6,522 feet

It is somewhat of a coincidence that the identical criticism given the Paramount production of the Mark Twain story, released in 1915, should apply exactly in the same light to the Austrian version showing at the Capitol the past week. A review of the Hugh Ford picture, in which Marguerite Clark played the dual roles, mentioned that the director had not taken advantage of opportunities afforded by the story for exterior shots. The same error has been made in this production. Instead of using picturesque natural backgrounds, studio sets have been employed, with the result that considerable realism has been destroyed and the picture made quite "stagey."

This is not to say that some of the sets are not commendable. The pageant and coronation scenes are nicely done and the mob shots, for the most part, carefully handled. The story is interestingly told and the director has deftly included much of the humor intended by the author, although he has not been quite as successful in applying the human touches. The continuity is good and on the whole the presentation apparently tries to be quite worthy of name and you could not ask a better bit of juvenile entertainment than Mark Twain's pseudo-historic novel, "The Prince and the Pauper."

The cast of players is not known to American audiences but Tibi Lubin, an interesting and capable youngster, is likely to win considerable admiration for his dual portrayal. The supporting company is adequate but the remaining parts are all very much subordinated to the dual roles of the boy player.

Story: Tom Canty, a beggar's boy, dreams of being a prince. One day he wanders into the Royal Gardens and is greeted by the Prince who longs for a glimpse of the outside world. The two look exactly alike so the Prince begs Tom to change places with him a while. While Tom tries to convince those in the palace that he is not the Prince, the real Prince meets with hardship at the hands of Tom's father, who thinks the boy is his son. Henry VIII dies and the Prince tries to get to London before the beggar boy is crowned King of England. His adventures and sufferings trying to reach London, and the worries Tom, whom the people believe is their Prince gone insane, are told in interesting sequences which finally lead to the Prince's arriving in time for the coronation when he names Tom as his ward.

Should Appeal to Matinee Crowds Especially

Box Office Analysis for the Exhibitor

For a certain class of patronage "The Prince and the Pauper" should provide a pleasing diversion and there should be a splendid market for the production in schools, etc., and anywhere that a juvenile audience is to be catered to. Children will be sure to enjoy it. Tell them about Tibi Lubin and if you can secure stills to display in the lobby it shouldn't be difficult to interest them.

Give the title good prominence and remind them that "The Prince and the Pauper" is one of Mark Twain's best known works. You might make a specialty of matinee showings and make some arrangement with the various schools in your town for showings, one day for one school, and so on. For a regular program subject, it depends upon the people you cater to. It would hardly please those of downtown districts.
PATHÉ

The World's Leading Distributor of Short Subjects

Announcement for 1922-23

In quality, quantity and diversity of product, Pathe is the world's leading distributor of short subject motion pictures.

This supremacy has come from the unceasing and earnest effort of years, to render to the exhibitors of the nation a service and a product which they could get nowhere else.

Pathe is a specialist in pictures under feature length.

Short subjects are of more importance to the exhibitor today than they have ever been. Conditions which have so hampered the production of true quality features have not affected the Pathe short subject product. That product is better today than it has ever been. Hence short subject programs have come to stay, since they fill a very real need. Pathe offers complete short subject programs of a quality and diversity suited to any audience in the land. Pathe offers also the best so-called "fillers" that money will buy.

Unhampered by the restrictions imposed by a regular feature release, Pathe offers a limited supply of true Special Features. "Nanook of the North" and "The Isle of Zorda" illustrate their quality.

Summary

**Pathe News;** twice a week; one reel each.
**Pathe Review;** every week; one reel.
**Harold Lloyd;** six comedy specials.
**Serials;** four a year, one two reel episode every week.
**Aesop's Fables;** one short reel; every week.
**Topics of the Day;** one short reel; every week.
**Screen Snapshots;** one reel; 26 a year, one every other week.

**Comedies—**
Harold Lloyd Re-Issues; one reel, every week.
Hal Roach; one reel; one a week.
"Our Gang"; two reels; 13 a year.
"Snub" Pollard; two reels; 13 a year.
Johnny Jones; two reels; series of six.
**Range Rider Western Dramas;** two reels; 26 a year; one every other week.
**Playlets;** 3 reels; 2 series of 15 each.
Pathe News

During the past twelve months Pathe News has shown news items of international interest from the following countries:

France, England, Ireland, Italy, Germany, China, Canada, Russia, Latvia, Japan, Cuba, Africa, Mexico, Egypt, India, Hawaii, Holland, Philippines, Asia Minor, Morocco, Spain, Jugo-Slavia, Greece, Greenland, Madeira Island, Monaco, Iceland, Porto Rico, Haiti, Roumania, Switzerland, Serbia, Panama Canal, Denmark, Java, Belgium, Portugal, Turkey, Australia, Norway, Fiume, Sardinia, Wrangell Island, Wales, Nova Scotia, Indo-China, Bermuda, Bahamas, Lithuania, Silesia, Singapore.

During the same time Pathe News has also thoroughly covered each one of the United States.

Again we say it

The First News Reel
The Real News First
104 Issues Every Year

Covers the World like a blanket
HAL ROACH presents

The Superlative Star

Harold Lloyd

in

Six Great Comedy Specials

HAROLD LLOYD is the only star in the world who has played in one picture in one theatre for thirteen consecutive weeks, with the run still unfinished. At this writing he is on his thirteenth week at the Symphony, Los Angeles.

Pathe announces with pride the return of Mr. Lloyd as a Pathe star, and the release during the coming year of six feature comedies that will represent the supreme effort of his career.

Exhibitors of the nation know that there is only one Lloyd and that he stands alone as an attraction the wide world over.
More Laughs, Longer Laughs,
Longer Comedies

“Snub” Pollard Comedies

Now in Two Reels

“Snub” Pollard has won his spurs as the star in one-reel comedies.

His success has demanded a more pretentious product.

Pathe now announces thirteen two-reel comedies starring the little comedian with the big mustache, to be released during the coming season.

Hal Roach, king of comedy producers, will give these comedies his personal supervision, which means that they will be the best that can be made.

The thousands of exhibitors who are playing the one-reel Hal Roach Comedies starring “Snub” Pollard, will welcome this new product with pleasure, —and with profit.

Pathécomedy

One Two Reel Comedy
Every Four Weeks
HAL ROACH has discovered and developed more comedy stars than anyone in the business.

His name on a comedy is just as much a guarantee of quality as the sterling mark on silver; or the Tiffany any name on a ring. Week after week, year after year he has been turning out comedies that bear the marks of genius.

Exhibitors who are playing the Hal Roach comedies are assured that the new comedies, with Parrott, will continue to live up to the high reputation these productions have always enjoyed.

One Reel, One Every Week
Another Comedy Triumph  
from the Hal Roach Studios

“Our Gang” Comedies

Two Reels

HERE is the most distinct, novel and genuinely humorous comedy innovation of a decade.

A cast of just kids, freckled, tattered and full of spirits, who put the acting of many high priced stars to shame; who deliver a laugh a minute in stories that are gems, assisted by a troup of trained animals and birds that are wonders.

These comedies are irresistible; the hardest boiled critic will hold his sides; and everyone, old and young, will thank Heaven for entertainment so delightful.

Pathécomedy

One Comedy Every Four Weeks
Showing in More Houses Than Any
One Reel Comedies Ever Made

Harold Lloyd
One Reel Comedies
Reissues

HAROLD LLOYD is the biggest box-office comedian in the world today.

No other screen comedian has ever starred in as many comedies without a certain percentage being of a quality less than Good.

*Harold Lloyd has never appeared in a poor or just fair comedy!*

These wonderful one-reel comedies, with “Snub” Pollard and Bebe Daniels in the supporting cast, have never been surpassed. They are as certain to pull and please as anything can be.

Produced by
The Rolin Film Co.

One One Reel Comedy Every Week
A New Idea in Comedies, developed
in a Delightful Way

Johnny Jones Comedies

Two Parts Each

If you could see yourself as you were when you were young, what a lot of fun you’d have!

That’s just what the Johnny Jones Comedies do, put every man and woman back to the days of childhood.

Each portrays the adventures of Johnny and his kid pals in juvenile business. The stories are splendid and well produced. Johnny and little Gertrude Messinger will find their way into the hearts of the grown-ups and the youngsters will love them.

“A Series of Six, Issued One Every Four Weeks

J. K. McDonald Productions, Inc.

Pathépicture

"On the screen program at the Capitol also is a Johnny Jones juvenile picture far better than the average, with a clever plot and lots of humor. Baby Messinger appears to have the true touch of talent for photo-drama."—N. Y. American.

"My weakness is for the ‘kid’ pictures which Johnny Jones ornaments so beautifully. Take my tip and don’t miss ‘Supply and Demand’. Funny little Johnny! He is the realest of boys... There is really lots of fun. I’m glad I saw it. Direction the best. Plot ingenious. Value 100%.”—N. Y. News.
Brilliant and Beautiful

Pathe Review

A Screen Magazine—One Every Week

Each number of Pathe Review must be varied in subject, each subject must be interesting and the issue as a whole must be strikingly beautiful.

Is it surprising that the Review is popular with both exhibitors and public? That many exhibitors tell us that it is the best screen magazine ever issued?

The Review has introduced delightful "trick" pictures, such as the game of cards, played without players; Photographic Gems, which are true masterpieces, showing Nature in her many moods; striking little dramas with a novel slant, like the "Drama illustrated by feet"; the superb Slow Motion; and the incomparable Pathe-color, which appears in each issue.

Science, sport, art, travel, nature, novelty; you’ll find them all in the Pathe Review.
Pathe announces with pride four big, vital Pathé-serials for the coming year. In stars, stories, casts, direction and production they fully measure up to the very high standard Pathe has set and will maintain.

1

RUTH ROLAND
Peerless star of Western serials
in
THE TIMBER QUEEN
A brilliant, breath-catching, stunt-filled story of the big timberlands of the Pacific coast.

2

CHARLES HUTCHISON
Dare-Devil of Dare-Devils
Life Risker Extraordinary
in
SPEED
A serial which lives up to its name, and presents the cyclonic star in many amazing exploits.
SERIALS

3
PEARL WHITE
Pathe Serial Queen
in
PLUNDER

Now back to repeat her former history-making serial successes with the co-operation of the very men who were identified with those successes—Geo. Brackett Seitz, producer and director, and Bertram Millhauser, author and scenario writer.

4
RUTH ROLAND
Box-Office Magnet Unsurpassed
in
THE RIDDLE OF THE RANGE
A galloping, invigorating, seat-filling story of lofty Western mountains and wide-stretching Western plains.

In Box-Office Value, Audience Interest and Money Making Power These Serials Speak for Themselves
The Drawing Power of a Big Special Feature, Yet it's in Just One Reel

Screen Snapshots

The stars of a thousand successes, as they are at home, at work, and at play, and in just one reel.

A stroke of genius created this release that is so widely popular, so widely shown.

It is wisdom to show it for the sparkle it adds to your program, the dollars it means at the ticket window.

Edited by Jack Cohn and Louis Lewyn

One Reel, Every Other Week

Pathe'
Brilliant, Clean-cut, Thrilling Western Dramas in Two Reels

Leo Maloney in the

Range Rider Series

The public loves good Western drama. It must be logical, well photographed in picturesque exteriors, full of thrilling action, well produced, well directed, well cast.

The Range Rider Series more than meets every requirement. Each has a strong story. Each starts off at a gallop and is racing at the finish. There is not one wallop but a dozen in every one.

Directed by Ford Beebe

One Two Reel Drama Every Other Week

Pathépicture
Fables Pictures, Inc.
presents
Aesop's Film Fables
Cartoonist Paul Terry

Every line a laugh—every scene a comedy—every flicker a snicker.
Shown in best theatres everywhere.
Appeal to all classes, sorts and conditions.
Aesop's Fables have had 2600 years of advertising.

One Every Week

Timely Films, Inc.
offers
Topics of the Day
3000 theatres in the United States show Topics of the Day regularly

It has helped them build up business
It will help you if you give it a chance

One Every Week
It’s Sweeping the Country Like a Prairie Fire

Nanook of the North

Some of the bookings, played, playing and to be played

CAPITOL, NEW YORK; Big business; “One of the four most distinctive pictures I ever played.”—Rothafel.

KEITH’S CIRCUIT; 17 theatres; has played the Broadway, N. Y., to big business; month of July.

Kinema, Los Angeles; 14 days; played to a line a block long; hailed by Los Angeles papers as the greatest attraction ever played in the city.

Pantages, Salt Lake; one week; “40% increase in business. Most remarkable record.”

Stanley Circuit, Philadelphia; 75 days.

Capitol, Altoona; one week.

Liberty, E. Liberty, Pa.; one week.

Pittsburgh State, Pa.; one week.

Century, Baltimore; one week.

Regent, Rochester, N. Y.

Allen, Cleveland; “Splendid success; I never presented picture that pleased such a large percentage; without doubt the most entertaining and fascinating picture in years.”—S. Barret McCormick.

Entire Gore circuit, 25 houses, Los Angeles.

Rialto, Ft. Worth; one week.

Blue Mouse, Seattle; one week.

Heilig, Portland; one week.

Capitol, St. Paul.

State, Minneapolis; one week.

Circle, Indianapolis; one week.

Rye Playhouse, Rye, N. Y. “Established a new record at advanced prices, though picture followed ‘Four Horsemen’ and ‘Orphans of the Storm’.”

Palace, Dallas; “Caused more favorable comment than any picture we have ever run. Wonderful.”—So. Enterprises.

Mecca, Saginaw; one week.

Walnut, Cincinnati; one week.

Granada, San Francisco; one week.

Franklyn, Oakland; one week.

Colorado, Denver; one week.

Blue Mouse, Tacoma; one week.

Liberty, Spokane; one week.

Positively the Outstanding Feature Success of 1922

Pathépicture

A Revillon Frères Production
Produced by
Robert J. Flaherty, F. R. G. S.
Proven Successes, Big Stars, Directors and Stories, Now Presented in Three Reels

Pathe Playlets

The heavy bookings, the highly favorable comment on Pathe Playlets, have proven that the length of a picture has nothing to do with its exhibition value.

Picture value is based upon the story, director, star and cast. If they are all good, the picture is good, whether in six parts or three.

Pathe Playlets are features with really successful records, carefully selected and re-edited to three parts.

They, with other Pathe short subjects, enable you to present a diversified, intensely interesting program with which you can make money.

What some of the many exhibitors say:

"The Playlets are all Pathe claims them to be."—M. Swedberg, Cort, Luverne, Minn.

"The Playlets are just the thing for the suburban house. We have noted an increase in patronage on each succeeding one."—C. E. Crane, Ideal, S. St. Paul, Minn.

"Pathe claims each Playlet is a 'thrill-packed story.' That's true. Pathe claims that each Playlet has powerful dramatic action. That's true. Am using these with a Pathe serial and Hal Roach comedies, and claim that's the best program in the United States."—Mrs. W. M. Kimbro, Greenland Theatre, Greensboro, Ga.

"I find by booking the Playlets with a serial and the Rolin comedies I have a varied program so that each part will suit each patron and it has increased my attendance to a wonderful extent. This gives the small town exhibitor a wonderful and varied program to suit all at a reasonable feature price and helps to keep the service rental down. One gets as much in the Playlet as in most five or six-reel features."

—L. G. Benefiel, Mars Theatre, Pendleton, Ind.

Two Series of Fifteen Playlets Each
Crook Story Makes Picture Of Average Entertainment

Herbert Rawlinson in "DON'T SHOOT"
Universal

DIRECTOR .................. Jack Conway
AUTHOR .................. George Bronson Howard
SCENARIO BY ............... George Hively
CAMERAMAN ................ Virgil Miller

AS A WHOLE... Good entertainment in Universal's latest crook picture; well sustained interest and pleasing romantic twist

STORY...... Has some suspense and not unusual but well handled situations that make it interesting

DIRECTION...... Satisfactory; keeps interest alive and story moves along at good pace

PHOTOGRAPHY .................. All right
LIGHTINGS .................. All right
STAR...... Pretty good in this; doesn't do as much posing as usual

SUPPORT...... Edna Murphy pleasing; others Wade Boteler, Wm. Dyer, George Fisher, Harvey Clarke

EXTERIORS .................. Not many
INTERIORS .................. Suitable
DETAIL .................. Ample
CHARACTER OF STORY ...... Burglar breaks into house and is forced into marriage with girl who had planned to meet her suitor at that hour

LENGTH OF PRODUCTION ....... 5,130 feet

Admirers of crook stories will likely be pleased with this George Bronson Howard story which serves as Herbert Rawlinson's latest vehicle. It is not an especially original piece, but has been capably handled by the director and should satisfy a big enough majority to make it a good number. "Don't Shoot" deals with a crook's regeneration, but there is no preachment or reform propaganda to annoy those who object to such incidents. In fact the regeneration in this case is quite accidental. It involves a fairly worn twist in which the burglar hero is forced to marry a girl he has never seen before. The idea has been used in various ways before, but Director Conway keeps it logical and interesting.

The interest is well sustained throughout, and there are one or two effective bits of suspense. Toward the close some action is gotten in in the way of a free-for-all fight with the hero victor, of course. Otherwise there isn't much action in the picture.

The story is a good one for Rawlinson and he does better work than he has in some of his recent offerings. There's less posing and an apparently more serious effort to please his audience. Edna Murphy is a pleasant leading lady and the cast, generally, is quite satisfactory.

It is easy enough to follow once the story gets started. At first it is a trifle confusing because of the various sequences, one dealing with the rich girl and her Texas suitor, another with the crook, and a third that has to do with a political boss and his schemes. Conway brings them together, nicely, however, and the remainder runs off smoothly enough.

Story: James Harrington Court, known as "The Posson," makes a midnight visit to the home of Buck Lindsay for the purpose of stealing a necklace belonging to Buck's fiancée, Velma Gay. Buck is waiting for another midnight visitor, Velma's lover, Archie Craig. Believing Velma had planned an elopement and taking Court for Craig, Buck has a minister on hand to perform an immediate marriage. Velma finds herself married to a crook, but her influence reforms him and they are happy until Court's former ruler, a political boss, demands that he handle a little "job" for him. How Court wins out and keeps "straight" completes the story.

Use Catchlines, Star's Name And Whatever Appeals Best To Your Folks

Box Office Analysis for the Exhibitor

If you know your crowd likes crook stories you will be able to satisfy them with this latest Universal release, starring Herbert Rawlinson, "Don't Shoot." And even if they aren't particularly keen about crook themes, they will probably like this one because it has some action and a rather interesting romantic side that you can refer to in appealing to your women patrons. Where the star is a favorite, use his name prominently, and stills will give a fair idea of what he has to do in "Don't Shoot." Tell them he goes from crook to cabaret dancer in his latest film, "Don't Shoot." You might also play up the regeneration angle if you think that would appeal to them. Edna Murphy's name might also be mentioned. They may remember her from the Fox pictures in which she co-starred with Johnny Walker.
Pretty Good Story In Jones' Latest Western

Charles Jones in
"WEST OF CHICAGO"
Fox
DIRECTORS........Scott Dunlap and C. R. Wallace
AUTHOR...............George Scarborough
SCENARIO BY........Paul Schofield
CAMERAMAN........Lucien Andriot
AS A WHOLE......Good western offering that is
fairly original, has enough action and will
satisfy
STORY......Very suitable story for Jones, gives
him good opportunities and is nicely told
DIRECTION.....All right; distributes action very
well and provides a thrill or two and keeps
surprise ending out of sight until proper time
PHOTOGRAPHY..............Good
LIGHTINGS..................Natural
STAR........Sure to please his admirers in this one
SUPPORT.....Philo McCullough first rate villain
and Rene Adoree good in feminine lead; others
Sid Dalbrook, Charles French
EXTERIORS..................Appropriate
INTERIORS..................Not many
DETAIL......................Adequate
CHARACTER OF STORY......Cowboy returns to
uncle's ranch and foils attempt of foreman who
has killed uncle and plans to get his money
LENGTH OF PRODUCTION.....4,694 feet

"West of Chicago" is about the best story Charles
Jones has had of late. It is particularly well suited
to him and a bit out of the ordinary for a western. It
has the usual plotting of a villain and the brave hero
who spoils his plans, to be sure, but they are handled
with some originality, with a first rate surprise for
the ending that makes it quite a satisfying offering
of its kind.

A Satisfying Western For Your Program

Box Office Analysis for the Exhibitor

Exhibitors who have a regular call for westerns
can put this latest Charles Jones feature down for a
booking and feel sure they will satisfy their folks. If
they like westerns at all they'll be satisfied with this
one and even those not overly partial to this type of en-
tertainment, should be pleased with "West of Chicago"
because it has a good plot besides the regulation west-
ern atmosphere.

There is only one thing you might have against
Philo McCullough as the villain and foreman who
plans to secure his employer's riches, and that is his
stupidity. Just how he ever expected to get away
with his scheme isn't obvious since he took into his
confidence, about everyone that came along. And of
course he made a bad mistake when he took hero
Charles Jones into his scheme. Otherwise Scarborough's story is as logical as most westerns and
there is some good action such as Jones' leap from
horseback to a moving train and the usual riding.

Directors Dunlap and Wallace have distributed the
action fairly well and the best thing they do in the
whole picture, is to keep the news that the uncle is
not dead, until the very end. They should have pro-
duced hero's sister, Patricia, since she is spoken of so
frequently in the sub-titles and it would have been
well to have shown the audience how the uncle escaped
death in the quick-sand pit.

Jones is very pleasing in this and it is better that
he is not accorded so many posing close-ups in this,
not that he isn't a good "looker" but they don't go
with a cowboy hero. Rene Adoree is pleasing as the
girl in the case and the bad men are convincingly bad.

Story: Con Daly's uncle sends for him to come
home and manage his new ranch. When Con arrives,
Cooksey, the foreman, explains that Daly is dead and
he is in charge. Con keeps his identity a secret and
plans to learn the foreman's scheme. Cooksey has
threatened the sister of the boy held for Dalys murder,
into playing the part of the late Daly's niece while he
invites Con to play the nephew. Con joins the con-
spiration and at the right time gives Cooksey the beat-
ing that is coming to him, while the uncle reappears
on the scene and Con asks the girl to retain the name
of Daly by marrying him. Her brother is then freed.
Very Few Laughs In Picture That Is Weak Comedy Number

"FOOLS OF FORTUNE"
American Releasing Corp.

DIRECTOR .................. Louis W. Chaudet
AUTHOR ........................ W. C. Tuttle
SCENARIO BY .................. Not credited
CAMERAMAN ........................ King Gray

AS A WHOLE......Comedy that barely amuses and has barely enough situations for two reels much less five and a half

STORY......Contains no real comedy values; a lot of silly incidents that make it ridiculous

DIRECTION......Ordinary; gets very little humor out of story; required too much explaining

PHOTOGRAPHY .................. Fair
LIGHTINGS .................. All right

PLAYERS......Marguerite De La Motte the bright spot of the picture but she is out of place;
Frank Dill, Russell Simpson, Tully Marshall and Frank Brownlee an unamusing quartette

EXTERIORS .................. Suitable
INTERIORS .................. Adequate
DETAIL .................. Fair

CHARACTER OF STORY......Cowboy and pals plan to inherit riches by cowboy’s claim to fortune of missing heir

LENGTH OF PRODUCTION ...... 5,609 feet

W. C. Tuttle’s story, “Assisting Ananias,” from which “Fools of Fortune” has been adapted, might have made amusing reading but it certainly doesn’t make a good screen comedy. In the first place there doesn’t seem to have been enough situations, or strong enough ones, to satisfy the demands of a feature comedy. Probably a two reeler would have been thoroughly amusing but to get it to five reels it has been necessary to pad it so frequently and there are so many sub-titles, that its interest is disconnected.

The situations presented in “Fools of Fortune” may appeal to those who can laugh easily but to the majority they are likely to appear quite silly and almost entirely without entertainment value. Added to this there are so many sub-titles (they are about equally divided with the pictures) and they are such poor attempts at humor that folks are apt to be annoyed more than entertained.

The director doesn’t make any attempt to get into the story until the beginning of the second reel, taking up the whole first reel to introduce the comedians, Frank Dill, Russell Simpson, Tully Marshall and Frank Brownlee, who try hard enough to get in comedy business but seldom succeed. Some familiar gags such as the pullman sequence is used with the four cowboys piled in one berth. Then there is a silly Englishman, Willie, who gets tipsy and also tries hard to make you laugh.

It may not be the director’s fault entirely that “Fools of Fortune” isn’t a good picture because he didn’t have strong comedy material to work with, but there are times when he could have gotten more genuine comedy and less foolishment out of the situations. Marguerite De La Motte is very much out of place in the picture and has practically nothing to do but pose for a close-up now and then.

Story: Chuck Warner decides to impersonate Ashburton de Puyster, long lost son of the millionaire, Milton de Puyster, and collect as the rightful heir. He is accompanied East by three cowboy friends, one posing as an Indian. They get into all sorts of mix-ups until finally they arrive at the de Puyster home. It happens that Chuck is not de Puyster’s son but the long lost child of his second wife, whose name had been Warner.

May Do If It Isn’t Difficult To Make Them Laugh

Box Office Analysis for the Exhibitor

Possibly your matinee crowd, if composed mostly of children, would get some enjoyment out of "Fools of Fortune" because it doesn’t necessarily have to be "sensible" comedy to amuse the younger element. But it is quite doubtful whether or not the grown-ups will be satisfied with the picture. Unless you know they are very easily suited and not too particular about their comedy entertainment, you can show it to them but probably it would be well to see it first and use your own judgment.

Better let them know it is a comedy because the title won’t indicate just what it is. Catchlines could read: "One way to become a millionaire is to present yourself to some millionaire as his long lost son. Chuck Warner tries it in 'Fools of Fortune.' See what happens to his scheme." Or, "Want to get rich quick? See how it’s done in 'Fools of Fortune' at the blank theater."
Mix's Horse, Tony, the Real Star of This Interesting Picture

Tom Mix in
"JUST TONY"
Fox

DIRECTOR .................. Lynn F. Reynolds
AUTHOR ....................... Max Brand
SCENARIO BY ................. Lynn F. Reynolds
CAMERAMAN .................. Dan Clark

AS A WHOLE.....An unusual offering with Tom Mix's horse, Tony, the real star of it; fine human interest stuff

STORY.......Rather unique for screen vehicle; given first rate production

DIRECTION......Very good; provides mighty interesting locations and always keeps things logical

PHOTOGRAPHY .................. Excellent
LIGHTINGS ......................... Natural
STAR.......Mix is credited but Tony is given more prominence than his master in this one

SUPPORT.......Claire Adams, star's leading woman; others J. P. Lockney, Duke Lee, Frank Campeau and Walt Robbins

EXTERIORS ..................... Beautiful
INTERIORS ........................ Few
DETAIL .......................... All right

CHARACTER OF STORY .........Wild mustang, leader of desert band, captured by man who saves his life and whose life he saves later

LENGTH OF PRODUCTION .......... 4,880 feet

At last Fox has made a picture with a story featuring Tom Mix's wonder horse, Tony, and while Mix is given stellar prominence in the billing, it is really Tony who is the star of the offering. The piece is an adaptation of Max Brand's novel, "Alcatraz," a particularly appropriate vehicle that affords excellent opportunities for Mr. Tony and a unique entertainment as well.

Lynn Reynolds has handled the story intelligently and Jim, a bride.

and it is especially noticeable that he does not allow things to become illogical or far-fetched and there are plenty of times, in connection with the marvelous instinct of the horse, where it must have been difficult to keep from over-estimating the animal's intelligence.

Reynolds took his company on desert location to shoot the picture and throughout there are some of the most beautiful and unusual backgrounds that have been found in a feature in a long time. The photography is also excellent and the camera work first class. The long shots are particularly effective.

Tony has long been a familiar and important figure in the Tom Mix features but this time he goes it alone, acquitting himself capably at all times. It seems almost impossible but a twist of Tony's head or a flash of his eye is sufficient to register his mode and it is little short of remarkable that they have succeeded in making an entirely tame animal play the part of a wild mustang.

Brand's story furnishes a rather unusual entertainment and an interesting story that will appeal to a great many people and Director Reynolds has done splendid work on the production end of it. Tom Mix does some fast riding and there is a love interest woven in which Claire Adams plays the principal part. The usual western bad men have a part in the plot to steal horses and spoil hero's chances with the girl.

Story: Jim Perris accepts Marianne Jordan's commission to catch the wild mustang which is luring her father's horses from the ranch. Tony, the mustang, eludes his captor until he is eventually trapped, but Jim's kind pats wins Tony, who later saves Jim's life when Hervey, foreman of the Jordan ranch and a rustler, tries to get Jim because Jim knows he (Hervey) has stolen Jordan's horses. Tony acquires a master

A Good Entertainment and You Can Promise An Unusual One

Box Office Analysis for the Exhibitor

Here's a real human picture, wholesome in its value as entertainment, and a worth while offering generally. You can be certain to please all of your patrons with it and be sure to make it plain that "Just Tony" is entirely different from Mix's previous pictures and that his horse, Tony, is the real star of it. Mix's admirers know his horse by now and they'll be interested to see the picture.

Your local prevention of cruelty to animals society will probably be only too happy to cooperate with you in showing the picture since it depicts what kindness will do for animals. Tell them they have seen pictures with dog stars but here's something different. Play up Mix's name but give Tony his due share of prominence. Your men patrons should be appealed to in particular.
Cosmopolitan Productions
Presents
MARION DAVIES
IN
"THE YOUNG DIANA"

Story by
MARIE CORELLI
Scenario by
LUTHER REED
Directed by
ROBERT G. VIGNOLA and ALBERT CAPELLANI
Settings by
JOSEPH URBAN

Created by Cosmopolitan Productions
IN THIS exquisite, thrilling production Marion Davies has compelled the enthusiastic admiration of even the most conservative critics.

The combination of comedy and real dramatic ability shown by this delightful actress in a dual role, fixes her even more firmly in the forefront of the glittering galaxy of stars that shine in motion pictures. In support of Miss Davies is one of the finest casts ever assembled, while the story

Holds the Interest Every Moment

It's a Paramount Picture
THE brilliancy of pulsating Paris—the colorful ice carnival of Switzerland are among the many gorgeous settings by Joseph Urban which prompted the Motion Picture News to characterize it as the most lavishly mounted picture that Cosmopolitan has ever offered the Paramount program.

The dazzling array of beautiful costumes worn by Miss Davies is in keeping with her wonderful acting and the lavish production.

As the Motion Picture News adds: The Young Diana is

The Picture That Has Everything

---

Story by MARIE CORELLI
Scenario by LUTHER REED
Directed by ROBERT G. VIGNOLA and ALBERT CAPELLANI
Settings by JOSEPH URBAN
MARION DAVIES IN "THE YOUNG DIANA"
Underworld Story Not Likely to Please High Class Patronage

"VOICES OF THE CITY"
Goldwyn

DIRECTOR .................... Wallace Worsley
AUTHOR ..................... Leroy Scott
SCENARIO BY ................ Not credited
CAMERAMAN .................... Not credited
AS A WHOLE.......Hardly a fair entertainment;
underworld crook story that will appeal to sen-
sationalists

STORY.......Very illogical and not always com-
prehensive; a few mildly thrilling situations

DIRECTION ...................... Fair
PHOTOGRAPHY ................. All right
LIGHTINGS ..................... Standard

PLAYERS.......No noteworthy or especially con-
vincing performances; Lon Chaney’s acting
parts have been eliminated: Leatrice Joy poorly
cast

EXTERIORS ...................... Few
INTERIORS .................... Suitable

DETAIL ......................... Fair

CHARACTER OF STORY.......Girl becomes im-
plicated in plot of underworld leader to over-
throw district attorney’s clean-up campaign

LENGTH OF PRODUCTION .. 5,600 feet

Leroy Scott’s story of the underworld couldn’t se-
cure the approval of the Censorship Commission when
submitted under the title of “The Night Rose,” but
with some changes in sub-titles and the necessary
cuts, plus a new main title, the picture is being shown
at the Capitol, all properly stamped and labeled by
the Commission. Goldwyn has removed the objec-
tional bits, suggestions of white slave traffic, etc. and
there is nothing strictly offensive remaining in the picture.

Through the process the story has become some-
what disjointed and illogical as well as rather hard to
follow. For a crook, and underworld leader, who is
supposed to be so “slick,” Chaney takes some great
risks and there are other illogical twists that make
“Voices of the City,” at best, only mildly entertaining.

The story is easy enough to follow at first but from
the point where the leader plans to take his young
bookkeeper’s girl for himself, things become compi-
licated and incomprehensive. They get around the situa-
tion carefully enough by a sub-title that refers to the
leader’s “marriage” to the girl. The plot becomes
more involved in the leader’s plan to get rid of the
hero and at the same time upset the plans of the district
attorney who has instigated a clean-up campaign.
No suspense is created because the audience is taken
into the confidence of the schemers.

It is difficult to judge the director’s work after so
many changes have been made in the picture since
he finished with it. One scene, that in which hero
Cullin Landis is shot, shows Landis waiting for the
director’s cue to register “wounded.” The cutter
should have caught this one.

Lon Chaney has done much better things than the
role of McGee in this and what acting bits he did
have, have been largely eliminated. Leatrice Joy is
a suitable heroine and Cullen Landis is cast as an un-
usually dumb young man. Betty Schade is McGee’s
girl who finally kills him. Others are John Bowers,
Richard Tucker and “Lefty” Flynn.

Story: McGee, underworld leader and restaurateur,
wants his young bookkeeper’s girl, Georgina Rodman.
He plans to get rid of Jimmy and at the same time
spoil the district attorney’s effort to locate the girl
who is sought by her people. Sally, formerly McGee’s
girl, and jealous of Georgina, warns Jimmy, who is shot
by McGee’s man before he can escape. How one of
McGee’s henchmen squeals, Jimmy recovers and
McGee is captured, completes the story.

Depends Upon the People You Cater To For You To Decide
Box Office Analysis for the Exhibitor

"Voices of the City" is an ordinary feature and will
probably be accepted by the average audience as a
fair entertainment, by the better class patronage as a
poor picture and by the cheaper tastes as a first rate
underworld melodrama. It depends upon the class
you cater to just how the picture will go over.

If you have a crowd that favors more or less sensa-
tional stories you can promise them they’ll be satisfied
with “Voices of the City,” an original Leroy Scott
story of the underworld. Lon Chaney’s name can be
used with the title and to keep yourself straight with
your regular patrons, let them know just what you
are showing and they’ll have no comebacks if they
are displeased. The title isn’t sufficient to let them
know what to expect so you’ll have to resort to catch-
lines or newspaper notices if your local paper gives
you space.
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Rachel Crothers Stage Play Makes Spicy Film Entertainment

Wm. DeMille Production
“NICE PEOPLE”
Paramount

DIRECTOR ....................... Wm. DeMille
AUTHOR ......................... Rachel Crothers
SCENARIO BY .................. Clara Beranger
CAMERAMAN .................... Clara Beranger
CAMERAMAN .................... Guy Wilky
AS A WHOLE...... Will prove a fine entertainment
for a good majority; more interesting than the
usual story with a moral
STORY...... From the stage play; offers good screen
material and has been very well done
DIRECTION...... Good; a trifle too exaggerated at
times but for the most part not to be criticised
PHOTOGRAPHY ................. First rate
LIGHTINGS ..................... Good
STAR...... Will be well liked in this role except by
the reformers
SUPPORT .... Very good; Wallace Reid, Julia Faye,
Conrad Nagel, Claire McDowell, Wm. Boyd and
Edward Martindel
EXTERIORS ..................... Good
INTERIORS ..................... Suitable
DETAIL ......................... Good
CHARACTER OF STORY .... Society girl and jazz
favorite, gets angry at papa and spends night at
farm with disastrous results at first but finally
gives up her wild life and proposes to westerner

LENGTH OF PRODUCTION .......... 6,244 feet

From the looks of “Nice People” it would seem that
one of the biggest items in the cost of production was
for the cigarettes consumed. And it is only in this
connection that Wm. DeMille’s direction might be
criticised, but he certainly does overdo the cigarette
smoking. There’s hardly a half dozen scenes in the picture
in which the star and her society friends are
not puffing on the weed and the longer the holder, the
more smoke, in nearly every case. In one instance,
Julia Faye, shows what she can do with a pipe, society’s
latest fad.

All this, of course, belongs to the people whom
Rachel Crothers satirizes as “nice” and quite appropriately.
The stage play serves the needs of the screen
nicely and the picture offers a first rate entertainment
and one that will be thoroughly enjoyed by a large
majority, particularly those who depend upon the
“movies” for their information as to what goes on
in society. There is nothing offensive, and the only
ones to object may be the anti-cigarette league or some
reformers who may decide that they are protecting
the public’s morals by not letting it see how “Nice
People” live.

The production is good and the story smooth running.
Towards the close it drags slightly while Bebe
Daniels tries to vamp Wallie Reid into proposing, but
eventually she has to do the asking herself. There
are a lot of good touches and some good comedy bits—
one in a henery that doesn’t require sub-titles to get
a laugh. The sub-titles throughout are very good.

Bebe Daniel’s admirers will like her work in this
and Conrad Nagel also will please them. Wallace
Reid hasn’t very much to do except be on hand for
the clutch-fade-out. The cast is good and includes
Julia Faye, Edward Martindel, Wm. Boyd and Claire
McDowell.

Story: Teddy Gloucester (Bebe Daniels) leaves
home because her Dad forbids her visiting a notorious
cabaret. Teddy, accompanied by Scotty Wilbur, poor
but willing to marry the rich Teddy, continues her
life of jazz at her Dad’s farm. Society refuses to take
her back once she has spent a night in company with
Scotty so it remains for Billy Wade, an ex-soldier
who happens in at the farm, to reform Teddy. Later
Teddy’s Dad forgives her and she is happy except for
one thing. She loves Billy but he refuses to submit
to her vamping until Teddy proposes and he accepts
after she promises to be just an old fashioned wife.

Should Prove a Profitable Number Especially With a Certain Crowd

Box Office Analysis for the Exhibitor

Very likely you will be able to do pretty good busi-
ness with this latest William DeMille production.
The success of the stage play must have reached the
cities at least and by this time they are probably well
enough acquainted with the story of Rachel Crothers’
play to want to see the film version.

In certain localities all the exhibitor will have to
do will be to show a short trailer prior to the regular
showing date, and he can rest assured they’ll be back
to see the picture. There are enough well known
names to warrant calling it a picture with an all-star
cast. Let them know there are Bebe Daniels, Wallace
Reid, Conrad Nagel, Julia Faye and other well known
players.
Farnum Has Dramatic Role That Will Probably Please His Admirers

William Farnum in
"MOONSHINE VALLEY"
Fox

DIRECTOR ...................... Herbert Brenon
AUTHOR ........................ Mary Murillo
SCENARIO BY ............... Herbert Brenon and Mary Murillo
CAMERAMAN ..................... Tom Malloy
AS A WHOLE................. Another eternal triangle theme
with a possible new twist but nothing to make
it distinctive entertainment
STORY......................... Apparent from the start; works out
just as you expect it to; rather unconvincing
drama on the whole
DIRECTION................. Satisfactory but wasn't able to
make good entertainment of poor material
PHOTOGRAPHY ................. All right
LIGHTINGS ....................... Good
STAR ...... Will please his admirers in role that he
usually overdoes
SUPPORT ...... Good; Sadie Mullen quite capable.
               Holmes Herbert adequate as the villain, and
               Dawn O'Day a cute kiddie
EXTERIORS ...................... Nice country
INTERIORS ......................... All right
DETAIL ........................ Requisite
CHARACTER OF STORY ...... Doctor elopes with
wife of prospector who saved his life; years
later the husband and wife are reunited
LENGTH OF PRODUCTION ....... 5,679 feet
This is the second time in the last few months that
William Farnum has lost his screen wife, first in
"Shackles of Gold" and now in "Moonshine Valley." Both stories are the old eternal triangle theme though
differently worked out. The main trouble with "Moon-
shine Valley" is that the story is apparent from the
very start. Once the prospector saves the doctor's
life and brings him into his home to recover, the spec-
tator knows that Bill is going to be minus a wife. But
you can't think much of him for giving the other
man a chance to make love to his wife. Somehow or
other screen husbands are too careless about leaving
their wives in the care of other men.

The story's dramatic moments are pretty unconvinc-
ing but there is one pleasing episode that contains a
good heart interest twist. It is that in which Farnum
finds a little girl, unknown to him, but the daughter of
his wife and the other man. How the child brings
about his regeneration makes for a rather effective
heart interest. Little Dawn O'Day is a mighty ap-
pealing and cute child player.

Farnum has just the kind of opportunities that he
enjoys in in the sequence in which he becomes a drink
crazed degenerate as a result of his misfortune. There
are all kinds of close-ups showing him raving and look-
ing like anything but a human being. He still over-
does his dramatic parts but the rest of his work is well
done. Sadie Mullen handles the part of the faithless
wife very well and Holmes Herbert is an adequate vil-
lain.

Story: Ned Connors saves the life of Dr. Martin
and his wife nurses the physician back to health. Con-
nors leaves for a prospecting trip and upon his unex-
pected return finds his wife in Martin's arms. Con-
nors sends Martin away but he turns and shoots. Be-
lieving Connors dead he takes the woman away with
him. A few years later Connors, now a degenerate,
swearing vengeance, finds a little girl. The child's in-
fluence brings about the man's regeneration. She be-
comes ill and the doctor that is called happens to be
Martin. Connors puts off his revenge to save the
child's life, but in a fight, later, Martin is killed. Con-
nors finds his former wife, forgives her and is happy
with her and the child.

Appeal to Those Who Like Star and Use Catchlines

Box Office Analysis for the Exhibitor

If you number enough of Farnum's admirers among
your patrons you can show them "Moonshine Valley"
and satisfy them. Where they like the star and his
work, the picture will have no trouble getting over.
However, the success of the film depends largely upon
the star's popularity. Or if you know they favor etern-
al triangle themes, you can count on it pleasing also.

Catchlines will give a good idea of the story and it
might be well to let them know what it is about, oth-
erwise from the title they might expect a bootlegging
story. Use the angle in which the child brings about
the regeneration of a derelict and promise them a de-
lightful child player in Dawn O'Day. She's a real
treat. There are plenty of good locations in the pic-
ture that make it quite good to look at.
First Rate Comedy Drama With Good Action and Plenty of Laughs

Hoot Gibson in
"THE LOADED DOOR"
Universal

DIRECTOR .................. Harry A. Pollard
AUTHOR .................... Ralph Cummins
SCENARIO BY ............. George Hively
CAMERAMAN ................ Sol Polito

AS A WHOLE...... An especially interesting and
rather unusual western offering that makes
satisfying entertainment

STORY...... Good comedy drama with elements
well blended; first rate action and amusing situations

DIRECTION...... Very good; comedy and dramatic
business evenly balanced and always gets the
most out of material

PHOTOGRAPHY ............ All right
LIGHTINGS ................ Natural

STAR...... Does good work and has suitable role

SUPPORT....... Gertrude Olmsted, Eddie Sutherland,
Noble Johnson, Joseph Harris, Chas. Newton,
Chas. Smiley, Victor Potel and C. L. Sherwood

EXTERIORS ................. Appropriate
INTERIORS ................ All right

DETAIL .................... Adequate

CHARACTER OF STORY..... Cowboy saves sweetheart's brother from conviction for murder he
did not commit, rides town of smugglers and
wins the girl

LENGTH OF PRODUCTION ....... 4,430 feet

Hoot Gibson's last picture, "Trimmed," was a good one but "The Loaded Door" is even better. The story is a bit out of the ordinary for a western and although it contains some more or less tried and true situations, it remains distinctive and offers a thoroughly satisfying entertainment. Elements of comedy and drama have been splendidly blended with neither one dominating the other.

Director Pollard has kept things evenly balanced with the result that "The Loaded Door" is a really worth while comedy drama. The humorous touches are contributed by Victor Potel and C. L. Sherwood, two tramps, and there hasn't been a better tramp duet since "Turn to the Right." Potel is a tramp philosopher who speaks in poetry while his fat companion, Sherwood, is an uninterested partner. Sherwood's make-up is great and he gets laughs without trying for them. Pollard introduces the comedy pair at proper intervals and they are not entirely irrelevant to the story either.

The action is well distributed and there are some good bits, though not as much as you find in the customary variety of wild and woolly shoot 'em dead westerns. There are one or two good fights and one particularly effective suspense in the sequence in which the villain plots to blow up the ranch house. It is so arranged that when a door is opened the blast will go off. Pollard brings the heroine to the door several times in her attempt to escape her pursuer.

Hoot Gibson does good work as "Cherub," the cowboy, and will certainly please his admirers with this one. He has a good supporting cast with Gertrude Olmsted as the leading lady. Noble Johnson and Joseph Harris are the bad men and Victor Potel and C. L. Sherwood provide the laughs.

Story: Bert Lyons returns to his ranch to find his former foreman dead and the place leased to a real estate shark. The new crowd is trafficking in booze and narcotics under the guise of raising cattle. Bert sees his old sweetheart, Molly Grainger, who tells him of her suspicions. The smugglers do not like Bert and plan to "get" him. Meanwhile the new boss plans to kidnap Mollie, telling her if she will accompany him across the border, he will save her brother who is in prison, charged with murder. How Bert learns of the ruse, rides to Mollie's rescue, rounds up the smugglers and clears Mollie's brother completes the story.

A Good One For Star's Admirers and Any Average Audience

Box Office Analysis for the Exhibitor

You will be showing them an entertaining picture in Gibson's latest. Promise them a first rate comedy drama and don't be afraid to tell them there are some first rate laughs in "The Loaded Door." If you can secure a trailer showing the two tramps it should bring them back for the feature and for the star's admirers, say it is one of the best stories he has had.

The title is a catchy one and affords good exploitation possibilities. They'll wonder what it is all about. It is pertinent and will go well with catchlines. Get them interested in coming in to see the picture and you can be quite sure they will go out satisfied.
A Good Number For Exhibitors Who Cater to the Class that Likes This Type

"QUEEN OF THE MOULIN ROUGE"
Pyramid Prod.—American Releasing Corp.
DIRECTOR ..................... Ray C. Smallwood
AUTHOR ........................ From Paul M. Potter's play
SCENARIO BY ........ Garfield Thompson and Peter Milne
CAMERAMAN ..................... Michael Joyce
AS A WHOLE .............. Apache atmosphere and few risque situations will make it good box office bread for certain classes

STORY . . . . . Far-fetched and a bit unconvincing but the sort that will appeal to a good many

DIRECTION ...... Very good for the most part; a little too plain at times in detail that suggests

PHOTOGRAPHY ...................... Good
LIGHTINGS .......................... All right
PLAYERS ......... A suitable cast including Martha Mansfield, Joseph Striker, Henry Harmon, Fred T. Jones and others

EXTERIORS ......................... Appropriate
INTERIORS .......................... Good
DETAIL ................................ Ample

CHARACTER OF STORY ...... Music master makes a genius of violinist by planning a love affair for him

LENGTH OF PRODUCTION .............. 6,700 feet

There's hardly a doubt but what "The Queen of the Moulin Rouge" will prove a good box office picture for certain exhibitors, those catering to the more sensational tastes and a more or less cheap class of patronage. It is the story that will appeal strongly to this type of audience because it contains a few risque situations and the sort of atmosphere that appeals to their sensation loving minds.

Director Smallwood has handled the piece well enough and apparently toned it down considerably but the Apache episode is certainly due for some scene eliminations before the audiences in some states see it. He has gone in just a little too strong for suggestive detail in the way of close-ups in this sequence. The facial expressions of the players in this case are just a trifle too expressive. There is nothing offensive in the Moulin Rouge sequence and Smallwood has been quite elaborate in his depiction of the resort, which, to all appearances, is quite mild in comparison with the rating given it by the sub-title. The crowning of the queen of the Moulin Rouge is interesting and rather fantastic. The story is smooth running and the continuity is a good one.

The story's main idea is a fairly far-fetched one in the sort of theory it offers. A great music master seeks to make a genius of a pupil by putting him through a series of emotions for which he plans extensively, arranging a love affair, a disillusionment and a final reunion when he is satisfied that his student can at last play the violin with feeling.

Martha Mansfield does good work as the girl but does not seem quite as attractive in this, probably due to not being always photographed to the best advantage. Joseph Striker is adequate as the student and the remainder of the cast is suitable.

Story: Rosalie Anjou is saved from an Apache by Jules Riboux, an artist, and Tom Richards, a student of the violin, when she accidentally crashes into their studio. Jules Rousseau, an old music master who despair of kindling the flame of genius in his pupil, seizes upon a love which blossoms between Tom and Rosalie to prevail upon the girl to dance at the Moulin Rouge, a notorious night cafe in Paris, that Tom's lessons may continue, the master pledging secrecy. But he betrays her secret and Tom bitterly denounces Rosalie. He then throws all the anguish of his soul into his bow. The master is elated and confesses that he bartered the girl's good name to awaken Tom's soul, without which genius would have been denied him. Tom saves Rosalie who tries to drown herself and there is a reunion.

Will Make Money If You Have the Right Crowd For It
Box Office Analysis for the Exhibitor

Exhibitors who know their patrons favor more or less sensational stories will surely be able to cash in on "The Queen of the Moulin Rouge" by promising them a story of Paris' night life and telling them about the Apache sequence. There is nothing terribly offensive even in this sequence but it is quite certain there will have to be some eliminations made. It is not a picture for juvenile audiences by any means so you will have to be careful if you cater to family trade.

The title should give a fair idea of the type of picture it is and it will be in the lobby will probably bring them in. Martha Mansfield's name can be used in connection with the title and the proper exploitation should get it over with the crowd it will appeal to.
Some Short Reels

"The Empty House"—Sherlock Holmes—Educational
Type of production.............................2 reel drama
Here is another Sherlock Holmes mystery built from the well known stories of Conan Doyle. This time the criminal takes a pot shot at the famous detective and for a moment you think all is lost. The suspense is great. The first shots take place at a club where you see a group of men playing cards. A highly polished cigarette case on the table next to the dealer reflects the cards that he deals. His cheating is discovered and that very night his accuser is found dead. Holmes is brought into the case. The gentleman criminal learns about this and goes to the empty house opposite Holmes’ residence. Here he can see across the street into the windows of the house. Dr. Watson and a detective from Scotland Yard hide in the empty house and see the assassin load his high-power air rifle and shoot at the famous detective. Then they arrest him and bring him across the street. Holmes meets them at the door for what the criminal shot was nothing but a waxen figure. Of course the man is not accused of killing a dummy but he is charged with the murder of his colleague. The bullets are both the same. While no women enter into this story it is well up to the standard of the series and holds the attention throughout. It will make an ideal program picture and please the average audience.

"Bath Days"—Century—Universal
Type of production.............................2 reel comedy
"Bath Days" presents an average number of the Century comedies. Harry Sweet plays the part of the boy and Jackie Morgan the role of his brother. The story is a little rambling but the interest is held through a series of gags that employ a combination bath-tub and an automobile. In the end the house is flooded by an overflow in the bathroom. The picture is filled with gags and contains several laughs. It presents little that is new but nevertheless will entertain the average audience who enjoy this type of comedy.

"Makin’ Movies"—Johnny Jones—Pathe
Type of production.............................2 reel comedy
Little Gertrude Messinger and Johnny Jones presents an amusing adventure with films in the second of their series called "Makin’ Movies." This time the juvenile stars step behind the scenes and do a little picture all of their own called "Uncle Tom’s Cabin." Johnny got the idea when he went out to the coast on a visit and accidentally played a little role of a newsboy. He bought a small camera when he returned home and became his own producer, manager and director. The scenario was culled from "Uncle Tom’s Cabin" and the blood-bounds were gathered from all over town. When finished they showed the picture to a selected gathering and expected them all to weep—but it turned to a comedy. Financial ruin turned to success and the exhibitor promised to play the show all week. The production has not near as many laughs as the first of the series but it does contain a lot of clean and novel fun. It is very different from anything yet done on the screen and will more than please the average audience. Johnny Jones does some clever acting and little Gertrude Messinger is most captivating in anything that she does. Imagine the kid, in the role of Little Eva, chewing gum as she ascends to heaven on the end of a rope!

"Toonerville Topics"—Educational
Type of production.............................2 reel comedy
Here is another Toonerville Comedy originated by Fontaine Fox and edited by Ralph Spence. The classic old trolley and its Skipper are the central figures. The story is very mild and contains very little action but a good deal of humor is obtained from the characters presented. An old town faker lands in Toonerville and puts up at a hotel. Here he meets the Skipper’s niece and tries a little flirtation. Her sweetheart, however decides to cure the traveling salesman and lays a deep plot. He informs the Skipper that the city man is a checkermanic and becomes violent at the mention of the game checkers. They “frame” him up and lead him out of town in the trolley car which is readily converted into a jail. This number of the Toonerville Comedies is up to the standard of the series and will please the majority. A little re-editing would greatly help the offering.

Pathé Review No. 170
Type of production.............................1 reel magazine
After opening with some splendid photographic shots of country landscapes this interesting number of Pathé Review fades into a scientific section which shows you what microscopic life looks like in ordinary water. "The Children of the Sun" is the title of another section in this magazine and illustrates how a lot of children are given the sunshine treatment for the white plague. The children run about naked in the severest weather and engage in snowball fights. Other sections of this view show in slow motion how Joseph Kirkwood, the Australian golf champion, executes some of his difficult shots. This review closes with the usual colored travel pictures.

"Simply Shocking"—Star—Universal
Type of production.............................1 reel comedy
Margaret Cullington and Jack Duffy are the chief fun makers in this fairly amusing Star comedy. The action is timely. It is based on reformers and one piece bathing suits. The old lady reformer forbids her maid from kissing the ice-man but ships on a cake of ice and becomes frozen to it. A barrel saves her modesty. But on the beach the reforming lady insists on arresting all girls with one piece bathing suits until the ice man shows her the picture of herself in the barrel. The comedy has some funny incidents and contains several laughs. Not only will this prove entertaining but it will also gain the sentiment of the average audience. Reformers are not very popular with the average audience and nothing pleases the folks better than to see them disgraced.

"The Egg"—Amalgamated Prod.—Metro
Type of production.............................1 reel comedy
"The Egg" seems to be a cross between a Chaplin and a Larry Sennon. Stan Laurel is the leading comedian and in spite of the age of the gags he manages to put over several hearty laughs. When Charlie played in "The Kid" he has a little business in which he selects his cigarette butt from a soap box. Stan Laurel picks his out of a cigar box. A good portion of the comedy takes place in a saw mill. It is built along regulation lines and contains the standard comedy types. The final scenes include a chase in and about the saw mill. The comedy as a whole presents but an average offering. Most of the gags have been done before in several variations.
Short Reels

"Falls Ahead"—Fox
Type of production..........................1 reel cartoon
Mutt and Jeff have some very funny adventures with a waterfall in this cartoon. They land in the water and hang on to a bale of hay but are carried on by the current to the dangerous precipice. Here they are just about to go over when they are saved by the dam being locked. As the river dries out they find themselves perched on the edge of the cliff. After many struggling efforts they gain a secure foothold and breathe a sigh of relief, but just then a washerwoman empties her tub into the stream and down go Mutt and Jeff. The animation is good throughout and many of the adventures of these well known comic characters will provoke mirth and laughter. Mutt and Jeff always make a good program filler and are always good for a series of laughs from any audience regardless of the weather.

"The House of a Thousand Trembles"—Star—Universal
Type of production..........................1 reel comedy
The gags and business in this comedy, starring Neely Edwards, are derived from a haunted house and several ghosts, to say nothing of the colored man. It is in this haunted house that Ned meets the girl, and together they attempt to capture the ghost. After many experiences they finally capture the man in the sheet and knock him unconscious only to discover that he is the girl’s sweetheart. In the end Ned and his hobo valet decide that it would be best for them to leave the house. Most of the gags in this single reeler were done before in several variations and the laughs are not too close together. However it will entertain an audience that is not over particular and likes to laugh at the same old jokes. Most of the laughs will come from the fear that the colored man has for ghosts.

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With a great cast including Claude Gillingwater, Patsy Ruth Miller, Cullen Landis, Richard Tucker, Lucille Ricksen, Kate Lester.

Greater than "The Old Nest"
Back Home

And maybe it isn't good. To be here. This Europe stuff is all right. Know what the proud papa said: He wouldn't take $10,000 for his younger. And wouldn't give a nickel. For another one. And that's it. I wouldn't give ten thousand bucks. For all that happened. And all that I learned. In Europe. And at the moment. Despite the heat. Wouldn't give a plugged nickel. To start in again.

NUTSHELL STUFF

This is certain: There isn't anything to fear from Europe. In production. There is nothing to worry. About in anything but inventions. And they are sure turning out some wonders. From Berlin you were informed. Of the way they plan to make duplicate prints. Without the use of the negative. You can imagine what will happen. If this gets in the hands of the wrong hands. There is another. The perfection of a device. Which will make definitely stereoscopic. All motion pictures. If this works out. Then there will be a real new impetus. To

(Continued on Page 2)
the industry. Can you imagine what that will mean? In colored photography.

Talking of colored photography—they are busy on that. In Germany. And figure they pretty near have a new idea developed. To a point where it will change everything in production.

Then there is a machine. Made in Germany. By some Swiss experts. Who have taken the lab experts. From the old UFA organization. To watch things. And they expect. Their methods of developing. Printing. And toning. Will revolutionize things. Pittsburgh and the West. Reported to have it. For this country.

DIFFERENT POINT OF VIEW

Can be found. As to production. Anywhere in Europe. The directors and producers. As a whole. Think our ideas are all wrong. They will continue making heavy, gloomy, tragic things. Until they wake up. Their studio equipment and accessories. Except perhaps for the famous EFA studio in Berlin. Cannot hold an eyelash. To even the poorest equipped studio here. Their props are a joke. In all of France. There are but two Sunlight Arc lamps. They are owned by a smart woman in Paris. Who rents them out. To producers. And they are kept busy. Making the rounds.

In Paris. Production methods—as against our own—are so lax. So different. They are not comparable. If the leading lady is tired. Well—the production halts. System: efficiency. Business methods in making pictures. As they are known here. Are unknown in France.

ONE PICTURE COMPANIES

All over Europe. You'll find them. Some dead. Some active. Some in prospect. Some further away than that. Concerns capitalized to make one picture. The inevitable must happen. With this sort of an idea. Long ago American producers learned. That to meet the market. More than one picture had to be planned for the organization. But over there. Well. If you could see the roster. Of the companies that started to make one picture. And then went broke. Boy: howdy; what a lot of them there are! There are a few companies operating otherwise. But they are the exception. These concerns go along all right. But the others—well. The percentage is all against them. As it naturally must be.

ONCT UPON A TIME

Did you know that Reggie Barker was a stage director? And that Emmett Flynn was a taxi driver? Yes. In Denver. (Which is a long way from here). Was working for a certain man. Now in a very big job. With a very big company. He wasn't so big then. But he was working on a feature called "Alimony." And Flynn sat up all night to help him. And right then and there he lost his taxi. And now see where he is.

But that's nothing. Rex Ingram was a sculptor. In those long ago days.

HEADQUARTERS

New ones. Starting up. Over at the Commercial Trust Company. Where "Doc" Gianinni holds forth. When he arrived from the Coast. And took over the Commercial. There was some film business there. But now. Well. You can almost meet anyone you want to see. In his office. Or waiting to catch him a moment. Has one great asset. Turns them down with such a sweet smile. That they come back again. And that's sure something. For a banker.

Incidently. Joe Schenck. Is a director. Of the East River National. In which the Doctor's friends. Are heavily interested. The banker has a right to his title. too. Studied to be a medical man. But got into banking. And has saved more lives that way. Than possibly might have been done. In the other profession.
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Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

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in
The Film Daily
Back Home  
(Continued from Page 2)  
SUPERSTITIOUS

Years ago, Jesse Lasky had some offices in the Longacre Theater Building. A few months ago Joe Brandt needed offices. For the Federated. The same suite was available. Joe grabbed it quickly. Not that he’s superstitious. But he figures, if it was lucky for Jesse. Maybe it’ll be lucky. For Joe. And his bosses.

ONE ON VON

Out from the wild and woolly comes Von Herberg. J.H. of First National. And he’s a regular sport. But then he has to get on to the ways of the Big City. Every now and then. F’instruct: Von gets some seats for the Follies. Lays down a lot of real money for them. And then, about midnight—when the show was on—wanted to know whether it opened at 8:15 or 8:30? When told it was a midnight show he skedooted along.

MISTER VICE PRESIDENT

Being the title. Of the Duke of Rockaway. Otherwise y’el ected Jimmy Grainger. Now titles never hurt Jimmies. Not as yet, anyway. And he don’t really want his latest. But they had to call him by some big name. Over in Goldwyn’s. And this had to come.

Now this is a smart move. Jimmy has been handling Mickey Neilan’s affairs so long—he’s a partner with Mickey—that the world has forgotten his early training with Fox. Then he took up a lot of other managements. Such, incidentally, as the Chaplin contracts. And Holubar, and then Willie Hearst sent him for. To help iron out the linen. Over at Famous Players. And Jimmy showed Willie a few things. And then some. That made Joe Moore sit up. And that takes something. Then along came the Goldwyn move. And Joe Godsol cornered Jimmy. And the result is—well, watch what happens. It’ll be interesting.

OPTIMISM

In hunks. All around the industry. Over the outlook for Fall and Winter. Real prices in sight. For big pictures. Sales managers say it’s no use talking of anything but good times. Say when the coal strike is settled. And the railroad strike gets off the front page. That business will whirl. With a real whirl. Hope they’re right.

But on the other hand, Billy Brandt’s crowd. Figure prices are too doggoned high. And are talking of booking. Their own way. In bulk.

Better go slow, boys.

DANNY.

In the Courts

A judgment for $2,784 has been filed in the County Clerk’s office against the Michael Kessel Laboratories, Inc., by the Powers Film Products Co., which obtained the original judgment in the action in the Circuit Court of Bergen County, N. J.

Justice O’Malley of the Supreme Court has denied an injunction to Frederick W. Herbert against Fox, Herbert seeking to restrain Fox from continuing the exhibition of “Silver Wings.” Justice O’Malley said:

“The written promise of the defendant’s director general that the plaintiff should be given credit as co-author of the scenario was more in the nature of a matter of favor than of right.” Herbert still has a damage suit pending against Fox, alleging breach of contract. In the injunction proceeding he asked that the defendant be enjoined from showing “Silver Wings,” unless he was featured as co-author.

The Reeland Publishing Co. is being sued in the Supreme Court by the R-C, which seeks to recover $5,038, the value of certain cuts and plates and advertising cards, which the defendant were treated to over the defendant to be sold, but on which payment has not been made.

Leopold Singer has filed a judgment in the Supreme Court, for $2,622 against William M. Fizor and Herman Glueckman, doing business as the Capital Prod. The suit, for which judgment was given, was for films furnished to the defendants.

Action and Thrills Are Wanted

That the public wants action and thrills is the verdict of the majority of over 100 newspaper editors, to whom Fox sent questionnaires.

Levey in Deal with De Vry

Harry Levey has arranged with the De Vry Corp. for the sale of De Vry projectors to churches and non-profitable institutions on an installment basis.

On Broadway

Astor—“The Prisoner of Zenda.”
Brooklyn Strand—“Footlights First.”
Capitol—“Rome Wasn’t Built in a Day.”
Cameo—“The Masquerader.”
Criterion—“Forget Me Not.”

Next Week

Astor—“The Prisoner of Zenda.”
Brooklyn Strand—“Footlights First.”
Capitol—“Romance in the Navy.”
Criterion—“Forget Me Not.”

MORAN GETS LEASES

(Special to The Film Daily)

Lisbon, O.—S. L. Moran has leased the Opera House and Grand Impro. John H. Hincilfe who recently purchased them.

Deimonte to Show Pictures

(Special to The Film Daily)

St. Louis—The Deimonte will open as a moving picture house August 1. September, Charley Vollerin h. has been engaged to manage it.

Resume Construction Work

(Special to The Film Daily)

Salem, O.—Labor Day is expected to see the opening of the houses where Virgil Rakestraw will manage, construction work having been resumed.

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Are you interested in making more money making pictures? Have you always wanted a chance to call the shots? Here’s your chance. We are looking for experienced producers to direct and manage a new film company. This is an excellent opportunity for someone with the right skills and experience to take their career to the next level. Contact us today to learn more about this unique opportunity.
Meeting Today

Doctors of Hays Organization Will Convene — May Discuss Standard Contract

The directors of the Hays organization are scheduled to hold a meeting today. One special order of business in addition to the standard contracts, is under discussion. It is understood that the interpretation of a certain clause in a tentative agreement drawn up by lawyers for exhibitors and the various key members of the industry exists. The directors tomorrow will address the M. P. T. O. in the Tom Sawyer office.

Tubit Gets "Rich Men's Wives" for London

David Selznick will be in New York from the coast on Saturday to attend the first Theda Bara picture under way.

Stoll Buying Theatres

(Special to THE FILM DAILY)

London—It is reported that Sir Os-<del>tal</del> Stoll is negotiating for the pur-<ins>chase of the Tivoli in Copenhagen and the Grand in Odense and Casino on this latter to be converted into a picture house.

Cole Out of Films

Former R-C President Takes Over Automobile Agency in New York

Speculation over Rufus S. Cole's activities following his resignation a few weeks ago has been clarified by the new announcement by Mr. Cole's former employer, the Standard Oil Co., that Samuel S. Beck, who has assumed control of the Standard Oil Co. offices, has taken over the metropolitan distribution of the Stephens salient motor cars, controlled by the New York office of the company.

Aiken, Spottiswoode Join "Vigilograph"

(Continued on page 2)

Selznick Here Saturday

David O. Selznick will be in New York from the coast on Saturday to attend the first Theda Bara picture under way.

Hope Hampton at Niagara Opening

Hope Hampton will head a party of well-known film folk which will attend the opening of A. C. Hayman's new Strand theater at Niagara Falls, next Saturday night. The group will leave on Friday in a special car. Miss Hampton's new picture "The Light in the Dark" will be the opening feature.

Hennean Here

John E. Hennean of the Hennean Co., Cincinnati manufacturers of novelties is at the Astor.

Block Coming East

Ralph Block, assistant editor at the Goldwyn studio, is expected in New York in the near future.

Soul's for Sale' Next

(Special to THE FILM DAILY)

Los Angeles—Robert Hughes next for Goldwyn to follow "Gimme," which is completed, will be "Soul's for Sale," which ran as serial in Red Book magazine.

"Dorothy Vernon" Sold to Mary

The Kenna Corp. which produces the Madge Kennedy pictures has sold film rights to "Dorothy Vernon of Haddon Hall" to Mary Pickford. It has been variously reported that Lady Diana Manners is to make the same picture in England for J. Stuart Blackton.

Denial from Buxbaum

Harry H. Buxbaum, state assistant of sales for Famous Players, yesterday denied the report that he intended joining Vitagraph.

Holubar Planning New Story

(Special to THE FILM DAILY)

Los Angeles—Allen Holubar is making preparations for his next first national production which will star Dorothy Phillips.

Go to Baltimore

W. F. Sheldonberger and Harry G. Kosch, the latter attorney for Arrow, went to Baltimore yesterday to investigate the receivership of Falmore and Hamilton, who distribute some of the Arrow product there.

Goldwyn to Make "The Inheritors"

(Special to THE FILM DAILY)

Los Angeles—Goldwyn will produce "The Inheritors," by I. A. R. Wylie, which ran as a serial in Good Housekeeping. The locale is laid in England and Wales and may be produced there.

Brabin Finishes First Picture

Charles J. Brabin has finished shooting his first picture. The story has a Georgin locale and in the cast are Charles MacK, the Griffith protege who appeared in "Dream Street," Burr McIntosh, Emily Fitzroy, Elinor Fair and Leslie Stowe.

Stroheim Quits?

Coast Reports Him Out of Universal

—No Knowledge of Move in New York

(Special to THE FILM DAILY)

Los Angeles—On the best of authority, it is learned that Eric Von Stroheim has severed relations with Universal. This has not been officially announced, but, nevertheless, it is understood to be true.

Von Stroheim's new picture is "Merry-Go-Round." The cast which includes Mrs. Margery Kent, Madge Bell, Spottiswoode Aiken, Al Edmondson, Maude George, Allan Sears and George Hackathorne is under contract and the sets all constructed.

When R. H. Cochran, vice-presi-<ins>dent of Universal was asked concerning the above wire he said yesterday:

"So far as I know, Von Stroheim is still with Universal. This office is in constant touch with the studio and up to 4 o'clock today, no word has been received from the coast which would indicate that Von Stroheim was not at work. You cannot make this too emphatic so far as I am concerned."

While Von Stroheim's defection from Universal, if true, will come as a surprise to a great many, to others who are acquainted with the Von Stroheim situation the above wire is no surprise.

(Continued on page 3)

Warners Open Exchange

The W. B. Film Exchange, Warner Bros.' local distributing office opened on Saturday, Charles Goetz is the manager.

Premium to Star Ruth Stonehouse

(Special to THE FILM DAILY)

Los Angeles —Ruth Stonehouse will be starred in three productions by Premium Pictures Corp. She is now en route to Portland, Ore., by boat.

More Records

"Blood and Sand," according to Paramount, has broken every daily record for a week's showing at the Rivoli. On the Sunday of the second week, the total was $200 above that for the first Sunday.

Exhibitor Unit Changes Name

(Special to THE FILM DAILY)

San Francisco—The M. P. T. O. of Northern California has decided to change its name to the M. P. Chamber of Commerce of California. A constitution is to be drafted and a charter applied for at once. Frank R. Devlin has been accepted by all branches of the industry as their legal advisor. When a constitution is adopted another meeting will be called for ratification.
Meeting Today
(Continued from Page 1)

The plan of operation calls for a general committee composed of about 100. A committee of 20 chosen from the general committee will act as a smaller working unit. This second committee has on it people who are so situated geographically that frequent meetings will be possible. A third committee composed of three will act between meetings of the other bodies. The executive officer will co-operate with all three committees.

The general purpose of the committees will be the development of more intelligent co-operation between the public and the industry, and the education of the public through bringing of a sympathetic interest in maintaining and maintaining high standards of art, entertainment, education and morals in motion pictures.

Briggs, Gersh's Local Representative
(Special to THE FILM DAILY)

San Francisco-The Paul Gerson Pictures Corp. has appointed George C. Briggs of the New York representative, Briggs has his office in the Park Row Bldg.

“Monte Cristo” in Indianapolis
(Special to THE FILM DAILY)

Indianapolis—“Monte Cristo” opens at the Apollo on Sept. 13. M. J. Lowell has arrived from New York to handle exploitation.

Staub, Joe Daley’s Successor
Philadelphia — Jack Staub, with First National in Pittsburgh for three years, has joined Universal here as field representative. Briggs has his office in the Park Row Bldg.

Will Erect Detroit Studio
(Special to THE FILM DAILY)

Detroit—The Truant Motion Picture Co. will erect a studio in this city and produce two-reel comedies. Charles H. Grant is president of the organization, Roy C. Jones, vice-president and C. V. Holsbeke, secretary-treasurer.

Coast Brevities
(Special to THE FILM DAILY)

Hollywood—For marine scenes in which 2,000 shipyard workers will appear, the Warner Bros. Studio, Marshall Neilan has established headquarters at San Pedro harbor.

Ballard McDonald is directing for Fox.

Bessie Love will play the feminine lead in “Prince Courageous.”

J. B. Warner has just completed work in “Flaming Hearts.”

Buster Keaton’s next comedy is to be “The Love Nest.”

Max Grff’s new picture is “The Modern Madonna,” with Milton Sills.

The Goldwyn company filming “Passions of the Sea” will leave Tashiki for this country on Aug. 23.

Ruth Clifford will be seen in “The Dangerous Age” which John M. Stahl is directing at the Mayer studio.

Two Universal-Jewel productions have gone into the editor’s hands of “The Flirt” and “The Kentucky Derby.”

Lawson Burt is making “The Flying Dutchman” at San Carlos, directing himself in the leading role.

Fisn Fox will start work shortly on a new story. He is now cutting “The Bishop of the Ozarks.”

Frank E. Woods, chief supervisor of Famous Players has been bitten by the golf bug and is busy totalling up some of his scores.

Monte Katterjohn is at present adapting “His American Wife,” an original story written for Gloria Swanson by Hector Turnbull.

Lambert Hillyer is substituting for Stuart Paton in the direction of “Altar Stairs,” Frank Mayo’s latest picture, at Universal.

W. R. Rubert, former exchange manager, has been made assistant business manager at Universal City, to help Jules Bernheim.

The filming of “Bow Wow,” the Semmes comedy starring Louise Faucenda, John Henry, Jr., and Teddy, has been completed.

Perfect Pictures plan to start work within the next few days on a South Sea Island story, starring Barbara Bedford. Nat Deverich will direct.

Edward Sloman has established production quarters at the Berwick studios on Santa Monica Blvd., where he is cutting and titling “Hind Justice.”

Alex Francis will be seen in “The Man Who Needed Tomorrow,” with Lloyd Gough. Al Green is directing at the Lasky studio. He has completed work for Ed Sloman Prod.
Stroheim Quits?

(Continued from Page 1)

Stroheim—Universal situation, the news will not prove so unusual. Von Stroheim and Universal had a tilt over “Foolish Wives.” After the picture was completed, the director’s prolonged editing finally resulted in the entire matter being cut from his hands. At the time, Mr. Stroheim stated that if the picture in its final form was not up to his ex-

pecting, he would not continue with the company.

Later when Von Stroheim returned to the coast it was sworn, and it is said that all difficulties had been straightened out. If the coast is true, it will be interesting to note that Stroheim will be in town when “Foolish Wives” makes its appearance. The original ideas of some producers toward Von Stroheim’s value as a producer were altered because of the excessive cost of the picture. Others are known to consider Von Stroheim one of America’s best directors, basing this opinion on his work in “Foolish Wives” and some of his earlier films.

Ambrose and Levy Buy Queen

(Special to THE FILM DAILY)

Ambrose and Levy have bought The Queen.

House Will Seat 4,000

(Special to THE FILM DAILY)

New Orleans—Saenger Amusement has completed plans for its new 4,000-seat theater. It will cover an entire block running from Canal to Ber-

nsville and from North Rampart to North Basin Sts. Actual construction will start in the Fall.

Forms Theater Owners’ Service

(Special to THE FILM DAILY)

Minneapolis—The Theater Owners’ Service, which has as its purpose helping exhibitors in their exploitation work, has been started. Mr. Paisley has resigned as managing director of the State and Capitol in St. Paul operated by Finkelstein and Reuthen.

Stanley Siegelbaum has succeeded Paisley as managing director of the State and Capitol. Stan Brown succeeds Murphy at the Strand. Ted Perry going into Loring and Al Kells will be in charge at the New Garrick.

Northwest Construction Picks Up

(Special to THE FILM DAILY)

Seattle—Theater building in the Pacific Northwest is picking up. Mr. Hauck has opened his fourth Blue Mouse in Astoria, Ore. Dennis T. Carmody, wholesale tobacconist of Bend, Ore., has let contracts for two $30,000 theaters. The first $15,000 will be erected opposite the Pilot Butte Hotel.

The house will seat 750 and will be operated by the Carney brothers.

Mack J. Davis, is incorporating several features in his new Mack Theatre, now under construction to cost $200,000. It will have a 2,500-seat house with open floor plan.

Making “Secrets of Paris”

Charles C. Burr states that the new production he is undertaking with Whitman Bennett is not “The Mysteries of Paris,” but “The Secrets of Paris,” based on Eugene Sue’s novel.

Three Units at Fine Arts

(Special to THE FILM DAILY)

Los Angeles—The Fine Arts Studio management states that negotiations have been virtually completed whereby three new producing companies will work in that studio.

Storey at Babson Conference

John E. Storey represented Babson at a recent meeting of the Babson Statistical Organization held at Wellesley Hills, Mass., at which it was generally agreed that this country had already entered a period of in-

dustrial expansion.

Lattitude in printing is dependent upon film quality or scale of gradation. The most difficult negatives—those with a long range of tones from brilliant highlights to deep shadows—are easily registered, tone for tone, and with latitude to spare on
Managerial Changes
(Special to THE FILM DAILY)
Rice Lake, Wis.—Con Martin is managing the Majestic.

Harrington, Kan.—C. E. McVey is managing the Dreamland.

Kingston, Kan.—G. Bratcher is managing the Majestic.

Rochester, N. Y.—John O'Neill, recently manager of the Regent and formerly at Loew's Star, is in charge at Fay's.

Macon, Ga.—J. H. Stelling succeeds Phil Gersdorfi as manager of the Grand. The latter has been promoted to a more important position with Southern Emtei, Inc., in Atlanta.

To Convene in Harrisburg
(Special to THE FILM DAILY)
Philadelphia—the board of managers of the M. P. T. O. of Eastern Pa. has chosen Harrisburg for their convention. It will be held at the M. P. T. O. of Western Pa., Southern New Jersey and Delaware.

Love Scenes O. K. in Cuba
The Associated Press reports that fakeout, kisses and similar scenes are not to be banned by the board of censors which has been newly created and will consist of five people. According to an order signed by Ricardo Lucas, secretary of the government, the board will veto only such shots as tends to have a criminal influence.

Piqua Faces "Blue" Sundays
(Special to THE FILM DAILY)
Piqua, O.—Unless Mayor A. W. Deweck has a change of heart this city will spend its future Sundays in a most blue atmosphere. He has ruled that only prescription druggists, the electric power plant and milk wagons may operate on the first day of the week. Not even gasoline for the family Henry may be purchased.

Putting It Over
Here is how a brother exhibitor put his show over. You along your ideas. Let the other fellow know how you clean up.

Simple But Effective
Kearney, Neb.—Manager Swan of the Empress put over some unique night time exploitation when he played "Smith's Through." He used window cards in his retail merchant tie-ups and had them perforated and boxed with incandescent lights inside. The perforations outlined the illustrations and type in the picture and the light shining from within gave a fine display at night time without the cost of illuminating the whole window.

Tied Up With Shaving Team
Lansing, Mich.—"Half the Woman." Manager Hamer of the Strand made a special drive for male interest. The Barbasol Shaving Cream Co. was given a chance as a new product that it was anxious to advertise. Manager Hamer arranged for a tube to be given away to every man who attended "Hall the Woman." As the company that is distributing this product operates nationally the manager was given an opportunity for further tie-ups in this way. In the campaign here the men accepted the pamphlet and tube advertising the advantages of a clean shaven face and then was told to "Half the Woman."

This Is Efficiency!
Kalamazoo, Mich.—With "Penrod" scheduled to open immediately, and "My Boy" due to follow into The Majestic, Roy Tollson, manager, has put into practice an idea that approached the acme of efficiency. On the opening of the former film, it was decided to admit the first 25 youngsters for free at the box office free of charge, the second 25 for 5 cents each, the third 25 for 10 cents and the fourth 25 for 15 cents each. The information soon travelled about and there were more than 100 lads scurrying about to get in line, so that the police had to handle the situation. This in itself was a good idea, making a hit not only with the kiddies, but attracting the attention of grown-ups who wondered what it was all about, and were naturally made curious.

On top of this came another scheme. Each boy who went into the theater was given a "Jackie Coogan whiskle," appropriately captioned with advertising for "My Boy." He was made to understand that it was simply loaned to him and would be taken away if he didn't blow it when he got out on the street again. When the first matinee crowd emerged Kalamazoo sounded like Gary when the five o'clock whistles let off steam; and there wasn't a chance for any one in Kalamazoo not to know about the coming production.

Harding's Condition Improves
(Special to THE FILM DAILY)
Kansas City, Mo.—Dave Harding of the Liberty is improving rapidly after being shot by a bandit, the danger point having been passed.

In the Courts
The United States Moving Picture Corp. is being sued for $28,700 by James K. Polk, Washington attorney, for services rendered. It is alleged the defendant gave two notes, one for $12,500 and another for $30,000 and paid on account $13,800 leaving a balance due of the amount sued for. James K. Polk and the defendant were partners. The notes were made to him and Mr. Polk, but Mr. Martin refused to join as one of the plaintiffs.

(Please to THE FILM DAILY)
Los Angeles—Betty Compson was made defendant in a suit for $1,971 filed by John McFadden, her former bookkeeper and cashier, covering an amount alleged to be due for the disposal of films made during her career as a producer. The sum sought by McFadden is claimed to be covered by an agreement whereby he was to receive 30% of any amount derived from the sale of films and the return of insurance premiums. Miss Compson disclaims the existence of any agreement as to commission but states that McFadden's work in disposal of film was recompensed for in the salary paid him.

Nita Naldi in "Spanish Cavalier"
(Special to THE FILM DAILY)
Los Angeles—Famous Players officials are so pleased with the success of the Rodrigo Valentino-Nita Naldi combination in "Blood and Sand" that Miss Naldi has been cast to support Valentino in "A Spanish Cavalier," his next picture.

Monmouth Ministers Go "Blue"
(Special to THE FILM DAILY)
Monmouth, Ill. — The Monmouth Ministerial Alliance has adopted resolution condemning Sunday baseball and similar amusements.

Phyllis Haver with Keaton
(Special to THE FILM DAILY)
Los Angeles—Her work in "T. Christian" completed, Phyllis Haver will be loaned by Mack Sennett to appear opposite Buster Keaton in a comedy.

New Aveyon Sales
Aveyon has sold three "Snow Baker pictures and six "B. Boy" Williams pictures to Fred Zambreno of the Unity Photoplay Co., Chicago, for Northern Illinois, S. Williams pictures to Columbia Film Service, Pittsburgh, for West Pennsylvania and West Virginia. Three Baker pictures to Lupori Bros. for Argentine, Paraguay and "Fidelity," "Women Above Reaprove," "Winking Of Ti West," "Sons Of The West," "Go Of The Desert," and "Evolution (Man to Woman)" to Sam Werner of United Film Service for Southern Illinois and Eastern Missouri.

FOR RENT
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Independent Film Exchange
Have only been in business one year. Will stand any investigation. Dissolution of partnership cause. No Brokers.

BOX B-212, CARE THE FILM DAILY
gets “Lorna Doone”

First National Will Release the Tourneur Film in Fall—Included in Settlement With Ince

“Lorna Doone” produced by Maurice Tourneur for the first National will be released by First National in the fall. This feature will be turned over to the circuit for distribution on or about the 2nd of November, subject to settlement with Thanas H. Ince.

A statement issued from the Ince studio on the coast reached New York yesterday in addition to the titles of the eight Ince features owned by First National recently, were included the Tourneur picture.

Tebbutt Sails


Future Broadway Showings

Future bookings at Broadway theaters include Florence Vidor in “Dusk to Dawn’ at the Capitol next week and Irene Castle the week of Sept. 3. Marion Davies in “The Song of Diana” at the Rivoli next week and “The Siren Call” at the Rialto. Kindred of the Dust’ at the Strand ext next week and Harold Lloyd in Grandma’s Boy’ the week of Sept. 25.

New Producers Start

Hess and Kahn, attorneys, have incorporated two new producing units, one is Lafat comedies, a New Jersey corporation capitalized at $150,000, which will make two-reelers in New York and the other Memphian, a New York company chartered for $100,000. The same attorneys have chartered the Times Square Investment Co., and E. Harris Pierce, inc., both financing companies. Pierce is the fiscal agent for theMoroso Holding Co.

Foreign Deals

Many Pictures Sold by Arrow for Abroad—26 Features Disposed of for Cuba

D. J. Mondadori, managing director for Arrow, has closed a number of deals for abroad. Liberty Film of Havana has purchased 26 features, a series of comedies and “Nan of the North” for Cuba. Camus and Co. of Mexico City has purchased 52 two reel Ed- ly Lyons comedies for Mexico. The Aktiebolaget Skandinavisk Filmcentral of Stockholm has bought 12 Speed Comedies, 14 Broadway comedies, “Ten Nights in a Bar Room.”

The Bradstreet of FILM DOM

Wednesday, August 23, 1922

Price 5 Cents

OL. XXI No. 53

What Is Wanted

In Australia, and What Won’t Do, Told American Producers by F. H. Day—Will Talk With Hays

F. H. Day, a member of the Commonwealth Film Censorship of the Department of Trade, of Australia, is visiting American producers. During his stay he has conferred with not only large producers like Jesse Lasky, but a number of smaller and less important producers, making an effort to clarify to them the type of production which is desired in Australia, and that is, desired by the censor authorities, who serve under power of a Governmental act.

“I am much impressed with the result of my visit,” said Mr. Day yesterday. “Not only with large producers.”

(Continued on Page 3)

Von Herberg Sails Saturday

J. H. Von Herberg sails for Europe on the Majestic on Saturday for a four weeks’ vacation.

Minnesota Convention Tomorrow

(Special to THE FILM DAILY)

Minneapolis—The M. P. T. O. of Minnesota will meet tomorrow and Friday. Will H. Hays and Sydney S. Cohen are expected.

Weiss Bros. Bid for Astor

Weiss Bros. are understood to have made an offer of $8,000 for the lease of the Astor theater for a year—but the deal fell through because the theater management asked for cash. They intend to operate the Astor for the first week of Broadway and are now looking for a theater. They say they made an offer to the Metropolitan O. H. but that the theater’s figure of $14,000 a week precluded the closing of any deal.

Brinch Resigns

P. N. Brinch, manager of exchanges for the W. W. Hodkinson Co., has resigned. His plans for the future are undetermined. Brinch was instrumental in organizing the Hodkinson exchange system when the latter’s contract with Pathé expired.

G. E. Johnston, office manager at Hodkinson, has temporarily taken over Brinch’s duties. There has also been a change in division managers. A. W. Smith is no longer with the company and his duties as Eastern sales manager have been taken over by W. F. Seymour, former Central division manager. H. H. Hunt, former branch manager at Cincinnati has assumed Seymour’s old duties while L. M. Knisern is now Southern sales manager.

In reviewing “Rich Men’s Wives,” a Preferred Picture distributed by the Astor Pictures Corporation, the Los Angeles Times called it “a concentration of purpose and unity of effect all too rare in cinema drama. A sensitiveness amounting at times almost to genius.”—Adv.

Pola Negri Arrives Sept. 15

Pola Negri will arrive in New York on the Majestic on Sept. 15. George Fitzmaurice who will direct her first picture will arrive with his staff about the same time. Ben Blumenthal will also come over on the Majestic.

Holt Leaves for Coast

Jack Holt who came East to shoot scenes for “Making a Man” has returned to California to finish the picture.

London Opening a Success

The Metro offices have received word from London that the opening of “The Four Horsemen” at the Palace was very successful.

Will Meet to Discuss Coal

(Special to THE FILM DAILY)

Albany, N. Y.—There will be an extra session of the state legislature on Aug. 28. Governor Miller having issued a formal proclamation to that effect. The governor will ask for a drastic law to meet the coal shortage. It is intended to create a coal dis- tributor with complete power to act against profiteers and arrange for a fair disbursement of fuel during the winter.

Senator James J. Walker will represent the T. O. C. C. and the O’Reilly state organization of exhibitors at the special session.

Edwards and Carlos Returning

J. Gordon Edwards is due in New York in a few days on the French. He has been abroad for many months producing “Nero” and “The Shepherd King” for Fox. Abraham Carlos, the business manager of the Edwards unit is expected shortly. William Fox will be home in September.

Lease Up Sept. 3

Universal’s lease on the Central theater expires Sept. 3. At that time the company will have rounded out a year’s lease on the theater. During that period, Universal pictures, in the main, have been shown, although the theater has been sub-leased to other distributors.

There will be no renewal.

Seek Extension for Alven

(Special to THE FILM DAILY)

Torojo—An application is before the judge in bankruptcy at Osgood Hall, in behalf of Allen Theaters, Ltd., asking for an official extension over several years to enable the bank- rupt company to attempt a recovery instead of selling to another corpora- tion. The judge in bankruptcy had been called upon to decide whether the proposed extension should be granted or not or whether the assets should be sold to the other corpora- tion for $850,000. The corporation in question is presumably the Famous Players Canadian Corp.
Foreign Deals

(Continued from Page 1)


Sol Koplar in Toronto

(Special to THE FILM DAILY)

St. Louis—Sol Koplar, formerly associated with his brother Harry Koplar in the operation of a string of four houses, has moved to Toronto.

Seibel Returning with Picture

Bert E. Seibel, formerly on the production staff of Thomas H. Ince, is returning to New York on the America with a print of a picture made by Thomas E. Walsh and starring Alberta Masch. The film will be state righted.

School for Actors in St. Louis

(Special to THE FILM DAILY)

St. Louis—Leon De La Mothe and Harry L. Rork have opened an art school in the Mid West Prod., and are teaching a class of 50 motion picture acting. The company says it will produce a series of pictures.

Four Deals on Serial

Arrow has sold the "Nan of the North" serial to Federated for Western Pennsylvania, to Progress Pictures for Northern Illinois and Indiana, to Standard for Ohio and Michigan and to Liberty Film of Washington for the District, Delaware, Maryland, and Virginia.

Two Managers Join American

(Special to THE FILM DAILY)

Omaha—Sam Henley formerly salesman for the First National in St. Louis has taken over the American releasing office here. Joseph Desberger, who was the St. Louis manager for First National, has gone to Kansas City to take charge of American there. It is understood that he will later open a St. Louis office for American Releasing.

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Ward Lascelle's cast for "Mind Over Motor" will include Dorothy Dwan, Ralph Graves, Clara Horton, Larry Steers, Caroline Rankin, Ruth Ranforth, Grace Gordon, and George Goyton.

Hallam Cooley has been added to the cast of "One Week of Love."

Rupert Hughes has selected Gaston Glass for the role of hero in "Souls for Sale."

Burglars who broke into the home of Mildred Davis stole jewelry amounting to $1,000.

Preceding his departure for the Paramount Long Island studios, Tom Geraghty was entertained at a dinner given by the Screen Writers Guild.

A quantity of film was destroyed and four lives endangered when a skiff, which carried Arthur Edeson, John H. Davis and Richard Howard, was overturned in the Pacific near Balboa. They had just made rehearsals for "Robin Hood." Equipment was recovered but film ruined.

H. G. GAUSMAN,

Has Papal Picture Here

Jaxon Film holds for this country a picture called "The Church of Peter," it is said, has received the endorsement of Pope Pius XI and was made by H. C. McCourt.

Klein Gets "Is A Mother To Blame"

"Is A Mother to Blame?" has been purchased for the foreign markets by the Edward L. Klein Co. The production was directed by Roy Sheldon. Model Film is distributing it on the independent market.

Reopens with "Monte Cristo"

(Special to THE FILM DAILY)

St. Louis—Harry P. Greene, manager of the Liberty Theater has returned from New York. He says he will reopen the Liberty on Sept. 2 with "Monte Cristo." The house has been re-decorated during the off-season.

Hillery Film for Amer. Releasing

American Releasing announced yesterday that Lambert Hillery will direct a picture to be called "Rejuvenation" for that company. It will be made by Overland Prod. which has taken over the plant of the Stewart M. P. Co. of Oakland, Cal. Henry Wallah, Jack Mulhall, Bessie Love and Tully Marshall have thus far been engaged. It will be a fall release.
What is Wanted

(Continued from Page 1)

ducters, but with the smaller ones as well, I have been received with a welcome that much gratifies. And Mr. Hays, whom I have talked to briefly, is much interested in our ideas and we will lunch together shortly to go further into matters.

"I have been much impressed with the result of my visit so far," he continued, "insofar as we have been told by representatives of various companies in Australia that we were exceedingly strict in our censorship. As a matter of fact I have learned since being here that, generally speaking, and along broad lines, we have about the same ideas that generally prevail so far as censorship goes. We are strict, however, with regard to pictures dealing with divorce, because in Australia they still have very definite ideas indeed regarding the question of divorce. But other than this, I think our ideas are about on a par with yours. Others who have this work in hand."

Mr. Day, in explaining the workings of the Australian board, said that when a picture was done, either by him or his associate, and if desired an appeal could be taken from their findings with the chairman of the board. Other than this, however, there is no appeal.

Here are the basics of the Australian laws on censorship:

Objectionable Characteristics As Prescribed By Act of Parliament

No film shall be registered which, in the opinion of the censorship—

a. Is blasphemous, indecent or obscene;

b. Is likely to be injurious to morality, or to encourage or incite to crime;

c. Is likely to be offensive to any ally of Great Britain or
d. Depicts any matter the exhibition of which is undesirable in the public interest.

Objectionable Characteristics As Defined By the Commonwealth Film Censorship

1. Indecent, suggestive or insufficiently dressed.

2. Embraces overstepping the limits of affection, or which would be contrary to propriety in ordinary life.

3. Naked figures.

4. Positions of the actors which are suggestive of sexual passion or desire.

5. Scenes which might be offensive to the religious feeling of any class of the community.

6. Scenes which might be thought sullusive to morality or virtue.

7. Scenes which might be morally harmful, to the young especially, or both sex.

8. Scenes which might seem to encourage or appear to view with indifference, breaches of law, or perpetration of crime.

9. Scenes of brutality or violence.

10. Scenes from which the inference could be drawn that offences against those laws, or rules, or recognized social codes, which govern the relations of the sexes in married and single life, are matters to be overlooked or treated lightly.
Putting It Over

Here is how a brother exhibitor put his show over. See along your ideas. Let the other fellow know how you struck up.

Using the Stairway

Lansing, Mich.—The Strand has a beautiful marble stairway, that Manager Ellsworth Hamer has a knack of dressing up in effective, decorative style. He used it to good advantage with “Smilin’ Through” and then followed up with a splendid drop display for “One Arabian Night.” He had a certain effect of a Mecca background a cutout of Pola Negri before it. Just how the bronze statue of Buddha in the foreground fitted in he didn’t explain; but it added a picturesque touch and no one object.

The plush curtains and velvet pillows added a rich effect that was in keeping with the atmosphere Manager Hamer created for the picture.

Playing the Dog

Boston—Manager Morriss of the Orpheum, played upon the fact that Richard Barthelmess, the dog, Waggles enjoys almost as great fame as the star himself. When he played “Sonny” he bought a collie who was a double for Waggles and offered the pup as the prize in a lucky number idea.

The contest was staged through the auspices of the Advertising with its 400,000 circulation. The pup cost the Orpheum $18 and brought in 150 inches of free space in addition to word of mouth publicity and photographs of the winning girl with the dog.

At the same time the picture was exploited by a “Mother and Son” campaign, special inducements being offered to mothers and sons who came together to see the picture.

Will Go Up in Somerville

(Special to THE FILM DAILY)

Somerville, Mass.—A house will be erected at a cost of $60,000.

Lyric Changes Hands

(Special to THE FILM DAILY)

Salisbury, Mo.—R. M. Shelton has bought the Lyric from J. Q. Adams.

Cohrs Has Two Now

(Special to THE FILM DAILY)

Tracy, Minn.—Albert Cohrs who operates a house in Dowray, has opened the New Princess.

Will Open Sept. 15

(Special to THE FILM DAILY)

St. Paul—The Mound which John A. Freiermuth is building will open Sept. 15. It will seat 600.

Regent, formerly Rex, Opens

(Special to THE FILM DAILY)

Winnipeg—Weiner and Triller have opened the Regent, seating 900. It was formerly the Rex and has been remodeled.

Pennsylvania Theaters Closed

(Special to THE FILM DAILY)

Hazleton, Pa.—The Diamond and Campbell at Weatherly, conducted in conjunction with each other, have been closed.

At Broadway Theaters

Capitol

“Rich Men’s Wives” is the feature, other screen numbers including “Such Is Life in Busy London,” a Hy Myers Travelogue, “Western Stuff,” a Jack Eaton Sport Review, and the customary news reel. The overture to Suppe’s “Poet and Peasant” is rendered by the orchestra at the start and there is another overture by Tchaikovsky, “Mephisto Waltz,” from “Rigoletto,” sung by Louis Rouza, baritone. Selections from Herbert’s “Mike Modeste” are also played by the orchestra after the feature, while the ballet offering is “The Flapper” which Doris Nilde dances.

Rialto

Rodolph Valentino in “Blood and Sand” which is in its third week at the Rivoli, is also here for a week, and at the other house, a Spanish spirit is reflected in the rest of the program. Alexia Chabrier’s “Spanish” is the overture, while following it is “Scenes of Spain.” Ruggerio Bardiqchi sings Bussi Peccia’s “Lolita” after which the feature is flashed on the screen, “Trovador Narveson’s “Gypsy Dance” is played by Michael Leonoff on the violin and closing is a cartoon number.

Picttires Held Over

At the Strand Gay Bates Post in “The Masquerader” remains for a second week; John Barrymore in “Sherlock Holmes” is still at the Cameo; Rodolph Valentino in “Blood and Sand” holds sway at the Rivoli; “Human Hearts” occupies the big light position at the Central; “The Prisoner of Zenda” has run over at the Regent; “Forget Me Not” is at the Criterion’s feature; “Monte Cristo” goes into its second week at the 44th St., and “Nero” will wind up its stay at the Lyric Aug. 15.

Ideal Buys “The Sea Dog”

(Special to THE FILM DAILY)

London—Ideal Films, Ltd. has purchased Hobart Bosworth in “The Sea Dog” for English distribution.

Nita Naldi will appear in sup

FOR RENT

Small private office or office space. Light and airy. Room 603, 130 West 46th St.

W. A. FLEMING & CO.

Dependable Public Accountants and Auditors

452 Fifth Avenue at 40th St.

Telephone Longacre 9074

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ROThACKER Princ

and SERVICE

E. O. BLACKBURN

SPECIAL REPRESENTATIVE

Rothacker Film Mfg. Co. Chicago, Ill.

Rothacker-Aller Laboratory Hollywood, Cal.

542 Fifth Ave., N.Y., Murray Hill

Must Sell Immediately, in a 7% territory, a complete Independent Film Exchange

Have only been in business one year. Will stand any investigation. Dissolution of partnership cause.

No Brokers.

BOX B-212, Care THE FILM DAILY
Both On Franchise

Solving Norma and Constance Tal- 
gage Productions for First Na-
tional Franchise Holders

t has been considerable dis-
sion in picture circles as to how
the latest Norma and Constance Tal-
gage productions will be released.
Also, First National. Inquiry yes-
terday developed that both "The
nal Flame" Norma’s latest, as
as "East Is West," the latest
Constance Talmadge feature, will go
on the franchise holders.

ille no exhibition has as
been placed on "East Is West"
expected that this will be de-
signed after the test run in about
twenty. There is hardly a doubt,
ever, that it is expected to go on
an exhibition in material to ex-
clude any of her former produc-

the Eternal Flame," it is under-
stood, will go out on an exhibi-
tion price of $1,400,000.

Slovan’s Next
(Special to THE FILM DAILY)

Los Angeles — Edward Slovan’s
next production will be "A Honey-
comb for Three." He also holds the
rights to "The Tavern and the Ar-
chives.

Scientist Brings Films

Dr. MacCreagh, an ethnologist
in New York with motion pictures
in the Cypri, native name for a South
American devil dance. The pictures
were shot while MacCreagh was a
member of the Madison Biological
Exploration Expedition.

What’s the Outlook?

"Many believe wage in-
crease of U. S. Stel Corp. 
dicates great era of pros-
perity ahead. Kindly wire
your views on this subject.
"

This telegram was sent to
over 100 Captains of Indus-
try in America, together
with members of the Presi-
dent’s Cabinet, and other
notables, by THE FILM
DAILY following the an-
nouncement of the Steel
Corp. What these most
important business execu-
tives and statesmen think
of the outlook will appear
in tomorrow’s issue of this
publication.

The Bradstreet
of Filmdom

The Recognized Authority

Snags Over Tariff

House and Senate Have Different
Ideas Over American Valuation

—Now in Committee

(Special to THE FILM DAILY)

Washington—When the conference
committee, which has just started its
work on the tariff bill, reaches the
moving picture paragraph in that
measure, it is expected that both the
House and Senate rates which will have to be ag-
reed upon will be the House’s. The Senate has
raised the bill it provided for ad valorem
rates on all classes of moving pic-
ture films, to be based upon the over-
valuation of the imported film. The
Senate practically rewrote this para-
graph, placing the film rates on a spe-
cific basis and leaving but one or two
ad valorem duties, which were to be
based upon the foreign valuation.

As passed by the Senate it levies a
rate of 20% ad valorem is provided for pho-
tographic cameras and parts thereof,
not specially provided for, in No. 4 of
"Constitutional Law.

Sidney Garrett Back

Sidney Garrett is back in New York
from an extended stay in Europe.

Carlisle Invited

(Harlan, N. Y.—Irving Castle, while
riding horseback was thrown from
her horse and her collar bone broken
on Wednesday.

Irene Castle has made three pic-
tures for Hocksinson, one "Slim
Shoulders" going into the Capitol the
week of Sept. 3. She was not at work
when the accident happened.

Weiss Sells Out

Interest in New York and Buffalo
Goldwyn Exchanges Revert
to Company

Alfred Weiss, formerly vice presi-
dent and general manager of Gold-
wyn Distributing Corp., has sold to
that company his entire commission
interests in the operation of the Gold-
wyn exchange offices in New York
City and Buffalo. This important
transaction, which was consummated
yesterday involved a cash transfer of
$100,000.

Mr. Weiss’ arrangement with the
Goldwyn company has been in effect
for the past five years and in lieu of

(Continued on Page 4)
Snags Over Tariff
(Continued from Page 1)
the rate of $35% ad valorem provided
able in the Senate version of the
measure, at fourth-tenth of one cent
foot for negatives of 1-3/4 inches, with proportionate
duties for all other widths, while the
House fixed the rate of this class of product at $30.5% ad
valorem, fixed a rate of 30% ad valorem for negatives, imported in any form, for
making or reproducing pictures for such
exhibits, exposed, whether developed or
not. The Senate provided a rate
of two cents per linear foot for such
films if exposed but not developed,
and then the film is not for such film when exposed and de-
veloped. The House rate of 30% ad
valorem for positive film is changed
to a rate of one cent per linear foot.

The House provided that upon the
importation of a film, or film nega-
tives, regardless of country of origin
and exposed in a foreign country by
an American producer operating legally abroad, in the course of its
production, a rate of a picture of which 60% or more was to be made in the
United States, a duty of 25% ad valorem
would be assessed, but that the rate was
to be changed to one cent per linear foot
by the Senate.

A rate of 35% ad valorem, based
upon foreign application, was fixed by
the House for photographic and projection lenses; this class of lenses,
however, is not specified in the Senate.

A given rate of 45% ad valorem, based
upon the foreign valuation, was fixed by
the Senate. The Senate also reduced from 35% to 25% the
rate on film for incandescent electric light bulbs and lamps, with or without filaments,
but increased from 35% to 40% the rate on cur-
avale the film on carbons and
electrodes.

When the Senate threw out the
House valuation provision of the measure it inserted in lieu of these certain so-called "flexible tariff" pro-
visions, the bill will be reduced in the cost of production at home and abroad, he may increase or reduce the rate of duty, but not exceed 50% of the rates fixed in the
Act. He may, however, transfer an
article from the dutiable list to the
free list or vice versa, or change the
time of duty from specific to ad
valorem. Further, when it is
provided in the bill that the duty shall
not exceed a specified ad valorem rate, no rate proclaimed by the
President under these flexible tariff pro-
visions may exceed the rate so fixed.
For the purpose of meeting unfair
methods of competition and unfair acts in the importation of merchan-
dise, the President may order the
importation of merchandise, the President
may order the assessment of an
ad
valuation, not exceeding
be less than 10% of the value of the
merchandise, which will offset such unfair methods or acts. He is also
authorized to take retaliatory action
against foreign government which

Millionaires Find Themselves in a Pinch Sometimes!!

The lack of a little extra cash to swing a deal is often the mark of the
millionaire, even a multimillionaire. If that’s your problem now, we can solve it. All transactions confidential. Legitimate propositions invited.

CHROMOS TRADING CO.
1123 Broadway
Suite 616
Phone Chelsea 8284
Crowds lined up at Chicago Theatre

1,000 waiting in line for box office to open

“Biggest Opening in History”

Read Balaban and Katz’s Wire

“The Masquerader” opened to the biggest Monday in the history of Chicago theatre, with thermometer registering 94 and terrific heat all day. Crowds lined up one hour before opening of box office. When we started to sell tickets we had at least 1,000 people waiting in line to get in. First time this happened in the history of any of our theatres in Chicago. Picture a sensation.”

Richard Walton Tully

presents a picture made famous by six years’ road showing to record crowds in every city, town and hamlet.

Taken from the novel by Katherine Cecil Thurston and the play by John Hunter Booth.

Directed by James Young

One of the Few Pictures Held for Second Week’s Run at N. Y. Strand

A First National Attraction
Weiss Sells Out

(Continued from Page 1)
the completion of the arrangement for the two years to run, the payment was made.

Few men in the business are better known than Alfred Weiss, who has been closely identified with the industry for the past 17 years. Because of his experience he was selected to secure the Goldwyn branch offices when that company was launched in 1917. Previous to his connection with Goldwyn he occupied important executive positions with Triangle and also operated his own exchange for five years. It is understood Weiss will take a trip to Europe and that after his return his future plans will be announced.

Levey Handling Alexander Product
Harry Levey has arranged to handle the output of Alexander Film in the non-theatrical field. About 150 subjects are involved.

Brulatour Returns From Texas
Thomas Brulatour, treasurer of the Hope, Dallas, has returned to New York where he will resume his former connection with the Hope-Hampton Prod. Inc.

Chet Witley Arrives
Chet Witley, who will direct Elsie Ferguson in “Outcast,” has arrived at the Long Island studio from California and is making production plans. The picture will be put into production late in August.

Lee Starts Mason Feature
(Special to THE FILM DAILY)
Los Angeles—Rowland V. Lee has begun work on “A Circus Story,” starring Shirley Mason for Fox.

Moos Back from Europe
(Special to THE FILM DAILY)
Los Angeles—Sigmund Moos of Universal, has returned to Universal City, from Europe.

Jacobs is New Manager
(Special to THE FILM DAILY)
Philadelphia—Walter Jacobs has been named manager of the Orpheum, having been transferred from the Fairmount.

New House for New Orleans
(Special to THE FILM DAILY)
New Orleans—J. M. La France, is to spend $30,000 on a house to be built at Lopez and Iberville. Construction will start this month.

O’Fallon Theater Sold
(Special to THE FILM DAILY)
O’Fallon, Ill.—H. P. Schwarz has sold the Opera House here to Samuel Taylor. The house seats 400 and the transfer will be made Sept. 1.

Cornwell Takes Over House
(Special to THE FILM DAILY)
St. Louis—Fred L. Cornwell has personally taken over the Delmonico and will re-open it as a straight picture house Sept. 1. The Delmonico was formerly controlled by the Famous Players Missouri Corp.

Putting It Over

Here is how a brother exhibitor has the over, and along your ideas. Let the other fellow know how you cleaned up.

A Unique Herald
Pittsburgh—Bonds issued by the Olympic were gilt-edged in so far as exhibitors were concerned. “The Bandit” (Continued) was concerned. Bill Robson, Paramount exploiter, got up novelty heralds which had external aspects of legal paper, with the familiar borders and other such superflities. It was folded into three parts and the middle section of the outside contained the title and date lines. The word “Bonded” was slightly lifted by larger type help the illusion along. The inside section contained advertising matter illustrated by a press-book mat head of Betty Compson.

The Veil Got Them
Beatrice, Neb.—A new angle to the harem impersonation on “One Arabian Night” was given by Mrs. C. M. Watson in having the veiled figure on the street giving away cars on the picture. The novelty lay in the fact that the veil covered not only the eyes but the entire face as well. The impersonator was grotesquely garbed and that coupled with the veil well aroused interest. Another reason for the curiosity was that from the form and clothing, it was impossible to determine whether the harem artist was a man or woman until a glance at the delicately formed fingers and the diamond sparkler on the left hand gave away the secret. The veil bore the title of the film, incidentally.

Spanish Spirit Here
Spanish atmosphere and an art gallery of stills is featuring the Rivoli lobby for "Blood and Sand." John C. Flinn and Louis Gardy in charge of the exploitation have given a brilliant yellow and red flash to the house. These Spanish national colors proved to be a very successful attention-getting combination. A bull-shaped framework of wire was fastened midway up the front and was covered with red and yellow bunting. Streamers in the two colors flowed down to the marquee. The under side of the marquee was hung with American and Spanish flags. Flinn followed by taking out almost all the art posters which usually occupy the frames and substituted 136 stills. The foyer is also hung with red and yellow bunting, which decorated as well the dead radiators, for which the management certainly had no use this summer. A copy of a Spanish newspaper with headlines over a bull light, stories were also shown. Two large heads of bulls were hung on the walls to complete the display.

Kramer Joins F. B. O.
(Special to THE FILM DAILY)
Chicago—Louis P. Kramer has resigned as publicity manager for Universal at Kansas City to assume a similar post with F. B. O. here. Kra-mer is very well known in the Middle West.

United Suiting Spokane Exhibitors
(Special to THE FILM DAILY)
Spokane—United Artists is working against Ray Grombacher and Liberty Amusement Co., for $27 to compel the latter to play contra which, it is alleged, they repudiated has been set for Sept. 11. A suit already been filed against O. P. of the Liberty, Hillsboro, Ore., it is alleged, gave his check for "Down East," then stopped payn and refused to play the picture.

Three New Paramount Exploits
Claud Saunders, director of exploitation for Famous Players, announed the appointment of Russell R. Mc. D. H. Finke, and Harry C. Eask to the exploitation staff.

Moon has been assigned to New Haven territory, succeed Fred E. Walters, who has been transferred to Indianapolis. Pin has been sent to Albany, Eng., formerly accessories manager of the exchange at Seattle, and has been in charge of the exploitation in Po-land and Seattle.

W. A. FLEMING & CO.
Dependable Public Relations Men and Auditors
452 Fifth Avenue at 40th St.
Telephone Longacre 9074

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DURATIZED
FILMS

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AND SERVICE
E. O. BLACKBURN
SPECIAL REPRESENTATIVE
Rothacker Film Mfg. Co.
150 South Hill St.
Rothacker-Aller Laboratory
Hollywood, Cal.
542 Fifth Ave., N.Y., Murray Hill 18

FILMACK PRODUCTION TRAILERS
-ARE MADE WITH AS MUCH CARE AS THE BIGGEST PRODUCTIONS AND AS BEAUTIFUL.
You can obtain FILMACK Production Trailers for All Features for
6 C A F O O T
TINTING FREE
-Elaborate Borders
-24 Hour Service
-Presentation Trailers

IRVING MACK-DO
808 S. WABASH AVE
CHICAGO, ILL.
Seek Reductions

Minnesota Exhibitors Determine to Secure Lower Prices from First National

(Special to THE FILM DAILY)

MINNEAPOLIS—Minnesota exhibitors were determined to secure some sort of price reduction from Associated First National. The matter is being intensively discussed at the convention now in session here.

In this connection a recent statement given to Greater Amusement is, perhaps, more than usual significance.

"One instance which has been brought to our organization’s attention serves as an illustration of the methods First National intends to employ this year. This exhibitor, when told that he would not be served with any of the company’s new pictures until he had played all franchise pictures issued to date, informed the company that he was willing

(Continued on Page 2)

Ralph Block Resigns

It is understood that Ralph Block has resigned as associate editor at the old studio. He is now in New York.

wo Cosmopolitan Prods. on Bway

Beginning tomorrow, Cosmopolitan Prod., will have two features running simultaneously on Broadway. Marion Davies in "The Young Diana," the Rivoli; and "The Valley of Silent Men" at the Rialto.

Leave for Niagara Falls

Hope Hampton and a group of films left at midnight last night for Niagara Falls where Miss Hampton will be the guest of honor at the opening of the Strand theater tonight. “The Light in the Dark,” her new picture will open the house.

Sales Meeting Over

Eastern District Sales Force of First National Winds Up Session—Party Last Night

Following a conference in New York of district managers a general meeting of First National branch managers and salesmen for the Eastern District was concluded yesterday. The sessions were held at the Astor, those who attended the meeting were:

Albany—A. J. Herman, manager; Dave Gross, salesman; A. K. Burks, exploitation representative.

Boston—Hubbard, manager; G. M. Blackman.

Boston—B. B. Spry, manager; Salesmen King, Bobur, Morgen, and Fikham.

New Haven—Branch Manager Kelcher, salesman Bulkowski.

(Continued on Page 2)

The Los Angeles Express said of "Rich Men’s Wives"); "Claire Windsor plays with a sincerity, an understanding that seems quite inspired. A gripping and effective drama.

Al Lichtman Corporation distributes this preferred picture.—Adv.

Cabinet Members, Legislators and Business Men Very Optimistic

Summer Vacations Prevent Replies from Many Important Executives Who Were Asked for Opinions Regarding the Steel Corp. Wage Advance

Leading members of President Harding’s Cabinet, including Secretary of Commerce Hoover, Attorney General Daugherty and Secretary of the Treasury Mellon, as well as many Senators and Congressmen are emphatic in their belief that the recent wage advance to-day laborers of the U. S. Steel Corp. indicates an era of real prosperity this fall.

Telegrams were forwarded by the FILM DAILY to almost 200 Captains of Industry and important executives throughout the country, but replies indicated that most of them were on their summer vacations and could not be reached by their organizations for information. Among these were Thomas H. Lamont, of J. P. Morgan & Co.; P. A. Franklin, of the International Mercantile Marine; Julius Rosenwald, of the big mail order firm of Sears, Roebuck & Co.; Albert Lasker, of the U. S. Shipping Board and also president of Lord & Thomas of Chicago; Frank A. Vanderlip, formerly president of the National City Bank, and many others.

Samuel Rea, president of the Pennsylvania Railroad said that he had no opinion to express for publication regarding the wage advance of the Steel Corp.

(Continued on Page 2)

Booked at Capitol

Two Paramount Pictures Go Into Big House in October—Lengthy Runs Responsible

An unusual booking has been made in the placing of two Paramount pictures in the Capitol theater for October showing. The pictures are "The Old Homestead" and "To Have and to Hold," two productions with Famous Players officials consider important in their first forty-one for 1922-1923.

The fact that the Capitol has booked these pictures is a direct result of the long runs given other product of that company at the Rialto and Rivoli. It will be recalled that Paramount officials planned to show something like 17 of the first group pre-release on Broadway before the new season actually opened. John C. Flinn was temporarily relieved of other duties pertaining to Famous Players theater activities to devote all of his time to the exploitation of these pictures. "Blood and Sand" is

(Continued on Page 4)

Myers Leaves for Coast

Harry Myers who returned from Europe last week is now on his way to the coast to start work on another Universal picture.

American Gets Farnum Feature

American Releasing will distribute "The Trail of the Axe," a Dustin Farnum feature. The picture was made by Ernest C. Warde.

Maberry in Mid-West Permanently

(Special to THE FILM DAILY)

Chicago—It has been definitely determined that Cecil E. Mabery, vice president of Goldwyn will make his headquarters here and will supervise the Western district from Chicago.

Ingram Leaves for Miami

Reo Ingram and the company that was not "The Passion Flower" is his next picture for Metro left for Miami yesterday. Interiors will be made at the Miami Studios of which John Brumton is the head while exteriors will, in all likelihood, be made in the West Indies.

Negri in "Wanderer"

It was reported yesterday that Pia Negri’s first picture for Famous Players to be made in this country will be "The Wanderer." George Fitzmaurice, will, of course, direct it. Miss Negri is due here on Sept. 16.

The production department at Famous had no knowledge of the above report yesterday.
Cabinet Members, Legislators and Business Men Very Optimistic

(Continued from Page 1)

A most interesting view is that of H. R. Mallinson, president of the big silk concern of that name, who said: "Business is going to be what business man makes it and no more but if it is to be a healthy business it is already better with the leaders that have the nerve to look forward instead of backward.

"Ford's views as to the outlook published some time ago, indicated that he was optimistic but as is well known, he is a true prophet to the situation, currency situation, coinage, etc. He has always been an exponent of good wages.—Ed. Note.

Official Washington Optimistic

(Exclusive to THE FILM DAILY)

A percolating prosperity is indicated by Secretary of Commerce Herbert Hoover, who, in an exclusive interview with a representative of THE FILM DAILY, expressed the opinion that the increased wages currently enjoyed by the steel corporation shows that business realizes this fact and is making preparations accordingly.

"When the railroad and coal strikes are settled, and fuel production and transportation settle down to a steady basis, there will undoubtedly be a demand for steel products," said Secretary Hoover. "The fact that there is employment for all who desire it will, in itself, be an indication of the prosperity that will ensue."

Active mills and factories, said the Secretary, are the best basis of prosperity and the only one on which a real and lasting prosperity can be founded.

A shortage of labor with the prosperity that always accompanies a period in which there is plenty of work for all looms in the near future, according to Attorney General Daugherty, according to the preceding announcement of the steel corporation, in increasing wages. The attorney general pointed out that when the railroad and coal strikes did there will be a great shortage of labor, as the country works desperately to make up for the loss in production, which will thus be increased, and that with everybody working there will naturally ensue a period of good shortages. On which he believed would be a serviceable condition for sometime to come.

 Wage increases in the steel industry indicates the Government believes that resumption of normal rail movement will be followed by increased demands, according to Secretary of Commerce. When the rail strike is settled, wall be another indication of the prosperity of the rail and iron industry, it was pointed out, and that the increase of wages of the steel workers is due to the fact that the corporation considers their present level inadequate and, therefore, has increased them to a higher point.

The rail strike is settled, the rail and iron industry, it was pointed out, and that the increase of wages of the steel workers is due to the fact that the corporation considers their present level inadequate and, therefore, has increased them to a higher point. The rail strike is settled, the rail and iron industry, it was pointed out, and that the increase of wages of the steel workers is due to the fact that the corporation considers their present level inadequate and, therefore, has increased them to a higher point. The rail strike is settled, the rail and iron industry, it was pointed out, and that the increase of wages of the steel workers is due to the fact that the corporation considers their present level inadequate and, therefore, has increased them to a higher point. The rail strike is settled, the rail and iron industry, it was pointed out, and that the increase of wages of the steel workers is due to the fact that the corporation considers their present level inadequate and, therefore, has increased them to a higher point. The rail strike is settled, the rail and iron industry, it was pointed out, and that the increase of wages of the steel workers is due to the fact that the corporation considers their present level inadequate and, therefore, has increased them to a higher point.

The way to solution to bring to us great prosperity in this country is a well known. We are in the midst of a bumper crop of harvests this year, which means a very prosperous year for all of us, but it is not all that we can do. We must also look towards the future and see that we are building for the future. We must also look towards the future and see that we are building for the future. We must also look towards the future and see that we are building for the future. We must also look towards the future and see that we are building for the future. We must also look towards the future and see that we are building for the future. We must also look towards the future and see that we are building for the future.

Representative Thomas A. Cha-
er, of Okla., told: "I think that the prosperity of the new bill will give us better markets for all of our produce and prosperity not only in the state but every other industry presages a resumption of operations generally with a market profit from the outlooks of foreign and manufacturers. With the wheels in the factories and industries again rolling it evident that the Steel Corporation is in the right for prosperity in the years to come—prosperity as in my judgment.

Representative Carl R. Chindbom, of Indiana, said: "If the United States Steel Corporation is willing to keep its payroll $50,000 lower than it is, it is an indication that prosperity is coming, because many of the leading industries are founded on steel and the steel industry will not boom in less than it is necessary to speed up production.

(Continued on Page 3)

Quotations

High Low Close Sales

East. Kod. 83 80 82½ 4,700

F. P.—L. 92½ 90½ 92 5,400

do. 100½ 100 100½ 800

Oz. 55 57½ 56½ Not quoted

Griffith 18 18 18 1,600

Loew's 18¾ 18 18 1,600

Triangle 18⅞ 18 18 1,600

World 18 18 18 1,600

Sales Meeting Over

(Continued from Page 1)


Philadelphia—W. J. Herman, Manager; Salesmen, D. Herman, J. Lieberman, Pippin, Lofts and Schneider.


The First National Club, gave a party yesterday. Six buses filled with club members and their guests left the office at 5 o'clock proceeded to Tappan's Inn, Sheepshead Bay, where a short dinner was served. Afterward they went to Steeplechase Park, where they remained until 11 o'clock. The buses then brought them back to the city.
Hold Optimistic Views  
(Continued from Page 2)  
keep the other industries going. I am sure that the action of the Steel Corpora-
tion is indicative of big times ahead.

Representative Frederick H. Gillett, Speaker of the House of Repre-
sentatives, "I have felt that the coun-
try for some months has been on the
verge of a great business boom and
all that has delayed it has been the
strike. As soon as that disturbing
feature is out of the way I believe
the industrial prosperity will im-
mediately advance. The recent wage in-
creases of the United States Steel
Corporation is a symptom of this
prosperity.

Representative Frank W. Mondell,
of Wyoming, Republican Floor Lead-
er of the House: "The action of the
Steel Corporation in increasing wages
would seem to indicate that the offi-
cials of that corporation are in har-
mony with what seems to be the gen-
eral sentiment throughout the coun-
try that the settlement of the coal
and railroad strikes would bring a
period of industrial revival and ac-
tivity. The time seems to be ripe for a
renewal of normal conditions of in-
dustry. Hence, the importance of
a settlement at the earliest possible
date of the strikes now in progress is
evident."

Representative Harold Knutson,
of Minn.: "The voluntary increase of
20 per cent granted by the United
States Steel Corp. to its employees
convinces me more than any other
one thing that we have definitely
turned the corner and are now on the
highway to general prosperity."

Representative George W. Ed-
mounds, of Pa.: "It is very evident
that the United States Steel Corp.
with their facilities for securing in-
formation all over the world recog-
nizes that the turn in the tide has
come and the dull times occasioned
by the reaction after the late war are
now at a finish. This should be con-
dered as a broad view by a great
corporation of the prosperity we are
now reaching."

Sending Out Music Questionnaires

The M. P. O. is broadcasting
questionnaires to members in which
information is sought relative to the
kind of music the house is using.

McCormick in Chicago

(Special to THE FILM DAILY)
Chicago — S. Baret McCormick,
the managing director of the new Mc-
Vickers' theater is here arranging
for the opening in mid-September.

To Auction Off Cortesville Studio

The contents of Universal's Cotes-
ville, N. J. studio are to be auctioned
off September 14, by J. Mott Allaire,
at the studio. The studio is one of
the pioneer studios in the East.

Crandall to Handle Fashion Show

(Special to THE FILM DAILY)
St. Louis — Milton Crandall will
come here from New York to put on
the fashion show which will be shown
in conjunction with "Slim Shoulder"
at the Delmonte next week.
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellows know how you cleaned up.

In the Courts

Leopold Singer who filed a judgment against William M. Pizor and Herman Gluckman obtained the judgment by default when the defendants failed to answer the suit. After the filing of the judgment, the defendants asked that it be re-opened and that they be given an opportunity to file an answer. The defendants explained that they did not obtain sufficient evidence in time to file a verified answer but that since the judgment was given for the plaintiff they had obtained the evidence. This motion by Pizor and Gluckman was later withdrawn and there was filed in the Supreme Court and signed by Justice O'Malley, a stipulation between attorneys for both sides who agreed that the judgment should be set aside and vacated without costs to either of the parties.

Exhibitor Dies After Stroke

(Special to THE FILM DAILY)

Plainview, Minn. — G. A. Colby, operating the Gem here, died after suffering a stroke.

New House for Hollywood

(Special to THE FILM DAILY)

Los Angeles—L. L. Baird will erect a theater at Hollywood Blvd. and Hillcrest Ave. to seat 900.

Universal Representative Injured

(Special to THE FILM DAILY)

Des Moines—H. Bennett, of the Universal exchange, was seriously hurt in an automobile accident. He is not expected to return to business for a month.

Liberty Re-opens Today

(Special to THE FILM DAILY)

St. Louis—Fox's Liberty re-opens today with a Universal re-issue, "A Delicious Little Devil." "Monte Cristo" goes in there Sept. 2.

Film

a Novel

First Pictures of Brazilian Centennial Exposition

Recent Scenes with Michael Collins, Irish Martyr

Exclusive Shots of Opening of Whaling Season in N. Pacific

Dancing Masters Put O, K. on Long Skirts

And Other News Events.
Virginia Valli

Brilliant Universal Star
presented by Carl Laemmle
in "The Storm"
Lewis J. Selznick
presents
"LOVE IS AN
AWFUL THING"

starring
OWEN MOORE

by Victor Heerman
A Victor Heerman Production

The King of Farce Comedy in another Riotously Funny Feature, ably supported by a notable Selznick cast which includes Marjorie Daw
Features Reviewed

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News of the Week in Headlines

Monday
Norma and Constance Talmadge productions to be available on open market.
Ferdinand P. Earle and Norman Dawn in legal tiff over patent ownership of new photographic process.

Tuesday
Coast reports Eric Von Stroheim has quit Universal. Local office knows nothing of it.
Col. Jason S. Joy named executive officer of committees of civic organizations which will work for better pictures with Will H. Hays.
R. S. Cole out of the picture business.

Wednesday
F. H. Day, member of Australian censorship commission, here to explain to producers what the Commonwealth does and does not want in pictures.
First National to release "Lorna Doone" as part of deal with Thomas H. Ince.
P. N. Brinich resigns as manager of Hodkinson exchanges. Other changes in sales line-up.

Thursday
Film executives feel prosperity is returning, basing belief on 20% wage increase granted to 156,000 steel employees.
Theater owners in New York not worried over coal situation. Enough supply available.
Famous Players will not take over Lynch Southern exchanges until Nov. 1.

Friday
House and Senate will have to iron out difficulties over tariff. Both bodies have made conflicting recommendations regarding motion pictures.
Alfred Weiss sells interest in New York City and Buffalo Goldwyn exchanges to company for $100,000.

Saturday
Prominent legislators and big business leaders agree that steel corporation's wage increase indicates era of prosperity in Fall.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Hokum of Mother Love and Child Will Get This Over

B. P. Schulberg presents
"RICH MEN’S WIVES"
Preferred Pictures—Al Lichtman Corp.
DIRECTOR ..................... L. J. Gasnier
AUTHORS..........Frank Dazey and Agnes C. Johnston
SCENARIO BY......Frank Dazey and Agnes C. Johnston
CAMERAMAN ..................... Karl Struss
AS A WHOLE......Built along somewhat sure fire lines for average audience. May get by nicely
STORY.......The usual hackneyed idea of what wealthy people do; how they live and the tragedy that follows. But one of the poorest things the Dazey’s have done
DIRECTION......Gasnier again shows he can get effects. But story made this difficult
PHOTOGRAPHY.....Uneven. At times excellent
LIGHTINGS.......Fair. Too much spot on bed of child
PLAYERS......Baby Richard Headrick should be the headliner. House Peters and Claire Windsor have impossible characterizations
EXTERIORS ..................... Very fine
INTERIORS ..............Lavish but in good taste
DETAIL ...................... Some excellent bits
CHARACTER OF STORY.....Old sure fire hokum centered about a kiddie—the well tried formula that always works
LENGTH OF PRODUCTION......... 6,500 feet

“Rich Men’s Wives” the first of the Al Lichtman Corp. releases, looks like a pretty nice picture. The story is old, hackneyed, well worn and well proven. It seems a pity that a pair of clever writers like Frank Dazey and his very capable wife could not have found something better for Gasnier. But this is sure—they took no chances. All the old, sure fire stuff, the kind that never failed to get them to the box office, is there. They took Formula 816 and unwrapped the abandoned wife of the stage millionaire. They took out Formula 123 and brought in the cute youngster who always gets the hearts of the women in the audience. They took out Formula 113 and brought the well dressed willun out and as usual he was too poor to demand marriage of the other man’s wife, “but they were intended for each other.” And a few more of these stock ideas and rounded up the picture sweet and pretty and let it go at that.

Gasnier, with this thin sort of a story, has done very well, indeed. He has taken some incidents and built them to a point where they contain a very certain wallop that is bound to have its effect upon any audience. For instance when the rich man’s wife is compromised, and ordered to leave her home, she yearns for a sight of her little boy, who, in turn, has been told she is dead. One night she visits the home, the boy toddles downstairs, and through the glass of the front door, they kiss and exchange loving glances—the kiddie thinking it is the spirit of his mother. This has been done very well indeed. And again towards the finish when the agonized mother takes her boy out of the fountain where he is posing as Cupid to the social revellers, this is sure fire in its appeal.

But as a whole human beings, even socially elect, never live or behave as they are presented. The atmosphere is false, the characters are impossible and a lot of people will want to know what on earth happens to the family of the girl after she is married—and you see none of the love making leading to the marriage. The cast is good but Claire Windsor has been poorly photographed at times. House Peters hasn’t enough to do to worry about and the star of the production is the youngster. Production values are excellent.

Talk About the Cute Kiddie and Mention Gasnier’s Name

Box Office Analysis for the Exhibitor

You had better see this one. It has a lot of good stuff in it for the box office and this appeal may easily offset the lack of story values. There is enough sure fire hokum to make them like it, and while it is hokum, if you bank on the mother love appeal and tell of the very clever youngster it is likely to more than please the average audience. If, on the other hand, your people do not care for social dramas then think it over.

You can talk about Gasnier, and tell of some of his past successes. Also tell them that he made “Kismet.” Many will recall this even if they have forgotten the name of his more recent successes. You can talk of the production value and also of the cast, many of the names being well known to your patrons.
First Betty Blythe Special Looks Good

Betty Blythe in
"HOW WOMEN LOVE"
B. B. Prod. Inc.—State Rights

DIRECTOR ..................... Kenneth Webb
AUTHOR ...................... Izola Forrester
SCENARIO BY .......................... Dorothy Farnum
CAMERAMAN ............ Harry Stradling and Edward Paul

AS A WHOLE: Should prove a money maker, especially if exploited

STORY: Melodramatic and at times stretched too thin, dealing with career of a girl who desires to become an opera singer

DIRECTION: Fair, missed a few points. Several dramatic scenes well handled

PHOTOGRAPHY: Careless at times, failing to handle star to best advantage

LIGHTINGS: At times too harsh

STAR: Has several strong dramatic moments

SUPPORT: Good. Gladys Hulette hasn’t enough to do as a flapper, Robert Fraser satisfies as hero and Charles Lane has good part

EXTERIORS: Few INTERIORS: Excellent

DETAIL: Generally adequate

CHARACTER OF STORY: Girl sacrifices rich suitor who endows her operatic career to marry poor composer

LENGTH OF PRODUCTION: 5,300 feet

While at times there is so much melodrama in the story of Izola Forrester that has been made into “How Women Love” as the first of the Betty Blythe specials, taken all in all in this looks like a pretty good piece of material for the state rights market. There is a good production, Betty Blythe wears some stunning gowns and if the idea of having her appear as a special attraction is worked out there is a good chance for her to break in on the picture in the opera sequence and get away with it.

Good Title Should Help a Lot Attracting Them to the Box Office

Box Office Analysis for the Exhibitor

Where they like society dramas and aren’t critical about whether or not the situations are strong or forcefully handled, you will be able to satisfy them with “How Women Love.” Incidentally, the best bet in connection with this production, is the title. It is an unusually strong one for the box office and should prove to have a fine drawing power. Properly exploited you should not have much trouble bringing them in on the strength of the title and the star’s name.

Tell them is is the story of a singer who sacrificed a career to be with the man she loved. The usual teaser lines would do to arouse interest. Post them prior to announcing the title and then follow them up with conspicuous signs of the title and star’s name. The average crowd will probably accept it but if you cater to a critical patronage, they may find fault. In this case you might see it for yourself first.
A boost to 2,196,580 potential patrons!

What the critics of 16 powerful newspapers said about

"RICH MEN'S WIVES"

Los Angeles Times:
"This is not often, if ever, been turned into a production more powerful or artistic. A concentration of purpose and unity of effect all too rare in cinema drama. A sensitiveness amounting, at times, almost to genius. Touches like tying balloon and moment where mother and child meet on opposite sides of locked door are unforgettable."

Los Angeles Examiner:
"It is necessary to type down a few adjectives of praise, when one meets with an emotional performance as stirring as Claire Windsor's; sharply sincere, pleasantly free from ranting, interestingly intense."

Los Angeles Express:
"Claire Windsor plays with a sincerity, an understanding and finish that seem quite inspired. A gripping and effective drama. Director touches lightly upon comedy relief and achieves a vividness that stamps the production as a fine piece of cinematic work."

Los Angeles Herald:
"Replete with thrills and teeming with human interest of the kind that can make better the best of us. A completely finished play of a type that are too few and far between for the good of the motion picture industry."

New York World:
"* * * Engaged a particularly capable cast of players, constructed beautiful and dignified settings and injected originality and taste in its atmospheric background, even to the subtitles."

Morning Telegraph:
"Claire Windsor as the wife is very appealing. Then who could resist the child played by that adorable baby Richard Headrick? Settings, gowns, and photography all remarkably pleasing."

The Sun:
"* * * Excellent picture. * * * Those who love the sensation of laughing and crying simultaneously will find that little Richard Headrick gives them the opportunity. * * * The photography was excellent, some night scenes on the seashore being of unusual beauty."

New York Telegram:
"The cast is prodigal in the matter of beauty. * * * The story is an absorbing drama of today."

Daily News:
"Mr. Gasnier's most masterful scene was the one where the distracted mother, barred at the gates, sees only her boy's balloon, as, tied to a string, it shows above the tree tops. And a genuinely touching moment was the meeting of mother and son at the barrier of the window pane."

New York Globe:
"There is an atmosphere of opulence but it is very artistically and even sparingly applied. * * * Claire Windsor does some real acting as the wife."

New York Mail:
"Louis Gasnier, who directed it, displays the touch of his genius at many points in the progress of the film. There are numerous extremely well done episodes which reveal Gasnier at his best."

San Francisco Chronicle:
"A sumptuous picture, Has beautiful women, good-looking men and much good acting. Peters gives the husband fine dignity and plays with splendid reserve. Claire Windsor does excellent emotional work."

San Francisco Examiner:
"Cast ideally chosen, the sets uncommonly realistic."

San Francisco Bulletin:
"There is a big scene, which is bound to appeal to the sympathies of everyone—no matter how hardened. It is in this scene Claire Windsor reaches top notch emotional work; it is about the best thing she has ever done."

Oakland Tribune:
"Without doubt one of the greatest society dramas ever filmed. It convinces with straight, full arm punches. No better acting has been seen here for months."

Paterson Morning Call:
"Thousands wept at the heartrending scene, where the neglected child cries desperately to reach its mother and, in one final effort, the latter daringly steals her way into the home that was once hers, only to be left away, broken-hearted, wronged. * * * Paterson has been fortunate in the past in seeing scores of great screen productions, but few can compare with 'Rich Men's Wives.' * * * It is one of those truly great pictures that come only every now and then. * * * The cast headed by Claire Windsor is remarkable. * * *"

DISTRIBUTED BY
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE NEW YORK CITY

NOTE—The combined circulation of these newspapers is compiled from the American Newspaper Annual and Directory, published by N. W. Ayer and Son, Philadelphia, Pa.
Outdoor Scenes and Actionful Story Make This Satisfactory

“PAID BACK”
Universal

DIRECTOR .................. Irving Cummings
AUTHOR .................. Louis Lighton
SCENARIO BY ............... Hope Loring
CAMERAMAN ................ William Fildew

AS A WHOLE ...... Rapidly moving drama shifting to exotic locale that affords fine outdoor atmosphere

STORY ...... Offers several interesting situations and gives Stuart Holmes many opportunities for his villainy

DIRECTION ...... Satisfactory; has kept the various twists well in hand; more detail might have helped in places; climax is effective

PHOTOGRAPHY ................ Very good
LIGHTINGS ................. Adequate
PLAYERS ...... Gladys Brockwell handles her role well; Mahlon Hamilton has little to do as hero; good cast includes Kate Price, Edna Murphy and others

EXTERIORS .................. Excellent
INTERIORS ................. Well staged
DETAIL ...... Comedy relief provided by stout servant and shots of a monkey are of value

CHARACTER OF STORY ...... Blackmailer and woman whose happiness he has marred reach island where he suffers usual penalty for continued crime

LENGTH OF PRODUCTION .... 4,920 feet

A multiplicity of situations and possibilities for thrilling episodes have been offered by the author and to a certain extent, they have been used to good advantage in “Paid Back.” Having the heroine sail for a small and distant island with a lustful and treacherous man where she intends to keep him prisoner, his subsequent wooing of an innocent maid and the other points leading up to his well-deserved death make up an entertaining production.

Gladys Brockwell in her featured role performs in good style and should please those who have liked her in the past, while Stuart Holmes as the prime bad man causes one to dislike him most heartily. He takes part, incidentally, in a very effective climax. The hand in the darkness, feebly waving him out and his ultimate death in the stream after he has been stricken by the pestilence, while a trifle ghastly, hold attention.

What is really the strongest feature of this production is its outdoor locale which is pleasing to the eye. The various island scenes are refreshing, having been shot in a manner which does not detract from their natural beauty and the tropical night scenes are good to behold. It is regrettable that the romance between Gladys Brockwell and Mahlon Hamilton was not brought to its climax more gradually but in its entirety, this is likely to hold its own.

Story: Society woman, placed in embarrassing position by blackmailer, is spurned by her husband directly after marriage through the misunderstanding. She goes to a small island with the villain whom she makes prisoner. He continues on his ungodly way, winning the affection of an innocent maid, but his treacherous plan is nipped and he is punished for his sins in customary fashion. The heroine meanwhile, meets the man she loves and there is the expected happy fadeout.

Use Names, Teaser Lines and Tropical Lobby Display

Box Office Analysis for the Exhibitor

It should not be difficult to exploit this. To begin with, the names of Gladys Brockwell, Stuart Holmes and Mahlon Hamilton can be used to draw those who know them. They are familiar to many fans and their work in this will not be disappointing.

A teaser campaign can easily be worked into the advertising, for the primary angle of the production—the situation which places the two leading performers on the island has several aspects that can be played up to advantage. Catchlines about the woman cast aside by her husband just after the marriage ceremony, the philandering villain and the heroine who sacrificed wealth to punish the latter, should attract notice.

Stills showing bits of the tropical island can be used in a lobby display. If the weather should be cool when you get this, palms and a miniature grass hut placed before the entrance together with other suitable accessories will make passers-by stop for closer inspection.
American Releasing Corp.
presents

Dustin Farnum

in

The TRAIL of the AXE

By Ridgewell Cullum
Directed by Ernest C. Warde

We take pleasure in announcing for immediate release a typical Dustin Farnum production—a romantic melodrama of power and box-office quality, from a story by one of the best known of present-day American novelists. Prints are now in all our 24 exchanges for screening.
A Better Picture Than Abramson Has Made In Some Time

Ivan Abramson presents
"WILDERNESS OF YOUTH"
Graphic Film—State Rights

DIRECTOR ....................... Ivan Abramson
AUTHOR ........................ Ivan Abramson
SCENARIO BY .................. Ivan Abramson
CAMERAMAN ................... Marcel Le Picard
AS A WHOLE............ Likely to be a good box office number for many exhibitors; has good audience appeal but is not a high class entertainment
 STORY............. Covers a pretty large variety of situations; some familiar melodramatic twists
 DIRECTION.........Satisfactory for the most part; uses extras in awkward fashion occasionally; holds off surprise ending very well
 PHOTOGRAPHY ................. All right
 LIGHTINGS ............. Usually good; night exteriors need darker tinting
 PLAYERS....... Principals well known; Virginia Pearson, Harry Morey, Julia Swayne Gordon, Joseph Striker, Mary Anderson, Thurston Hall and Bobby Connelly
 EXTERIORS ..................... Suitable
 INTERIORS ............ Appropriate
 DETAIL ................. Titles poor
 CHARACTER OF STORY..... Girl, marrying broker for spite, learns he has a wife. He is killed, the wife acquitted and the lovers reunited
 LENGTH OF PRODUCTION ... About 7,000 feet

To a good majority of audiences "Wildness of Youth" is likely to prove a fine entertainment and there are exhibitors who will probably find it a first rate box office number. It all depends upon the class of patronage they cater to. It is a good all around melodrama that contains a fairly prominent audience appeal that will give it a favorable reception with the right crowd. It is not a high class entertainment, however, and will hardly be agreeably received by a high class clientele.

The production does show a more serious attempt upon the part of the producer to make something worth while and both in direction and in the selection of a cast there is a considerable improvement over some previous releases. The story is somewhat involved, but, on the whole, easy to follow and with one or two new titles it would be even better. One instance is where a title reads to the effect that one of the characters has been ill for four months. The lapse of time is not explained until after and causes a confusion in the mind of the spectator for the time being. It would be well to insert a title prior to the trial scene indicating that four months had elapsed. This would not hurt the surprise ending that the director has been holding for the finale.

Abramson has handled the players satisfactorily, especially the principals and the cast is a good one. Some of the scenes in which extras are used are a trifle awkward, as, for instance, that in which the guests at a party all run out into the garden to witness an argument between the host, one of the guests and her lover.

Virginia Pearson returns to the screen after an absence of three years. She hasn't very much to do until the close of the picture when she has a good dramatic bit. Joseph Striker is a good hero and little Bobby Connelly, who died recently, is a pleasing youngster. Mary Anderson makes a good deal of the flapper heroine.

Story: Jule Grayton decides to marry James Surbrun when she quarrels with her lover, Andrew. Andrew forges a check belonging to Surbrun to defray expenses for an operation on a little boy who was injured while attempting to save Andrew's life. Surbrun is killed and Andrew accused. How the mother of the boy comes forward and admits she murdered Surbrun who had deserted her years before, is interestingly told.

Should Prove A Good Box Office Number If You Have the Right Crowd

Box Office Analysis for the Exhibitor

This is undoubtedly the best box office attraction that Abramson has made recently and in other respects as well, "Wildness of Youth" is a better picture than some of his previous releases. There is a good melodramatic story, logically told, and smooth running, with a well sustained interest and a first rate surprise ending. Then there is a well chosen cast with several prominent players.

It is the right picture for the right house and with a crowd that demands just such situations as those offered here, it should prove highly acceptable. If it's what they want, let them have it. Use the players names and catchlines in connection with the title.
Latest Leah Baird Offering Fairly Satisfactory

Leah Baird in
"WHEN HUSBANDS DECEIVE"
Arthur F. Beck Prod.—Asso, Exhibitors—Pathe
DIRECTOR ..................................Wallace Worsley
AUTHOR .....................................Leah Baird
SCENARIO BY .............................Leah Baird
CAMERAMAN ..............................Charles J. Stumar
AS A WHOLE........Quite interesting material of
average type well worked out
STORY......Of the tried and true type of girl marry-
ing wrong man and eventually finding it out
DIRECTION ..................................Fair
PHOTOGRAPHY ............................Generally good
LIGHTING .................................Fair; occasionally harsh
STAR......Acceptable, but hasn't very much to do
to demonstrate her ability
SUPPORT .........Fair. None of them have very
much to do excepting Jack Mower, who closes
strong
EXTERIORS ......................Few but good
INTERIORS .................................Up to standard
DETAIL ..............................Well handled
CHARACTER OF STORY........Particularly good
for neighborhood houses
LENGTH OF PRODUCTION......About 6,000 feet

With a particularly attractive title “When Husbands
Deceive,” Leah Baird’s latest offering measures up
satisfactorily.

Miss Baird wrote the story and scenario, so this can
be taken as an indication that this is the type of work
which she likes to do. There is very little new in the
story excepting a particularly good twist in which a
Great Dane comes to the rescue of his mistress.

It is the old story of a girl, who, finding the man she
loves is guilty of theft, turns to her guardian who is
supposed to love her and becomes his wife. Eventual-
ly she discovers all this was a trick for her guardian to
secure her money and the end finds the lovers united
in the inevitable clutch.

The Great Dane is used splendidly to defend his
mistress from an attack by her husband and you know
from the clever manner in which it is handled that
the man dies from the dog’s attack, although the actual
death is not shown. This is very good direction and
exceedingly effective. Perhaps it would have been
better had there been a greater use of the dog in the
earlier portion of the picture, although this may be
easily overlooked by a majority of picture goers. There
is also a cute monkey, the pet of the unhappy wife,
who is responsible for playing around the husband’s
safe and throwing all over the library floor the various
papers and stolen bonds, which gives her the clue that
her husband has not only been conspiring to wreck
her happiness, but also to secure her property. The
entire incident where this develops is well done and
sure fire audience material.

Jack Mower appears as the lover, who is tricked
into a position where he is apparently a thief and is
very satisfactory. William Conklin has the part of
the deceiving husband. Enidie Jensen has very little to
do as an adventuress. But Mack Sennett’s Great Dane,
Teddy, is worthy of notice. Production values are
good.

Use Star’s Name and Do Not Forget Teddy, the Great Dane

Box Office Analysis for the Exhibitor

You can book this without much trouble. First,
because the title is attractive; secondly, Miss Baird is
fairly well, if not very well known in your community,
and it is a sort of story women will like even though it
is light in structure. You can play up and also use
in your lobby display stills showing Miss Baird with
Mack Sennett’s Great Dane, Teddy. You can use catch-
lines of the way the Great Dane comes to his mistress’
rescue, and if there are any stills of this by all means
get them. You can also talk about the clever little
monkey and a catch line something like this might
help: “See how a Great Dane and a wonderful monkey
save a wife from a husband’s deceit” or “Can you
imagine a little monkey and a Great Dane completely
upsetting the plans of a villainous husband.” “See
When Husbands Deceive” at the Blank theater.”

If your crowd likes spectacular stunts like cabarets,
you can point out that there is a rather daring fountain
dance presented; and do not overlook the fact that
Wallace Worsley the director is well known and has
made a number of popular pictures.
COSMOPOLITAN PRODUCTIONS PRESENTS

MARION DAVIES IN "THE YOUNG DIANA"

Story by MARIE CORELLI Scenarist by LUTHER REED Directed by ROBERT G. VIGNOLA and ALDERT CAPELLANI
Settings by JOSEPH URBAN

It's a Paramount Picture
THE role of Diana May is the most interesting Marion Davies has ever created. It offers her a wonderful opportunity for the display of her delicate dramatic art—as well as the most gorgeous collection of gowns this delightful star has ever worn. It will appeal tremendously to every member of the fair sex.

"The Young Diana" really merits the Motion Picture News characterization:

"The Picture That Has Everything"

Play it to your Profit.
MARION DAVIES

IN

"THE YOUNG DIANA"
Star Plays Familiar Role In Underworld Drama

Lon Chaney in
"FLESH AND BLOOD"
Cummings Prod.—State Rights
DIRECTOR .................. Irving Cummings
AUTHOR .................. Louis Duryea Lighton
SCENARIO BY ............... Not credited
CAMERAMAN ................ Not credited
AS A WHOLE.............. Heavy melo-drama with little action but some able character work. Splendid cast.

STORY........... Not over convincing but holds the interest throughout.
DIRECTION ............. Fair. Allows some overacting.
PHTOGRAPHY ............... Good
LIGHTINGS .................. Fair
STAR .................. Does good work as a cripple
SUPPORT .................. Good
EXTERIORS .................. All right
INTERIORS ................. Typical
DETAIL .................... O. K.

CHARACTER OF STORY........... Convict breaks jail to find his daughter and deal out justice overlooked by law.

LENGTH OF PRODUCTION .... 5,147 feet

Since the success of "The Miracle Man" and "The Penalty" Lou-Chaney seems doomed to play the role of make-believe cripples. In "Flesh and Blood" Chaney has another role of this type. He takes the part of an escaped convict who disguises himself as a cripple. While the story is full of incident and character it contains very little action. To make up for this you have melodrama and some nice bits of characterization.

The interest is held throughout in spite of the morbid circumstances depicted. The star plays the part of the girl's father who hides himself from the police and also his identity from the girl. A good deal of mystery is created by the Chinatown settings and the underworld characters who shield the convict while he accomplishes his purpose. The police are ever on his trail and in this way a good deal of suspense is created.

The director has succeeded in building up a good deal of atmosphere and creating a lot of suspense. He has done more too; he has made an ordinary story interesting. Careful attention has been given to detail and facial expression to convey the required emotion. Some of these close-ups are a little long and could with advantage be trimmed. A little editing all around would help speed up the production and remove the slow moments.

Supporting the star are De Witt Jennings and Noah Beery. Beery plays the role of the Chinese doctor who shields the convict from the police. Ralph Lewis does an interesting character role while the boy and the girl in the story are played by Jack Mulhall and Edith Roberts.

The story begins with the convict breaking jail. He finds shelter from the police in Chinatown. After traveling over the roofs of buildings he reaches his old home in time to see the funeral of his wife and catch a glimpse of his daughter. His desire to watch over his daughter leads him to assume the guise of a cripple, while in the meantime he seeks the rich man who was the real criminal. The girl loves the rich man's son and for the happiness of his daughter he tears up the confession which he has forced the rich man to sign. The picture ends with the convict returning to jail of his own free will.

Use Star's Name and Mention Former Successes

Box Office Analysis for the Exhibitor

The star's name and some of his former successes like "The Miracle Man" and "The Penalty" are your best talking points. The picture is not of the cheerful kind but will hold the attention of your audience and entertain the great majority.

Mention the underworld atmosphere and show them stills of Lon Chaney in his role of the cripple. It might also be a good idea to run a trailer a week or so before the picture. Show one of the parts where Chaney discards his crutches and straightens out his legs.

Play up the Chinatown scenes. If you are in the habit of using catchlines then something like this might help attract: "He escaped prison to prove his innocence but returned to save the happiness of his own 'Flesh and Blood.'" A lobby hung with lanterns giving a Chinatown effect will also help attract.
Dispose of Your Printing Problems by Utilizing

"The Friendly Circle"

With additional floor space and increased facilities we are better able to handle your printing as the pages of this issue will testify.

THE BARNES PRINTING COMPANY, INC.
229 WEST 28TH STREET    Phone: Watkins 1416-17
Conventional Material a Little Handicap for This

"THROUGH THE STORM"

Playgoers Pictures—Asso. Exhibitors
DIRECTOR ................. Horace G. Plimpton
AUTHOR ........................ Not credited
SCENARIO BY .................. Not credited
CAMERAMAN ................ Lawrence L. Fowler
AS A WHOLE......Succession of conventional situations which fail to lead to gripping climax
STORY ......A stock theme which works up a fair amount of suspense at one point
DIRECTION..............Left much to the subtitles
PHOTOGRAPHY ...................... Fair
LIGHTINGS .......................... Average
PLAYERS ......Edith Stockton fair; Louis Kimball acceptable
EXTERIORS .....................Many pretty scenes
INTERIORS ......................... Adequate
DETAIL .............................. Insufficient
CHARACTER OF STORY ..............Poor girl placed in wealthy surroundings with her true identity concealed encounters blackmailer and has mental struggle as to honesty
LENGTH OF PRODUCTION .............5,905 feet

Novelists and film producers have been using for many years the basic situation of the poor girl placed in wealthy circumstances, her true identity hidden, with a subsequent struggle against detection. A new angle is all that anyone may expect. In this, however, they have failed to provide the element of novelty in the story material, the locale and the handling. The script calls for scenes showing the struggle of the poor heroine; they have her discharged from her office and refused work by a familiar type of screen farmer with the usual beard on the tip of his chin. Through it all, bothersome details are disposed of with subtitles.

When the man who knew the heroine in the past appears and recognizes her, does the aristocratic matron suspect anything? No. She tells the young man to attend to the business at hand. In the case of the clearing up of matters, is the villain punished as promised? Well, they tell you so in some titles, but there is nothing aside from that to show it. And when the reprobate accosts the kindly old woman who shouts for help, the group nearby wait until the evil-doer has tossed a heavy curtain over her head, looked around, broken out and escaped. After that, they trot leisurely to the rescue.

Suspense is furnished in the scenes where the paralyzed woman names the individual who brought about her condition and there is a bit of tension as to what course the heroine will pursue. Some of it has been unduly prolonged. Fortunately, there are some charming exterior bits which will prove pleasing and add to the value of the offering.

Story: Accident enables girl of ordinary means to establish herself in a wealthy household. A blackmailer appears and threatens exposure. There is a psychological combat with regard to her telling the truth with love on the part of the woman who has accepted her and a romance with a young doctor developing at the finish.

Indicate the Nature of the Story and Use Catchlines

Box Office Analysis for the Exhibitor

What will probably be the safest and wisest course will be to explain in the advertising what this concerns. Such lines as "He knew her secret," "What is the true value of honesty in such a predicament?" indicating the position in which the heroine finds herself, and others similar will in all likelihood attract notice. Stimulate curiosity and at the same time let them know what sort of a film it is.

The title is apt to create the impression that this is some sort of an outdoor story of a battle with the elements and it would be wise to post them on that point, so as not to mislead. This can readily be accomplished by placing stills in advantageous places.

It is well worth remembering that there are some exceedingly pleasant exterior shots, stills of which will look well in the lobby.
**CURRENT RELEASES**

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Footage</th>
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<th>Release Date</th>
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<tr>
<td><strong>AMERICAN RELEASING CORP.</strong></td>
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<tr>
<td>Belle of Alaska (Clayton Bennett)</td>
<td>5,000</td>
<td>7-16-22</td>
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<td>Daring Danger (Cliff Smith)</td>
<td>5,000</td>
<td>7- 9-22</td>
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<td>Jan of the Big Snows (J. Oliver Curwood)</td>
<td>5,000</td>
<td>5-28-22</td>
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<td>The Cradle Buster (Tuttle Walker)</td>
<td>6,000</td>
<td>7-23-22</td>
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<td>The Hidden Woman (Nanuet Am. Corp.)</td>
<td>5,000</td>
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<td>My Old Kentucky Home (Pyramid Pictures)</td>
<td>7,000</td>
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<td>Man's Law and God's (Finis Fox)</td>
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<td>The Three Buckoons (Fred Balshockey)</td>
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<td>The Pilgrims (Louis W. Caudler)</td>
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<td>Destiny's Isle (Wm. P. S. Earle)</td>
<td>6,000</td>
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<td>His Wife's Husband (Pyramid)</td>
<td>6,400</td>
<td>5-14-22</td>
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<td>False Fronts</td>
<td>6,544</td>
<td>6-13-22</td>
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<td>The Great Alone (Monroe Salisbury)</td>
<td>5,912</td>
<td>6-18-22</td>
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<tr>
<td>Fools of Fortune</td>
<td>5,069</td>
<td>8-20-22</td>
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<tr>
<td>Queen of the Moulin Rouge</td>
<td>6,700</td>
<td>8-29-22</td>
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<tr>
<td>Me and My Gal</td>
<td>5,413</td>
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**ASSOCIATED EXHIBITORS, INC.**
(Distributed through Pathé)

| Lady Godiva | 5,700 | 5-14-22 | | | |
| Don't Doubt Your Wife (Leah Baird) | 4,800 | 5-28-22 | | | |
| The Real Adventure (Florence Vidor) | 5,000 | 7- 2-22 | | | |
| The Woman Who Came Back | 5,106 | | | | |

**Playgoers Pictures, Inc.**

| Father Tom | | | | |
| Hills of Missing Men | | | | |
| Tracks (Noble Johnston) | 6,000 | 6-11-22 | | | |
| The Woman Who Came Back | 5,106 | | | | |

**FAMOUS PLAYERS-LASKY CORP.**
June 4 Across the Continent (Wallace Reid) | 5,502 | 4-30-22 | | | |
| 4 Over the Border (Penrhyn Stanlaws-Comp.- 5,837 | 6- 4-22 | | | |
| 11 The Woman Who Walked Alone (Mildred-Dalton) | 5,947 | 6-11-22 | | | |
| 18 Our Leading Citizen (Thomas Meighan) | 6,634 | 6-18-22 | | | |
| 25 The Eyes of the Mummy (Pola Negri) | | | 7-23-22 | | |
| July 2 The Man Unconquered (Jack Holt) | 5,793 | | | | |
| 9 For the Defense (Ethel Clayton) | 4,905 | | | | |
| 9 The Greatest Tragedy (Mia May) | 5,257 | | | | |
| 16 South of Baja (Mary Miles Minter) | 4,369 | | | | |
| 30 Borderland (Agnes Ayers) | 5,486 | | | | |
| White Satan Sleeps (Jack Holt) | 6,099 | | | | |
| Aug. 7 The Dictator (Wallace Reid) | 5,221 | | | | |
| 7 The Young Diana (Marion Davies) | 6,674 | | | | |
| 14 If You Believe It, It's So (Meighan) | 6,764 | | | | |
| 21 The Bonded Woman (Betty Compson) | 7,178 | | | | |
| 21 The Top of New York (May McAvoy) | 5,148 | | | | |
| 28 The Loves of Pharaoh (Lubitsch) | 5,158 | | | | |
| 28 The Mysteries of India | 7,177 | | | | |
| Her Gilded Cage (Gloria Swanson) | 6,338 | | | | |
| Blood and Sand (Rudolph Valentino) | 7,235 | | | | |
| Nice People | 6,224 | | | | |

**FOX FILM CORP.**

| Tom Mix Series | | | | | |
| For Big Stakes | 4,373 | 6-25-22 | | | |
| Just Tony | 4,480 | | | | |
| William Farnum | | | | | |
| Shackles of Gold | 5,097 | 5-14-22 | | | |
| Moonshine Valley | 5,879 | 8-20-22 | | | |
| Dustin Farnum | | | | | |
| Strange Idols | 4,300 | 6- 4-22 | | | |
| Out of Bond | 4,468 | 7-30-22 | | | |
| Shirley Mason Series | | | | | |
| Very Truly Yours | 4,300 | 5-28-22 | | | |
| Lights of the Desert | 4,809 | 6-18-22 | | | |
| The New Teacher | 4,453 | 8-13-22 | | | |
| William Russell | | | | | |
| The Men of Zanzibar | 4,999 | 5-21-22 | | | |
| A SelfMade Man | 4,920 | 7- 2-22 | | | |
| Pearl White | | | | | |
| Without Fear | 4,406 | 4-23-22 | | | |
| John Gilbert | | | | | |
| The Yellow Stain | 5,006 | 5-14-22 | | | |
| Charles Jones | | | | | |
| Rough Road | 4,486 | 6- 4-22 | | | |
| Trouper O'Neill | 4,662 | 7-16-22 | | | |
| West of Chicago | 4,694 | 8-20-22 | | | |

**GOLDWYN PROD.**

| Holste Prod. | | | | | |
| Slim Shoulders (Irene Castle) | 6,750 | 6-25-22 | | | |
| Benj. B. Hampton | | | 5,500 | 8-22-22 | |
| Heart's Haven | 6,400 | 5-21-22 | | | |
| Reno Prod. | | | | | |
| The Veiled Woman | 5,300 | 6-11-22 | | | |
| Hugo Ballin Prod. | | | | | |
| Married People | 5,200 | 7-23-22 | | | |

**PATHE EXCHANGE, INC.**
June 11 Nanook of the North | 6,600 | 6-18-22 | | | |

**W. W. HODKINSON CORP.**

| Holmes Prod. | | | | | |
| The Face Between (Hertz Lytell) | 5,000 | 5-22-22 | | | |
| Two - Alas (Naomi) | 6,600 | 5-7-22 | | | |
| Hate (Alice Lake) | | | 6,500 | 6- 7-22 | |
| Missing Husbands | 6,000 | 5-21-22 | | | |
| They Like 'Em Rough (Viola Dana) | 5,700 | 5-28-22 | | | |
| Sherlock Brown (Berth Lytell) | 5,000 | 6- 4-22 | | | |
| The Five Dollar Baby (Viola Dana) | 5,000 | 6- 4-22 | | | |
| Forget-Me-Not | 6,800 | 7-23-22 | | | |
| The Hands of Nara (Clara Kimball Young) | 6,597 | 8-13-22 | | | |
| Rex Ingram Productions | | | | | |
| The Prisoner of Zenda | 10,467 | 4-30-22 | | | |
| Swedish Biograph Co. | | | | | |
| The Stroke of Midnight | 6,600 | 6- 4-22 | | | |

**FILM BOOKING OFFICES OF AMERICA (R-C)**

| Queen of the Turf | 5,000 | 5-14-22 | | | |
| Gay and Devilish (Doris May) | 4,800 | 5-21-22 | | | |
| The Glory of Clementina (Pauline Frederick) | 5,700 | 6- 4-22 | | | |
| The Son of the Wolf | 4,790 | 6-18-22 | | | |
| The Underside (Doris May) | 4,557 | 7- 2-22 | | | |
| Colleen of the Pines (Jane Novak) | 4,739 | 7- 9-22 | | | |
| My Dad (Johnnie Walker) | 5,500 | 7- 9-22 | | | |
| In the Name of the Law | 6,217 | 6-16-22 | | | |
| The Kick-Back (Harry Carey) | 5,260 | 7-20-22 | | | |
Action and Love Interest in Pleasing Western

"THE SAGE BRUSH TRAIL"
Western Pictures Exploitation Co.—State Rights
DIRECTOR .................. Robert T. Thornby
AUTHOR .................. H. H. Van Loan
SCENARIO BY .................. Not credited
CAMERAMAN .................. Harold Janes
AS A WHOLE.......Western with action, suspense
and romance that will prove pleasing to follow-
ers of this type of production

STORY .......... Has all of the elements that have
thrilled them in the past
DIRECTION ........ Material has been treated in a
manner that holds attention until the end
PHOTOGRAPHY ................. Good
LIGHTINGS ................. Acceptable
PLAYERS ............ Roy Stewart a forceful character;
Marjorie Daw charming; Wallace Beery a
snearing villain; Johnny Walker up to the mark
EXTERIORS ................. Excellent
INTERIORS .............. Satisfactory
DETAIL .................. Good
CHARACTER OF STORY ........... Sheriff facing prob-
lem of duty versus love finds supposed rival is
heroe's brother and apprehends real criminal

LENGTH OF PRODUCTION .... About 5,000 feet

Although most of the situations used in this west-
er have been employed successfully before, they have
been woven about a theme that maintains interest
throughout and the director has made much of his
material. The result is a production which can be
depended upon to please those who like this variety
of drama, for it has all of the desired elements—there
is gun play, a strong love theme, some mystery which
is nicely sustained and a leering Mexican bandit in a
hand-to-hand encounter with the hero.

Roy Stewart, Marjorie Daw, Wallace Beery and
Johnny Walker, who comprise practically the entire
cast, all perform in a commendable manner. Stewart
is vigorous, while Marjorie Daw's petite figure and
pretty countenance furnish a pleasant contrast to the
rugged aspect of the rest of the film. Beery grins
and seowals alternately after the most approved fash-
ion for bad men from across the border, earning un-
popularity without difficulty.

As far as the desert atmosphere is concerned, and
much of the footage concerns itself with the dry territ-
ory, that has been secured in creditable style, and
technically this is up to par, although some of the
shots have not been lit as well as they might have
been. On the whole, it is the sort of stuff western
fans will want.

Story: New sheriff starts to clean up a bad town.
The heroine's brother appears and apparently is guilty
of a shooting, his innocence and identity remaining
unknown for the time. Seeing him in an embrace with
the woman he loves, the official is torn by conflicting
emotions, finally sending the youth to apparent de-
struction on the desert. Appealed to by the girl who
explains that the fugitive is her brother, he rides out
to the rescue. Meanwhile, a Mexican enters the home
of the heroine and starts for her. There is a more
even struggle when the sheriff returns, everything is
cleared up and then a light touch put in at the finish
with a ride to the preacher in progress.

Direct Drive at Western Fans, Using Author's Name

Box Office Analysis for the Exhibitor

If you cater to patrons who like their drama set in
the wild and woolly regions, you may safely book
this with the knowledge that they will be satisfied.
Those who demand a large amount of action will find
enough shooting and fighting to please them; those
who insist upon romance will find that.

H. H. Van Loan's writings have been read exten-
sively and his name is properly played up in the paper
on this. You should not neglect to mention his name
in any advertising you may decide to do, for it will
undoubtedly help to draw. As for the principals, all
of them are known, and while you have no outstand-
ing star about whom to build a campaign, they should
pull well.

The theme of this will provide you with material
for good catchlines. Present to them some of the
problems involved and make them guess as to the
ultimate unraveling of the tangle. If you care to go
in for more than the ordinary plugging, a cowboy
street parade or lobby dressed with cactus and other
desert adjuncts will prove effective.
LEWIS J. SELZNICK ENT.

SELZNICK Pictures (Distributed by Select Exchanges)

Evidence

5,000

6-18-22

Universe Series

The Prophet’s Paradise

5,000

6-11-22

Special Productions

A Woman of No Importance

5,000

6-11-22

UNITED ARTISTS

Feb. 26 Fair Lady (Rex Beach’s)

6,100

3-26-22

UNIVERSAL FILM MFG. CO.

Jewel Features

The Trap (Lon Chaney)

5,481

5-7-22

The Storm

7,748

6-6-22

Universal Features

Second Hand Rose (Gladyes Walton)

4,433

3-14-22

Step On It (Hoot Gibson)

4,225

5-12-22

Kissed (Marie Prevost)

4,231

3-14-22

The Black Bug (Herbert Rawlinson)

5,000

3-14-22

Out of the Silent North (Frank Mayo)

4,211

5-12-22

Adele of Nights

4,500

3-14-22

Adele of Days

4,600

5-12-22

Adele of Hours

4,600

3-14-22

The Adventurer (Gladyes Walton)

4,500

3-14-22

The Tramp (Hoot Gibson)

4,500

3-14-22

The Married Flapper (Marie Prevost)

4,500

3-14-22

The Last Word (Hoot Gibson)

4,500

3-14-22

Don’t Shoot (Herbert Rawlinson)

5,100

3-14-22

VITAGRAPH

Super-Features

My Wild Irish Rose

7,000

6-18-22

Corinne Griffith

A Virgin’s Sacrifice

5,000

7-2-22

Antonia Moreno

A Guilty Conscience

5,249

7-2-22

Alice Calhoun

The Angel of Crooked Street

5,000

5-28-22

Alice Joyce

The Inner Chamber

5,051

5-28-22

FOX FILM CORPORATION

Sunshine Comedies (2 reels)

Clyde Cook Comedies (2 reels)

Mutt and Jeff Animated Cartoons (1 reel)

Fox News (Twice a Week)

Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels)

Edgar Comedies (2 reels)

Goldwyn-Brown Comedies (1 reel)

Goldwyn-Brown Pictures (1 reel)

Sport Review (1 reel)

W. W. HODKINSON CORP.

The Beggar Maid (Mary Astor) (2 reels)

Billy the Sensitive (2 reels)

The Young Painter (Mary Astor)

Hope (Mary Astor)

Charles Urban’s Movie Chats

Wonders of the World (2 serials): First Series from No. 1 to No. 26 (each 1 reel); Second Series from No. 27 to No. 52 (each 1 reel). The Four Seasons (4 reels).

PATHE EXCHANGE, INC.

The Timber Queen (Serial)

Roach 1 reel comedies

Arasp Fahleh, 2/3 reel cartoons

Harold Lloyd reissues

Pathé Playlets, 3 reel re-issues

Pathé Review, 1 reel educational

Topics of the Day, 1/3 reel

Pathé News, twice a week

Topics of the Day—1 a week.

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces

William J. Flynn Series (Detective Series, 2 reels)

Chaplin Classics

Selig News

Serials: The Whirlwind (15 episodes), The Banded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels)

Jewel Comedies—Ted Rider Series (Leonard Claghorn) (2 reels)

Serials: The Flaming Liesk, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon’s Nest, 15 episodes; King of the Circus (Mabel Market), — episodes; The Diamond Queen (Eileen Sedgwick). — episodes; The White Horsemen, 18 episodes; Or Die (Edie Pole), — episodes; Terror Trail, — episodes.

Star Comedies (1 reel)

Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Kitson Sedgwick)

Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher).

VITAGRAPH

Electricity—It’s Development.

NATIONAL EXCHANGES, INC.

Serial: The Great Reward (Francis Ford and Ella Hall)

Comedies: King Cole Comedies (Bobby Burns)

Kinetoscope Review (Chas. Urban) (1 reel), issued weekly.

PRIZMA, INCORPORATED

26 Short Subject Color Pictures

"Heidi" of the Alps (2 reels)

"Silk," the Unknown (3 reels)

Short Reel Music Film Product
Some Short Reels

"In the Days of Buffalo Bill"—Universal
Type of production........................................18 chapter serial

Here is the best historic chapter play that Universal has yet made. It is taken from an epoch making period of American history and records faithfully one of the Nation's biggest crises. There are three centers of activity. The Civil War recording the conflict between the North and the South, Abe Lincoln, his cabinet and enemies, and finally the great opening of the West and the building of the railroad. All three settings work at once and interlock. In all cases history has been quite faithfully recorded and a good deal of credit is due the investigators who drafted the details included in the scenario.

The great appeal in this serial is the historic material. There are plenty of thrills, too, with the usual bad men and savage Indian stuff, but the great interest lies in the historic flashes. Who will not want to see what Lincoln's cabinet looked like? Or how the mother received a pardon for her boy who was sleeping at his post—and how Lincoln received the old lady. What American will not be interested in seeing how Lee surrendered to Grant, and the grand get-up that Grant made when the great Confederate general offered him his sword. And this is by no means all. You see the theater where Lincoln was shot. The details of these scenes are worked out with realism and accuracy. You see the crazed actor, Booth, leap from the box to the stage and you see the death of Lincoln. And through all these historic moments the great railway is forging its way across the continent. Strikes, Indians, highwaymen manage to create a good deal of difficulty but the railway goes on.

The girl and her father find a new home in the west but remain loyal to the Southern states while the hero is a member of the Union army.

Art Acord has the leading hero role and presents some splendid wild west riding and thrills. He is supported by a large and capable cast. Dorothy Woods makes a satisfactory heroine and George A. Williams plays the role of her father.

The part of Buffalo Bill is taken by Duke R. Lee.

There are so many points of appeal in this serial that there should be very little difficulty in putting it over. It is clean, amusing and instructive and will please all types of people.

Make a special appeal through the schools on its historic situations and also appeal directly to the children in your neighborhood through the wild West scenes and Indian stuff. Use the posters and stills and some of the exploitation ideas presented in the press book.

"Screen Snapshots" No. 5—Pathe
Type of production...................................1 reel fan magazine

Tom Mix shows you a few tricks that his horse Tony can do when he is not engaged in a western. At a party given by Bebe Daniels you see many of the shining lights of the screen including Jacqueline Logan, Fred Niblo, Lila Lee, Bessie Love, Claire Windsor, Lois Wilson, Pauline Starke, Buster Keaton and Bull Montana. Jane and Katherine Lee do a little scene together and Theodore Roberts falls asleep at the beach and dreams about bathing girls. The majority of these film folk are well known and their informal appearance will please the average screen fan.

"The Copper Beeches"—Sherlock Holmes—Educational
Type of production................................2 reel drama

Here is another of the splendid series of Adventures of Sherlock Holmes made from the well known stories by Conan Doyle. "The Copper Beeches" follows the story very closely. A governess enlists the aid of the famous detective and tells the story of how she was induced to act as companion to a middle aged lady and her horrible husband. A mystery reigned in the house and a locked door kept its secret. The governess was requested to wear a certain dress and to send away a young man who kept intruding upon the grounds. Holmes and Watson go with the governess to the house and force open the locked door only to find a girl escaping from the window by means of a ladder. When all is explained it is learned that the horrible father had locked up the girl to keep her from eloping with her lover so that he could get hold of her private income. The governess was engaged because she resembled the daughter and was forced to wear the girl's dress and order the young man away. The suspense is great and it is impossible to wholly foretell the ending. This number of Sherlock Holmes is well up to the high standard of the series and will entertain as well as hold the attention of any audience. The drama unravels smoothly and builds up as it goes along. These two reel dramas offer a welcome relief from the over-done westerns and at the same time contain all the necessary elements of entertainment.

"Official Urban Movie Chats" No. 27—Hodkinson
Type of production.................................1 reel magazine

Dr. Royal S. Copehland, New York City's Commissioner of Health, opens this number of the Official Chats with some very good hot weather advice. He tells you how to keep cool and what to eat in hot weather. He also says what should be avoided if you would keep comfortable in Summer. His advice is illustrated in flashes. The second chapter of the magazine is devoted to animals at the zoo. Here you see in turn the wart-hog, elephant, hippo, llama, hyena, ostrich and ant-eater. The third chapter of this magazine takes you on a personally conducted tour to the Grand Canyon in Arizona. The photography is good throughout and the subject matter interesting. This number however contains but three main subjects and lacks the variety of some of the earlier issues of this series.

Western Stuff—Jack Eaton—Weiss Bros.—Goldwyn
Type of production.....................................1 reel sport feature

This is considerably different from the usual type of the sport review which Jack Eaton has been turning out. It consists in the main of the sport of the Far West in the breaking in of bucking bronchos. By far the feature of the reel is the very clever camera work which shows closeups of those exciting moments when the horses buck all over the corral and twist and turn on their riders. That someone wasn't killed during the event is difficult to understand. Certainly the riding race rough enough to satisfy anyone, and the danger ever imminent. Some of the shots have been tinted and look very good. The last two shots really have nothing to do with the reel and might be eliminated to advantage. Very good for any type of house.
### INDEPENDENT FEATURES

**SHORT REELS—STATE RIGHTS**

**ADVENTURES OF T. S. S. CORP.**
Adventures of Tarzan (Elmo Lincoln), 15 episodes.

**ALLIED DISTRIBUTING CORP.**
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**C. B. C. FILM SALES**
Star Ranch Westerns (2 reels), Screen Snapshots (Bi-monthly) (1 reel), Hall Room Roy Comedies, Sunbeam Comedies (Billy West) (2 reels), Cap'n Kidd (Eddie Polo) series

**CELEBRATED PLAYERS**
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The Expoise of Sawing a Lady in Half (2 reels)

**DOMINANT PICTURES, INC.**
Western Star Dramas (2 reels), EXPORT AND IMPORT FILM CO.
Serial: The Jungle Goddess (Truman Van Dyke and Ellmore Field), 15 episodes.

**FEDERATED FILM EXCHANGE**

**FILM MARKET, INC.**
Jimmy Callahan, 12 two-reels.

**GAUMONT COMPANY**
News (every Tuesday), Graphic (every Friday), Serials: In the Clutches of the Hindoo (19,089 feet), 10 episodes.

**HERALD PRODUCTIONS, INC.**
Mack Swan Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.

**HORIZON PICTURES, INC.**
Norma Talmadge Reissues (fourteen) (each 2 reels).

**JOAN FILM SALES CO.**
Invisible Ray Series: Ruth Clifford and Jack Sheill (15 episodes) 11,000 feet, 2 reels, Sweethearts, Service Stripes, He's In Again, The Conquering Hero

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"Exhibitors who are shopping for a film which can compete with summer heat, automobile riding and other warm weather competition, will do well to consider 'Her Majesty' as the subject of an extra effort in exploitation and advertising.

"Playgoers Pictures has offered showmen a number of pictures worth special consideration, but it is doubtful that any one of them has measured higher in all essentials; cast, story, settings, costuming, suspense and general appeal." The Exhibitors Herald, July 22nd.

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PATHE EXCHANGE

"Mollie King is good to look at, wears some stunning gowns and exhibits real emotional ability in a number of dramatic scenes."—Charles Larkin in the Motion Picture News, July 22nd.
Ming Toy

Otherwise Connie Talmadge. In “East Is West.” A Chinese love story. That will be worldwide. In its appeal. Best thing Connie has ever done. Biggest production ever offered her. Thanks to brother-in-law Joe. Enough sure fire stuff. To make it appeal anywhere. And with the score. Arranged by Roxy. And the decorations at the Ritz. Friday night. Well, boys. It sure was a triumph. For all the First National crew. All who were there. And smiling. And rejoicing. At what had happened.


MARCUS’ IDEAS

Back on the Berengaria. This week. From London. After giving a start. To “The Four Horsemen.” Marcus Loew. Filled all up. To the brim. With an idea. That will cause a lot of discussion. If nothing else. Among the big producers. Idea is this: Dispose of the old product. Clogging things up. By virtue of block booking. And let England. As well as all other foreign countries. Have the newer. And better pictures.

Over there. They are showing pictures. Two to three years old. As a rule. And everyone. Who knows anything. Knows the improvement made in production. During the past few years. Loew thinks this will help a lot. In bringing business back. In the foreign field. Is sold hard on the idea. In—

Set An Orphans’ Day

League for Women Voters and Industry to Spread Good Cheer to Orphans on Oct. 14

Mrs. Frank A. Vanderlip, chairman of the N. Y. State League for Women Voters and Will H. Hays, joined forces with the women of the State in a campaign which has as its slogan “Make ’Em Happy,” and will culminate with simultaneous performances for orphans in 75 large picture theaters in New York, Buffalo and Albany. Saturday, Oct. 14, has been designated as “Orphans’ Day” and will be so heralded upon screens throughout the State. God-mothers will be provided for these institutional charges.

Among the theaters in New York which are participating in the plan are the Capitol, Rivoli, Rialto, Criterion, Strand, the Loew theaters, the Fox theaters and the Moss and Keith theaters.

This joint undertaking is the result of a conference at the Cosmopolitan Club, at which Charles L. O’Reilly, of the Metropolitan Opera,太平, the State Owners of New York City, and Charles Steiner, expressed their willingness to co-operate.

A short film, “Open Arms,” is now being made by Famous Players at its Astoria studio. This distributed gratis, will be exhibited throughout the State in three weeks or to Oct. 14. The campaign is under the joint direction of Mrs. George A. Skinner, for the League, and Lloyd Willis, representing the picture industry.

Max Glucksman Expected

Max Glucksman, South American importer, is due in New York next month.

Strand at Niagara Opens

(Special to THE FILM DAILY)

Niagara Falls—A number of trade papers editors and friends of the Strand, who were present Saturday evening at the opening of A. C. Hamilton’s beautiful Strand theater. The house seats 2,200. R. W. Thayer, formerly with Famous Players is managing director of the theater. Alva Hamilton’s new picture “The Light in the Dark” was the feature.

DANNY.
Ming Toy

(Continued from Page 1)

tends doing it alone, if the other big companies won’t agree. To the idea. Universal doing it also. But the Hays organization. And the big producers. Will surely have things to tell Marcus. When he spills the idea.

AMONG THE EXCHANGE BOYS

First there’s Alfred Weiss. Who had more money in his pockets. On Thursday. Than for a long time. Sold his interest in New York. Goldwyn exchanges. To the company. And will tour Europe. Before he settles down again. Has several interests. Other than pictures. And you never can tell. But it’s a good bet. That Alfred will still be. In celluloid circles. So to speak.

Then there’s Al Aronson. Also formerly with Goldwyn. Who has some big ideas. Up a large and comfortable sleeve. And will tell the world all about them. In a day or so. Meanwhile “Busy” insists he’s not going to Vita. Or anywhere else. Although there has been some talk. Of that ‘elsewhere’ position. Hearst will have a sales manager of his own soon. Taking Granger’s place. And old Harry Scott. After putting First National all over Michigan. For Kunstler. Didn’t like things. And switched to Pathé. Working for Elmer Pearson. And it wasn’t so many years ago. That Elmer was working. For Harry. How Time flies!

WHERE WAS ARTIE STEBBINS?

When “Doug” got out all those policies? Amounting to almost half a million. To cover things. In case something went wrong. During the making of “Robin Hood.”

And where was Rube Samuels?

PATIENZO

As they say in Italy. Meaning be patient. That is. With reference to the Fall Film Golf Tournament. The Committees All of them. Will get to work within a week or so. And the date and place will be selected. Brush up your clubs. Because one of the prizes. Is a special golf ball. Bought in Paris. And it’s some lid.

IRONY


BEST OF FRIENDS, ETC.


BIRD OF A YARN

Comes from Famous Players publicity. About Tom Geraghty and E. Lloyd Sheldon. Starting East. With a carrier pigeon. In case they needed an auto. To get them East. If that’s the help they can do. Over there. Somebody better get an idea. Or maybe two.

SOME PICTURE

Will Rogers. And Frank Borzage. Dropped into the Rivali. To see “Blood and Sand.” Sat through it twice. If that isn’t acid test stuff. Being proven. What is?

HIGHBROW

George S. Hellman. Who is the other end. Of the Hugo Ballin corporation. Hellman is—or was—an artist collector. And connoisseur. Before he got into pictures. And some of his experiences. With the late JP Morgan. Make an interesting article. In the Saturday Evening Post. Ballin. By the way. Is asking the dear old peepul. To suggest stories. They would like to see filmed. Quite an idea.

SOME HORSES

George Walsh had a horse. Named “Joe.” Used him for years. Then turned him over to Tom Mix. Wanted him back.

(Continued on Page 4)
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can find here the little things that help to build
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go to make big pictures and Distributors
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in
The Film Daily
**Ming Toy**

(Continued from Page 2)

Several years later. But Tom said he and Joe were buddies. And wouldn't give him up. So George finds a lawyer. And Tom for $500 a week to him. Which makes "Joe" some horse.

At the moment. It looks. As if Tom had a horse on George.

**SOME RACE PICTURES**

Not including "The Birth of a Race." But actual hoss racing pictures. Go back to "Mickey." Then "Checkers," Fox in Aug., 1919. Then "In Old Kentucky," First National, December, 1919. Then there was a little lapse. And in January, 1921. Vitagraph released "Black Beauty." Six months later Fox released "Thunderbolt." And then. Six months later. Came the deluge. Last March Arrow released "Chain Lighting." The next month Goldwyn turned loose "When Romance Rides." Within three weeks of this Fred Warren's American Releasing had "My Old Kentucky Home" out. And R-C set May 14. As release for "Queen o the Turf." That is, if there isn't any "The Kentucky Derby" coming. As well as "The Suburban Handicap." And the Allied Corporation is making ready "Garrison's Finish." 

Any more?

**BEATING BACK**

To his early love. Felix Feist. Who has charge of a national advertising campaign. For Dick Barthelmess' picture, "The Bond-boy." Onto upon a time. A long while ago. As the old fairy stories start. Or should. Felix was in the advertising business. But—well, it isn't fair. To rattle the skeleton. But you can bet. What you like. It'll be good.

DANNY

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**Don't Fear Europe**

(Continued from Page 1)

that money there has depreciated less than in other European countries. Italy is making many pictures, fully half of which are spectacles, but the cost is becoming so great that probably the circuit may not be able to handle the American films are shown there. Russia is doing nothing either in production or distributing. Aside from a few German films, taken in exchange for goods, and a rare American film smuggled into the country. In England the American film retains its popularity and conditions have improved as a result of the inroads made on the black and the advance booking systems.

"The film situation in France," said Kam, "is becoming very complicated—up to the government tax and the danger of all motion picture theaters closing up shop on Jan. 1, unless the tax is rescinded, is becoming acute. The producers, distributors and exhibitors are putting up a united front against the tax. At every picture theater, at counting time, a representative of a foreign film is present, at the expense of the exhibitor, to see that receipts are correctly reported. The various exchanges, are tacking 15% on the rental price to raise a sum to care for their expenses. While this unit is trying to do what it can, the situation is bad.

"From a producing standpoint, Germany has improved remarkably. But now, with the war output is not suited to the American market. The Germans are not only interested in films with a lot of attention paid to details—but usually unimportant details. German pictures are not likely to sell to any great extent in the United States; they are gradually making their way into France but the American film is already supreme there. In Italy the general outlook is discouraging, due mainly to the censorship situation. The quality, on the whole, is superior and entails an endless amount of red tape. The theatrical situation there is in the hands of one or two big men and it is difficult, for an outsider to break into the producing or distributing field.

About half a dozen American films were being shown at the time I was in Italy. Twenty-four Goldwyn pictures have been sold for Italian distribution. Italy is producing so much on her own account that the field for American pictures is limited. Despite the fact that so much of the native product is of indifferent quality—about one half being of a spectacular character.

**House Changes**

(Special to THE FILM DAILY)

Jewell, Ia.—The Lyceum is now under the management of Mrs. B. McKeen.

Richland Center, Wis.—A. S. Rockwell, has sold the Orpheum to Fred Smith.

McVille, N. Dak.—John Halvorson, has acquired the Gem, reopening this week.

Minneapolis—Anderson and Johnson, have completed alterations on the New Penn.

Dupree, S. D.—Hugh Walkup is now operating the Lyceum. A Ber-glin is the owner.

Earville, 1a.—The Opera House has just been leased to Rogers and the "Bros. or pictures and road shows.

Cambridge, Minn.—The work on the New United theater is rapidly nearing completion, E. Berndt will be manager.

Kana, Iowa.—The Star theater now has its second manager in a week. The first deal involved Thos. Berhow, who sold out to Johnson Bros. The theater has been closed since June.

**On Broadway**


**Among Exchanges**

(Special to THE FILM DAILY)

Omaha—Sidney Baker assumes the position of Association Exhibit-ors representative at Omaha Pathe Branch.

Omaha—Edgar Haines formerly of Mores Universal manager, is now with the sales staff of the Omaha F. B. O.

**New Theaters**

(Special to THE FILM DAILY)

Elizabeth, N. J.—The New Regent, is under construction.

Humboldt, S. D.—The Humboldt recently completed, has opened by local business men.

Kekuk, Ia.—A 1,500 seat house, erected by the Baker-Dodge Theater Co., will be ready Sept. 4.

Central City, Neb.—Ruzicka & Beach of Belgrade are to open the Auditorium as a picture house.

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Federal Control

Jrget by Canon Chase—Would Have Six Commissioners Appointed by Secretary of the Interior

Canon William Sheafe Chase, prominent in reformat circles for some years, has prepared a book called "The Education of Pictures in the Business of Inter-State Commerce" which will shortly be issued and which will urge passage of a Federal regulatory commission.

In a lengthy statement, Canon Chase reproduces part of the catechism and then ends his message with a sort of regulatory commission he would want. It would be composed of five members, to be appointed without party affiliation by the Secretary of the Treasury. The commission would operate under the supervision of the Department of the Interior.

FEDERAL DIPLOMATS

Secretary of State Hull has appointed three additional diplomatic representatives:


R. Schaar, London.

H. Herman, Berlin.

A 16 Million Drop

1922 Tax Figures That Amount Under 1921 Totals—All Lines of Business Show Declines

(Washington—Admission taxes collected by the Government during the fiscal year ended June 30, 1922, totaled $73,773,957, according to a report made public by the Commissioner of Internal Revenue. This is a reduction of $16,356,892 as compared with the $80,730,832 collected from the same source during the fiscal year 1921.

Collections from the seating tax on theaters, circuses, etc., during the fiscal year, totaled $1,850,075, an increase of 100,000 over the preceding year.

A punch scene from "Rich Men's Wives," of which the New York Mail quoted: "Louis Gasnier who directed it displays the touch of his genius at many points." B. P. Schulberg produced it. Al Lichtman Corp. will distribute it. (Adj.)

Coal a Worry

Hays Cognizant of Situation Which Looks Serious—Local Theaters Without Supplies, Says Brandt

The seriousness of the coal situation, locally at least, became very evident at a meeting called yesterday by Acting Mayor Murray Hubert at which were present a large gathering of business men. William Brandt, former president of the T. O. C. C. appeared officially for that body and explained that the 700 theaters represented by his organization were without fuel.

That the situation calls for action of some sort nationally is indicated by the fact L. A. W. President Brandt is cognizant of the conditions as they exist. Courtland Smith, speaking for him, stated yesterday that Mr. Hays would make every effort to have theaters placed on a priority list. Hays returned yesterday from the Minnesota convention where, it is understood, he publicly voiced his intentions as far as coal and motion picture theaters were concerned. (Continued on Page 4)

Edwards Home

J. Gordon Edwards, Fox director is back in New York.

Godsil Leaves for Coast

F. J. Godsil, president of Godwyn Bros, left yesterday for a trip to the coast studios.

Jack Pickford and Bride Arrive

Jack Pickford and Mrs. Jack (Marylin Miller) arrived in New York from the coast yesterday. Before leaving the coast, Pickford finished "Garrison's Finsh." (Adj.)

H. O. Larsen Here

H. O. Larsen, general sales manager of Russell Prod., Chicago is at the Flanders with "Saved by Radio," a feature with George Larkin and Jacqueline Logan. Harry O. Chances of Standard Film has purchased Ohio, Michigan, Kentucky, Western Pennsylvania and West Virginia rights.

Hays Wins Over Superintendent

(Minneapolis—At the banquet of the Minneapolis Retail Motion Picture Dealers, it was announced that the Motion Picture Dealers Association of Minnesota will hold a two day convention here on Sept. 7-8.

Stroheim Back

Difficulties with Universal Patched Up—Direction at the Studio is Resumed

Los Angeles—Erik Von Stroheim has returned to the Universal lot and has resumed direction of "Merry Go Round." The difficulties existing between the director and the company are understood to have been ironed out and harmony once again prevails.

It is understood that Von Stroheim had some words with company officials regarding a point in production and that the entire difficulty arose over that.

Mildred Davis in Features

(Special to THE FILM DAILY)

Los Angeles—Mildred Davis who has been with the Hal Roach organization for over three years has completed her contract and will shortly appear in a series of features.

Plan Five Simultaneous Runs

(Adj.)

Weiss Bros., state they expect to have five simultaneous showings of "After Six Days" in as many cities. Besides from New York, the premieres will be in Detroit, Boston, Minneapolis and Cleveland. The Boston house will probably be the Park and the Detroit house, the Broadway-Strand.

Kessels Form Larger Company

(Special to THE FILM DAILY)

Albany—The Filmless M. P. Portrait Co. of New York has filed a certificate of dissolution through its attorney, Arthur Butler Graham of New York City.

Mr. Graham stated yesterday that Kessels who control the patents and manufacture of a new camera and paper stock operating on a direct positive principle have formed the Filmless M. P. Portrait Co. of Delaware to which the assets of the New York Company have been transferred. The new company has been formed to take care of increased business, according to Graham.

New Hampshire Meets Soon

(Special to THE FILM DAILY)

Boston—The M. P. T. O. of New Hampshire will hold a meeting here on Sept. 7.

Oklahoma City—The Theater Owners and Managers' Association of Oklahoma will hold a two day convention here on Sept. 7-8.

The BRADSTREET of FILM DOM

The RECOGNIZED AUTHORITY

Vol. XXI No. 59

Tuesday, August 29, 1922

Price 5 Cents
Federal Control
(Continued from Page 1)
what he means by that is not explained. It does say that this price contro1 will be similar to that a person convicted of violating the meat and poultry business by the Packer Act.

Using the 1931 law, films would not be subjected to a censorship but would be allowed in interstate commerce after receiving a permit based on a courtroom description of the story. Permits would be revoked upon complaint from any district attorney or state sanitizer. License fees would be $10 per reel for the first print and $5 per reel for each additional print. Scientific, educational and religious films would not be taxed. After six months, the commission would revoke its license fees so as to collect enough to pay its expenses and $1,000,000 for the use of the U.S. Bureau of Education in visual instruction. Posters and advertising matter would be subject to the commission's scrutiny and everyone connected with the business compelled to register.

Stoll Office in the Maritime
(Special to THE FILM DAILY)
St. John, N. B.—It is reported here that Stoll Films will open an office here shortly.

Poli's Theater Opens Sept. 4
(Special to THE FILM DAILY)
Brussels, Belg.—A.S. Poli's new theater, the Palace will open Sept. 4. A number of stars have promised to attend the premiere, stopping off at New Haven on the returning trip.

Edith Roberts in New Film
(Special to THE FILM DAILY)
Los Angeles—B.P. Schulberg has engaged Edith Roberts to appear in "Thorius and Orange Blossoms" which Gasnier will direct. Ray H. Jenkins has resigned from R-C Studio to handle Schulberg's publicity.

Van Pelt Back on Coast
(Special to THE FILM DAILY)
Burbank, Cal.—Ernest E. Van Pelt, field division manager of Sacred Films, Inc., is back at the studio after an absence of seven months. A company will leave for Egypt shortly to shoot the lives of Joseph and Moses in the original locales.

Grossman a Lightman Manager
(Special to THE FILM DAILY)
Chicago—Edward Grossman, formerly with Famous Players will be the A Lightman Corp. manager here. Grossman will make his headquarters with the Celebrated Players office. Joe Friedman of Celebrated holds the Lightman franchise for Illinois and Indiana.

More of Shipman's Plans
(Special to THE FILM DAILY)
St. John, N. B.—Ernest Shipman has formed two new producing companies, one in Halifax and another in New London. The Halifax company will make "The Viking" and the Newfoundland unit which will have its headquarters in St. John's will make "Fogged."
New Brunswick Films, Ltd., will produce "BLUE WATERS" by Frederick William Wallace, as their first film production. A big, stirring, colorful drama with entirely new scenic backgrounds and settings.

The story selected for Nova Scotia is "VIKING BLOOD," another well-known book by Frederick William Wallace. This story ideally fits the locality for which it is selected, and by permission of the author will be augmented in picture form by several novel punch lines and twists of the plot who is rapidly working on the picture version into shape.

After reviewing several excellent stories, Newfoundland Films, Ltd., have selected Kenneth O'Hara's "RIP TIDE" for their next film offering. The author is now at Newfoundland investigating incidents that will enhance his drama and to take advantage of his entirely new locale.

Ernest Shipman's representative at Mexico City, where a story of the Aztecs will be filmed, reports that arrangements are now being made for studio accommodations. Ernest Shipman is negotiating with Madame Petrowska to play the stellar role of the first big film drama of the Mexican unit.

Sault Ste. Marie Films, Ltd., before deciding on a director to make "THE RAPIDS," had screened for them "BACK TO GOD'S COUNTRY," "NOMADS OF THE EARTH," and "THE GOLDEN SNARE," all directed by David M. Hartford. The result was Hartford was asked to take the direction of this fascinating book.

It was during a performance of "CAMERON OF THE ROYAL MOUNTED," a picture which Henry McCrae directed under great difficulties in the Canadian Rockies—that Ottawa Film Productions, Ltd., decided upon McCrae to make "THE MAN FROM GLENGARRY" and "GLENGARRY SCHOOL DAYS."

"DR. ISAACS," conceded to be F. Marion Crawford's greatest story, will be produced in India during the current year.

A production to be made at Vancouver, Brit. Col., entitled "CHIVALRY," will either refer to "THE CHIVALRY OF KEITH LEICESTER," or to an original manuscript of considerable value discovered by Ernest Shipman.

"THE LURE OF THE LABRADOR," the first great romance of the Eskimo, will at a later date be filmed by Newfoundland Films, Ltd. This production will be made in the Hudson Bay Country.

The "ULTRA" Company of Rome will produce F. Marion Crawford's "THE DIVA'S RUBY" as their second American-Italian made production.

THIRTY thousand postal cards of the cut used in this advertisement have been printed and are being mailed from Ernest Shipman's New York office to all the moving picture and legitimate theatres of the United States and Canada, also to all leading exchanges and dealers in this country and abroad. Over 5,000 will be mailed to the list of newspapers which have already commented most favorably on Ernest Shipman's productions of past years. The volume of correspondence already received in this connection has been tremendous.

Ernest Shipman has opened up temporary booking offices at Toronto, Canada, for the exploitation of some of the Canadian-made pictures over the Fall Fair circuits of the Dominion.
Newspaper Opinions

"The Young Diana" F. P.-L. Rivoli

S. Y. WORLD—They have dressed up Marion Davies theirselves, not blackened her eye-brows or red-headed her hair, but knock your eye out. Don't expect, however, too much of this picture. It lacks the vivacity of the laughs and it is rough than the others. It is strictly a picture to be looked at rather than read. The story is the same, but the audience is said to have disliked it.

Tribune—Just as bad as a picture of Miss Davies. She seems more insistent in that story of the life which she can act. Miss Davies turns the life of Miss Davis (in the last two years).

TRIBUNE—Do not miss "The Three-Must-Get-Their-Places." It is an extremely amusing burlesque. In its most hilarious moments, the audience roars with laughter. The story is that of two men who try to outwit each other and in the end are successful, but not to their own advantage.

Herald—"A travesty on the screen version of Alexandre Dumas' "The Three Musketeers" which would probably parallel even the energizing Douglas Fairbanks with laughter. Although it lacks the genius of the original, the humor is still excellent.

Morning Telegraph—"A winner. Most of the characters, including Mr. Fairbanks, Mr. Low, and Professor Capelani, are extremely likable and will appeal to those who enjoy the burlesque. The humor is the best I have seen in a picture since the 'ladies' of the previous year's picture. Great fun."

Post—"It is an entertaining mixture of clever fun-making, craziness, and the usual Miss Linder.

Globe—The audience seemed to enjoy the picture, probably because we ourselves, though, considering the possibilities, we were not too sure of the fun and perhaps a better comedy should have been possible."

Mail—"The film proves nothing but what we know about burlesque. It achieves the效果 of the stage, but it is not funny."

SUN—"It is ludicrous enough to make one laugh more than one laugh."

Journal—"One of the most interesting things about this picture is the way Miss Davis has been called a "lady," a "lady," and a "lady.""

Eve—"At any rate the scenario is not to be preferred in its unpretentious simplicity: as soon as Miss Davis is cast as the heroine, the story becomes more interesting.

SUN—"Joseph Urban has made the film a thing of beauty with its settings. Each new picture he has had in his hand seems to improve pictorially. He has now mastered the effects of the nature of the picture and the camera catches velvety and shady with much success."

Evening Journal—"It is interesting to see how Miss Davis and Mr. Fairbanks have triumphed in the difficult art of burlesque. Their performances are well done and the picture is entertaining.

Tribune—"The picture is not to be missed by the lovers of Miss Davis or Mr. Fairbanks. It is full of the usual funny situations and situations of the absurd."
To the Independent Producers
of Motion Pictures
offering services not hitherto available

Distribution
Our intimate acquaint-
ce with all phases of
distribution — national,
independent or state-
rights — enables us to
place your product at
the most advantageous
terms and with the ut-
most protection.

Field Selling
Our organization in the
field will undertake a
new and vital service for
independents by watch-
ing every first run sit-
uation and assisting the
local exchanges in plac-
ing the product advan-
tageously, and in follow-
ing up unsold territory.

Auditing
With a thorough knowl-
dge of values, we will
approve contracts, en-
force play dates, and
with a competent audit-
ing staff in the field, we
will check up every ex-
change to the end that
our clients may obtain
their due revenue from
each booking.

Exploitation
We will have on our
staff competent people
to thoroughly exploit
your product in impor-
tant key cities, and to
cooperate with the ex-
ploration departments
of the distributors.

Every Department will be under my personal supervision

TO WEST COAST PRODUCERS
Within the next three weeks Mr.
Aronson will be in Los Angeles.
Write or wire now to arrange in-
terviews when there.

Alexander S. Aronson
(LOEW BUILDING)
1540 Broadway New York

LEST YOU DO NOT KNOW—
Alexander S. Aronson, who
pioneers this thorough and
long-needed service, has had
a most extensive and intensive
experience in all phases of
motion picture distribution.

SOME nine years ago he became as-
associated with the WORLD FILM
CORPORATION, confining activi-
ties at different times to their producing
and distributing divisions.

Thereafter he organized, with others,
REGAL FILMS of CANADA, and sub-
sequently GOLDWYN PICTURES
LIMITED, also of CANADA.

Three and a half years ago he joined
Goldwyn in the United States and con-
trolled their distribution from Denver
west.

In December, 1920, he became General
Sales Manager and Vice-President of the
GOLDWYN DISTRIBUTING CORPO-
RATION, from which duties he volun-
tarily resigned this year.

Foreign Department
Our foreign division will
place product so that
our clients may obtain
the maximum benefit
from foreign sales.
Where product is dis-
posed on World's
Rights, this department
will be an invaluable aid
in determining the For-

n

Star Appearances
We will maintain a de-
partment to book stars
or featured players,
either with or without
film, obtaining the most
advantageous business
arrangements.

These services as a whole or in part,
as you require them, are available at a
price you can afford to pay either on
a flat basis or percentage arrangement.
They can be applied to product already
released as well as to product contem-
plated for release.
Newspaper Opinions

**The Valley of Silent Men** F. P. L.

Rialto

N. Y. WORLD—Seems to us to be about as effectively done as is possible with any of these melodramatic things. There is not much question that the average spectator has a pretty good notion as to how matters will work out in the end all along the line, but with Alma Rubens in the principal part and Lew Cody, Joseph King and George Nash in other important roles, it succeeds in maintaining its audience at times. Certainly it grips the interest and keeps one on the floor.

Herald—** Gets on stronger with the help of some powerful scenes. Once more nature in all its wildness comes to the aid of what might otherwise be a disappointed photographer, and avalanches turn a tite story into a landslide. It is a James Oliver Curwood running true to form.

** MORNING TELEGRAPH—Although the standard ingredients—even to the thunderstorm—have been utilized from a pictorial standpoint, the picture is a real triumph.

**AMERICAN**—Against the limitless background of the northern wilderness an engrossing tale of love and mystery and violence was thrown on the screen. ** It was the realism—no, it was the reality of the setting that caused the first thrill. ** Not since "River's End" has there been a true Northwest picture shown in this town.

**GLOBE**—** Much of the wide appeal there seems to be in these northwest dramas lies in the scenic beauty with which it is possible to endow them. Rarely, if ever, has one of them been so generously treated in this respect. ** From a dramatic standpoint, too, the story by James Oliver Curwood is splendidly done.

**SUN**—** Brought the atmosphere of the North to the Rialto.

**EVE WORLD**—** It's a Northwest Mounted yarn and if you like that sort of thing you will, we imagine, find some interest in the unraveling of the much-twisted plot.

**EVE JOURNAL**—** A picture that gets from the start ! ** There are scenes that can only be called photographic masterpieces. ** The girl of the picture is Alma Rubens and she does dominate the company.

**EVE TELEGRAPH**—With more than a hint of the passing of summer in the atmosphere the new picture ** seems especially appropriate, ** and it brings with amazing reality the atmosphere of the Frozen North.

**Dusk to Dawn**—Associated Exhibitors Capitol

N. Y. WORLD—Miss Alma Rubens in her favorite field of dreams and souls. ** It is pretty thin going, say we.

**HERALD**—** Beautiful views of far stretching landscape, interesting reproduction of life in India, and uncommonly good conventional photographic values marked the film. ** The story, which was generally dramatic in stretches, grew somewhat con fused only at the end.*

**POST**—** Both parts cleverly played by Florence Vidor. Here is another young woman who understands the art of action before the camera's merciless eye. ** The composition and photography of the scenes supposedly laid in India are especially notable.

**EVE WORLD**—** Proves a very tiresome night.

**EVE JOURNAL**—** Requires imagination, both in author and in the audience. ** The picture is very well done, with Florence Vidor playing both roles in a very pleasing manner.

**EVE TELEGRAPH**—** A thrilling drama. ** The solution ** is unusual.

Theater Changes

(Special to the FILM DAILY)

Dundee, Minn.—H. L. Duncan has bought the Opera House.

Charlottesville—An 800 seat theater will be constructed here from a re-modeled garage. It will open about Christmas.

Farnhamville, Ia.—J. O. Werner sold his share in the Star to his partner, C. H. Worsley.

Cedar Rapids, Iowa—The Strand is now under the control of "Ed" Westcott, formerly a salesman.

St. Cloud, Minn.—Alterations on the Capitol will be completed Aug. 26. A new organ is to be installed.

Rockville, Conn.—Albert J. Mann has bought the Turn Hall here. He will remodel the property into a theater.

Putting It Over

Tulsa, Okla.—The only con that has been voiced against Clear Call has been a sub- normal that the title does not itself as easily to exploitation up as might be wished for, manager of the Rialto, is on hand to disprove the statement for he se a double trick purely on the possibilities of the title.

The two pages that feature Sunday edition of the Tribune based on One Clear Call in face capitals for the leading lines of the masked rider nently displayed in each one. A store advertised "One Clear Call Have Your Prescriptions Filled restaurant advertised "One Clear to a Good Meal." An auto dealer used "One Clear Call! Best Used Car Bargains in T and music dealers, ice cream s facturers were other businesses sent.

The striking array of hooded men was the best advertisement advertisers could have wished to "One Clear Call" proved a logic up for their wares.

WANTED

Specials—Program Feat. Short Subjects For Northern New Jersey. Address Box B-289 c/o THE FILM DAILY

Latitude in printing is dependent upon film quality or scale of gradation. The most difficult negatives those with a long range of tones from brilliant highlights to deep shadows are easily registered, tone for tone, and with latitude to spare on

**EASTMAN POSITIVE FILM**

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.
New Organization

An announcement that has just been made by the Paramount Pictures Corp. has been received with interest by the independent distributors of the country. The stockholders of the Famous Players-Lasky Corp. have voted to dissolve their company and form a new one to be known as the Famous Players Organization, Inc.

The new company will control all operations of the former Famous Players-Lasky Corp. The new stockholders have been announced as D. W. G. Hearst, trustees of the Bleeker Foundation, and representatives of other persons interested in the industry.

Out of Missouri Co.

Fred L. Whelan, president of the Missouri Independent Theatres, has announced that he is leaving the industry and that he will not run a Missouri independent circuit in the future.

Promotions at Famous Players

Three Paramount exploiters have been advanced to executive positions at Famous Players-Lasky. John D. Howard, assistant to Harold Franklin, has been promoted to the rank of director of the theatre department. LeRoy Bragman, assistant to C. M. Saunders, has been promoted to the rank of director of exploitation. Norman Dixon has been made manager of the New York office.

Hearst Takes Over Criterion

William Randolph Hearst has leased the Criterion Theater, a major New York house, and will operate it himself. The Criterion has been a major theatre in New York for many years and is considered one of the most important in the city.

“Around the World” Film

The film “Around the World” has been released by Famous Players-Lasky and is now playing in theatres throughout the country. The film tells the story of a man who travels around the world and encounters many adventures.

Whelan Sees Prosperity Ahead

Fred L. Whelan, president of the Missouri Independent Theatres, believes that the theatre industry will experience a period of prosperity. He predicts that the next few years will be good for the industry and that there will be a return to normal business conditions.

Brown’s Contract Expires

Clarence Brown’s contract with the Famous Players-Lasky Corp. has expired. His last picture was “The Light in the Dark.”
OUR TOLD YOU SO!

"The exhibitor has learned that booking HALL-ROOM BOYS COMEDIES is like walking into a haberdashery and purchasing an Arrow Collar."

—MORGAN A. WALSH, Mgr.
FEDERATED FILM DIST., San Francisco.

THEY THINK SO, TOO

Fed. Film Exch., New England
Apollo Exch., Greater New York
Celebrated Players Film Corp., Chicago,
Milwaukee, Indiana
Fed. Film Exch., Washington, Baltimore
Standard Film Service Co., Cleveland,
Detroit, Cincinnati

Masterpiece Film Attractions, Philadelphia
Fontenelle Feature Films, Omaha
Regal Films, Toronto
Fed. Film Dist., Los Angeles, San Fran-
cisco
Grand-North Exch., Buffalo, Albany
Greater Features, Seattle and Denver

ALMOST ALL SOLD
NEW 1922-23 SERIES
THE BEST INDEPENDENT COMEDIES

WE NEVER DISAPPOINT

CHROMOS TRADING CO.
1123 Broadway
Suite 616 "Phone Chelsea 8284

HITCH YOUR MOTOR TO A STAR—

And let us furnish the power to help you get there. Our organization will steer you clear of the pitfalls. Motion picture propositions financed. All dealings in confidence. Consult with us.

THE DAILY FILM
Wednesday, August 30, 1922
The Big Outstanding Independent Feature Of The New Season

Arthur Housman in MAN WANTED

When exchangemen bid for a picture, it is some picture. That is just what is happening with "Man Wanted". It seems an absolute impossible condition in face of the market, but still that's the power of the picture.

We have been somewhat conservative in extolling its virtues. We knew they would be recognized by everyone who viewed the picture. They want it for their big opening attraction. They want it for its big money earning qualities. They Want It Because It Is A Positive Box Office Attraction.

.Sold Territorially

CLARK-CORNELIUS CORP.
117 West 46th Street New York City
At Broadway Theaters

**Capitol**

The orchestra starts with a rendition of Dvorak’s “New World Symphony” and during the “Largo” films photographed by W. A. Van Scoy, called “Ardacian Meadows,” are flashed upon the screen. After that the ballet corps, including Nile, Gamakrelli, Alcosteni, Omansky, Doris Niles, Tasha Zanou, and others, offers a terpsichorean display from Borodin’s “Prince Igor.” The Capitol News comes next, with a “Dance Hindu” by Doris Niles following. Florence Vidor in “Dusk to Dawn,” the feature, follows this dance. Luja de Buda, ballerina from Budapest, makes her American debut in Strassan’s “Morgen-Journal,” and Johnny Jones in “Makin’ Movies” closes.

**Rialto**

Another James Oliver Curwood story of the Northwest comes to Broadway in “The Valley of Silent Men,” with Alma Rubens in the feature. Other film numbers include “Flyer,” a Max Fleischer Out of the Inkwell cartoon, and the usual magazine. The orchestra offers Franz von Suppé’s “Morning, Noon and Night in Vienna,” as the overture, followed by “Rienzi’s Classical Jazz,” Grace Bowman, a soprano, who sings “My Heart Is Calling,” by Leo Fall, and Arthur J. Martell at the Wurlitzer are also on the program.

**Rivoli**

Julie Marronet’s “Piedre” is played by the orchestra at the opening, and then the pictorial is presented. Lillian Howell and Martha Mansen dance what is called “Spring, a Fantasy,” with settings by Joseph Urban. Marion Davies in “The Young Diana” is the feature. Following that number is a duet, “Surely and You,” by Arthur Penn and arranged by Joseph Xuro, Mirlax Las, and Suzon Lida Ovayo, mezzo soprano, sing this, “The Pawnshop,” an old Chaplin, is revived at the close.

**Strand**

Two films of feature length are on the program. R. A. Walsh production, “Kings of the Dust,” and Max Linder in “The Three Must-Get-There’s,” a travesty on “The Three Musketeers.” The orchestra plays Nicolai’s “Merry Wives of Windsor” as the overture and there is another musical offering sung by Harold Brown and Kitty McLaughlin, namely, a duet from Rossini’s “Chevalier Rustique.” Of course, the topical review is included on the bill.

For Other Houses:

“The Prisoner of Zenda,” “Forget Me Not,” John Barrymore in “Sherlock Holmes,” Home Pictures in “Human Hearts,” “Monte Cristo” and “Nero” continue at the Astor, Criterion, Cameo, Central, 44th St. and Lyric, respectively.

Sheehan Adapting “Notre Dame”

(Special to THE FILM DAILY)

Los Angeles—Perley Poore Sheehan is at work on the adaptation of the “Hunchback of Notre Dame” for the screen. As noted, Lon Chaney will appear in this for Universal.

Rosenthal, Mid-States Manager

(Special to THE FILM DAILY)

Kansas City — Sid Rosenthal has been appointed general manager of the Mid-States Dist. Co.

Chicopee, Mass.—F. L. Frechette of South Hadley Falls will spend $20,000 in remodeling the Playhouse here.

Eden, Mo.—Carl Muff has bought the Electric here. He formerly owned the Rex at Clarence.
“Lady Hamilton”

Reported American Concern Plans to Release Big Oswald Production Made Abroad

Considerable mystery shrouds the probable release of "Lady Hamilton" by foreign production made by Richard Oswald, and which was sold this country for $175,000.

At the time of the sale there was much interest as to the purchaser. Parish, who was then unknown in picture circles. Later Rudolph was representing the producer, arrived here, and talked with one of the best distributing organizations regarding the picture which created such a stir abroad, upon which Carabelli did not however accept the terms offered. Reports have been in circulation recently that Sterling Pictures, later formed in New Jersey, will have charge of the American rights, and that distribution plans have been determined upon. It is said that the picture will be released such as "The Four Horsemen" was that is in one large city after another, without a general release date, as is usually the case. Special exhibition will be given each presentation. It is said that Parish is interested in the new company, and that over $50,000 will be spent for initial exhibition. The name of a well known man is being mentioned in connection with the distribution, but it is impossible to locate him yesterday to verify the report.

New Feature at Criterion

"Forget Me Not" closes at the Criterion on Saturday. On Sept. 10 "When Knighthood Was in Flower" will have its premiere. In the interval, Owen Moore in "Love Is An Awful Thing" will be seen there.

Goldwyn Exchange in Milwaukee

James R. Grainger, recently appointed sale to R. J. Godsol is now ranging for the opening of a Goldwyn exchange in Milwaukee. There will be probably several more offices opened.

Buys Rights to "The Hero"

Al Lichtman has purchased film rights to "The Hero" in which Richard Bennett appeared on the stage.

Mellord to Produce "Java Head"

George Mellord's next production following "Ebb Tide," will be "Java Head," by Joseph Hergesheimer. The production will be made in the East.

Universal Engages Chauvard

Universal has engaged Emile Chauvard to direct "Persuading All Others."

Valentino Claims Breach of Contract; Objects to Form of F.P.-L. Advertising

Not Going West to Start Next Production—Famous Will Fight Through Courts to Establish Validity of Contract for "Protection of Producers"—Sensational Career of Leading Box Office Attraction

Rudolph Valentino has served notice on Famous Players that he will not continue with that company because, he claims, the company has breached its contract so far as publicity and advertising were concerned.

Arthur Butler Graham is Valentino's attorney. When he was asked yesterday whether he cared to comment on the report regarding the star, he said he had nothing to say in confirmation or denial. Questioned as to whether or not another organization had made offers for Valentino's services, he replied he could make no statement at this time.

Ekle John Ludvig, counsel of Famous Players, when queried regarding this development admitted that the matter had been brought to his attention. The report reaching THE FILM DAILY credited Valentino with serving notice on Famous Players that he would not return to the studio to make further productions.

Mr. Ludvig stated yesterday that the matter of advertising and publicity had come up shortly after "Blood and Sand" was pre-released, and when the picture had not been generally shown to the public. He added that when Valentino left the coast, he promised to return to the studio by Sept. 4 to start work on his next picture which was to be "A Spanish Cavalier."

Ludvig said: "For once Famous Players intends establishing in court whether a contract means anything, not so much for the sake of Famous Players as for the business as a whole. We intend ascertaining whether a contract will hold, and we intend to use every legal remedy to require him (Valentino) to perform his agreement."

At the Hays' office it was explained that the contractual relations between any star and any member of that association was of no concern to Mr. Hays and his staff and that no action of any sort was contemplated in connection with Valentino or any other similar case.

Of "Rich Men's Wives," presented by B. P. Schulberg at the Capitol, New York, through the Al Lichtman Corporation, the N. Y. Sun said—"An excellent picture. Those who love the sensation of laughing and crying simultaneously will find that little Richard Headrick gives them the opportunity."—Adv.

(Continued on Page 6)
Quotations

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Anna Nilsson Injured

Charles R. Condon, director of publicity for Larry B. Mayer yesterday wired from the coast that Anna Q. Nilsson who is appearing in "Hearts Aflame," Reginald Barker's first picture for Mayer was severely burned about the face, neck and shoulders while on location near San Fernando of Sunday night.

A six-acre plot of ground was soaked with 700 gallons of gasoline and set afire for a scene in which Miss Nilsson was severely burned in the face, neck and shoulders, as she stood near the locomotive. Percy Hilburn, cameraman shot the scene from an asbestos box at the back of the locomotive and one man was injured.

McGann Here Soon

Thomas McGann who will shortly be in New York to appear in "Back Home and Broke" which will be presented at the Paramount Long Island City studio.

New Fox Opening Tomorrow

"A Little Child Shall Lead Them," a new Fox special will open at the Lyric tomorrow night.

The Courts

Leonce Perret, who has been doing business as the Emerald Film Co., is being sued in the Supreme Court for $2,150 by Miss Georgette Duchesne. Perret, is in Europe where he will be served by publication. An attachment has also been issued against property he might have here.

Miss Duchesne alleges that on January 31, 1921, Perret, agreed to pay her one-sixth of the profits of the Emerald Film Co. and that there is now due from her that source, $927. Prior to January 21, says the plaintiff, there was due her $100, for money loaned to Perret. Miss Duchesne also claims that from February 1917 to May 1921, she acted as secretary for Perret, and that there is owing to her as salary, $1,029.

Two judgments have been filed against the Paladin Pictures Corp. One is a City Court judgment for $1,419 obtained by the Republic Laboratories, Inc., for work done and materials furnished in connection with printing done for the defendant. The other judgment is for $288 and was obtained in the Sixth District, Municipal Court, by the Ullman Manufacturing Co. The transcript of the latter judgment filed in the County Clerk's office does not state what the claim was for.

"Around the World" a Serial

"Around the World in 18 Days" concerning which a report appeared in yesterday's issue will be made as a serial by Universal.

NEGATIVE and POSITIVE

The producer knows that if he fails to get a good NEGATIVE, his picture will be a failure. Therefore, he employs a capable director and competent cameramen, and supposes them with the best equipment he can obtain.

Some producers spend lavishly to get a good negative, but try to economize with cheap prints. Heretofore, this has been a mistaken policy, for cheap prints were poor ones.

A good POSITIVE is as essential to the success of a production as a good negative. Even more so, it might be said—for the positive print is what the public pays to see.

Now, the producer can economize when he orders prints, and still get good ones. The wonderful Tube System recently installed in our laboratories enable us to furnish perfect positives at rates no higher than others charge for poor ones.

Telephone Bryant 1939 and find out all about it.
To the Exhibitors

Who Will Share in the Greatest Week in History—

Congratulations!

NEXT week will be the greatest week in history.

It is Fifth Annual Paramount Week. Each year there has been a steady increase in the number of exhibitors booking this week, and this year the increase has been large out of all proportion.

The newspaper and magazine advertising has been greater than ever. This year over 2,000 newspapers in the United States will carry the Paramount Week message.

The Paramount product is greater than ever. The "Famous 41" excel any group ever offered. Everybody knows that now. A colossal advertising campaign has announced this complete group to the public.

This combination of product, public interest, exhibitor enthusiasm and advertising will make next week a turning point in the motion picture industry.

Fifth Annual Paramount Week will open a season that will be the greatest in history for everybody. The depression, that everyone has felt since the war, will be over. The motion picture business will be back on its feet again.

All this would be impossible were it not for the organization behind Paramount Pictures—an organization that has the courage and the resources to invest in the most expensive product and the most expensive advertising in history.

Everybody will profit by Paramount Week. But most of all the thousands of exhibitors who are taking direct advantage of it.

So—congratulations!

Paramount Pictures
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Tried Several Schemes

Niagara Falls, Ont.—When the World's Fair closed, "Pharaoh," several plans to attract the multitude were put into operation. To begin with, an arrangement was made with one of the leading hotels to stage a musical dance in its ball room, called, "An Arabian Night." Patricia O'Connor, well-known musical comedy prima donna sang at the affair and then appeared at the theater in a musical prologue. The hotel, for a week prior to the opening of the production inserted ads in local and Buffalo newspapers, issuing 2,000 invitation cards, and adjacently placed in the most conspicuous position in the hotel lobby a large frame consisting of photographs of Miss O'Connor and wording that advertised the dance as well as the fact that she would also appear in the prologue at the Webb. The invitation cards and the ads carried identical announcements. A large notice similarly worded was also posted on the announcement board beside the reception desk. The hotel used their selected mailing list to send out a number of the invitations, arranged for a card to be delivered to the room of every guest, and placed others on the tables of the lounge, palm room, writing and reading rooms. The theater also mailed out a large number, placed them on the menus of all the leading restaurants, and by arrangements with several bookstores placed others in the copies of latest issues of the best selling magazines.

Leading stores in Niagara Falls carried plugging of Miss O'Connor and stills from the film in their windows. A special canvass of all men's and women's clubs in both Niagara Falls, Ont., and N. Y., was made. Cut-outs decorated the front of the theater, in addition to frames with photographs of Miss O'Connor and lobby cards of the picture. During the day these cut-outs were affixed to the back and sides of a large touring car which was driven throughout the town and its New York namesake. The affair at the hotel further heralded a specialamaudiaeurees special news wire feature, "In the Name of the Law." It was staged by Harold Wendt, F. B. O. field expert. The campaign started when the pictures were released for Chicago. The Police Graul who wrote a letter of endorsement which was reproduced on 500 window cards used in the downtown district. Permission was also obtained from the police to place three large sheet cut-outs in the downtown district, under the charge of three men who carried them from one busy corner to another during the entire day. The stunt used during the New York run by Nat Rothstein of having a camera take pictures of the crowds from an automobile was also used in Cleveland to advantage. A few feet of film was taken at intervals and a crowd was never absent from around the cameraman, who had plastered his stand with announcements of "In the Name of the Law." A tie-up, made possible by the title of the picture, was arranged with the Steward-Warner Speedometer Co., which carried a circular speedometer on their trucks, on the bottom of which was printed "Drive-carefully to see etc.

Horse Race Was a Surprise

Stopping traffic on Broadway between 45th and 43rd Sts., during a Saturday noon hour and drawing the eyes of the crowds to the house where "My Dad" was showing was the result obtained by the F. B. O. during the run of that picture at the George M. Cohan. Broadway saw a horse race between high class race horses mounted by actual jockeys, the scene, as far as the audience concerned, resembling in every way a gala day at one of the big racing centers. The steeds, each carrying its respective jockey, were started at the barrier and raced at full speed between crowds that lined the sidewalk and part of the street from 45th street to the entrance of the house where they crossed the tape almost neck and neck. Of course each horse carried a banner in plain sight advertising the Johnny Walker production.

Programs for the Blind

The programs in raised lettering were used by the audience of blind persons at the special showing of "Forget-Me-Not" at Loew's New York recently, proved one of the most interesting exploitation features in connection with this event. As a response to the interest which has been displayed in these programs, the Motion Picture officials have had a sufficient number of them printed to enable the various exchanges throughout the country to distribute them to exhibitors who may desire to carry out the same exploitation stunt. Two types were used in the presentation of the programs; the Revised Braille and the New York Point. In addition to the names of the cast there appeared remarks about those who played the leading roles.

On the Marquee

Winston-Salem, N. C.—The Auditorium got over the Ku Klux Klan effect of "One Clear Call" without the use of the night riders. He simply took the six sheets and made a huge cut out of the klanman that measured at least seven feet and put it on the top of the marquee. Simple, broad in construction and a sure eye catcher it offered a good example of how marquee space can be used for exploitation when it becomes impossible or inadvisable to use the street ballyhoos.

An Egyptian Lobby

Jacksonville, Fla.—Manager Guy Kenimer of the Arcade sold "The Loves of Pharaoh" with a fine lobby. The front was dressed to represent a big archway with Egyptian figures covering the front. Under it, looking into the theater, was a large reproduction of the treasure house which plays an important part in the picture. In addition Kenimer worked a newspaper essay contest which forced the participants to see the picture first. "What Were The Loves of Pharaoh" was the topic.

Billie Dove in Williams' Show

Los Angeles—Billie Dove was credited in "All the Brothers Were Valiant" a Ben Ames Williams' production, which Irvin Willat directed for Metro. Miss Dove's first picture has been renamed "Youth to Youth," its original title was "Country Love." Production of "June Madam" has finished. Viola Dana has let Yosemite.

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the most sensational wild-animal-stunt chapter-drama ever produced! Ask these men about it:

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A record breaker! That is what they say about Col. Wm. N. Selig's serial

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Hollywood California

"The Film Daily"

Thursday, August 31, 1918

15 Melodramatic Episodes!
Curwood, past master of Northwest country fiction, never wrote a better story than "The Valley of Silent Men."

Borzage, who directed "Humoresque," took his company to the actual location where the scenes are laid and there, amidst the natural surroundings, made his picture. He has created another "Humoresque," the gold medal winner, the picture exhibitors fought for and of which the public never tired.

Alma Rubens does the greatest work of her career. Lew Cody, George Nash and Joe King are included in the all-star cast.

Cash in on this big money maker!
Tilt With F. P.-L.
(Continued from Page 1) who have followed the meteoric career of Valentino say they are not surprised in the slightest. Mention of many exhibitors Valentino is one of, if not the most popular box office act at the moment of any male performer on the screen today. With the wide interest in the season from a box office viewpoint, just what this will gross is questionabIe: Just how exhibitors and exchanges can it mount over two million, based on present values. One exhibitor of prominence said only a few days ago that present high prices of exceptional pictures is based chiefly on the manner in which the-public has flocked to the box office to see "Blood and Sand." Valentino has been in pictures some time. In a small way he supported a number of stars in the past, but it was not until Rex Ingram started on the "Hurrellmen" and studio gossip leaked out that Valentino was a "find" that any in the industry and the public would pay $3,000 a week during the last year of the contract. For the first year the salary is reported around $1,000 a week. For Paramount, Valentino first appeared in "The Sheik," which was a tremendous box office attraction. There was some question whether this was due to the story or Valentino, or both. Then he worked with Gloria Swanson in "Beyond the Rocks" and again the crowds flocked to the box office. But they came to see Valentino—the women especially. The following release of Gloria Swanson proved this. Then Lasky gave him the lead in "Blood and Sand" and the industry knows what has happened. It ran at the Rivoli and broke all records for two weeks and then played jointly at the Rialto and Rivoli. It is just beginning to be released all over the country and so far has proven a knockout.

Valentino's next, "The Young Rajah," is completed, but he was expected to start on "A Spanish Cavalier" next week in Hollywood.

Annet "Robin Hood"
From United Artists comes the following regarding "Douglas Fairbanks in Robin Hood," the studio has recently issued a thirty thousand-call sheets issued through casting department to players. Eighteen hundred players were used in the biggest scene, three hundred horses used in a single scene. Total scenes shot, eleven hundred and eighty.

"Outcast"
"Outcast" Elsie Ferguson's next vehicle for Famous Players has been placed in production in Long Island.

Steamer Sailings
Sailings of mail-carrying steamers with time of departure and ports for which they carry mail are as follows:

Friday
Berghsford for Bergen at noon, mail close at 9:30. A. M. Also for Cape Town at 3 P. M., mail close at 2 P. M. Also for Southhampton close at 11 A. M. for London (specialy addressed).

Munambar for Nuevitas at noon, mail close at 9 A. M. for Havana (other parts of Cuba specially addressed).

Venezuela for Guayaquil at 8 A. M. for Guayaquil (other parts of Guayas especially addressed).

Vanina for Georgetown at 2 P. M. mail close at 11 A. M. for West Indies (Virgin Islands, Grenada, St. Vincent, Trinidad and Guiana specially addressed)

Saturday
Olympic for Southampton at 9 A. M. mail close at 11 A. M. for Europe, Africa and Asia West Asia (Great Britain, Ireland and South Africa specially addressed), America for Bremen at 8 A. M. mail close at 11 A. M. for Great Britain, Ireland, British South America, Madeira and Sierra Leone (other countries specially addressed), Ryndam for Rotterdam at noon, mail close at 8 A. M. for Europe, Africa and West Asia (other countries specially addressed), American for Buenos Aires at noon, mail close at 8 A. M. for Belgium and Luxembourg (especially addressed), Hereguriga for Southampton at 9 A. M. mail close at 11 A. M. for Europe, Africa, Asia and West Africa (especially addressed). Boswell for Buenos Aires at 8 A. M. mail close at 8 A. M. for Paris, Madrid, and South America (especially addressed). Lusitania for Hamilton at 11 A. M. mail close at 7 A. M. for South America (other parts of Brazil, Argentina, Uruguay and Paraguay specially addressed). Silva for St. John's at 9 A. M. mail close at 7 A. M. for Newfoundland for British Guiana at noon, mail close at 9 A. M. for Bermuda. Orliza for Galiza at noon, mail close at 9 A. M. for Cuba (specialy addressed). Porto Rico for San Juan at noon, mail close at 8 A. M. for Porto Rico. Virgin Islands and Dominican Republic. Matachico for La Guaya at noon, mail close at 9 A. M. for Costa Rica (Cuba, Canal Zone and Panama specially addressed). India for Barhaba at noon, mail close at 9 A. M. for South Brazil. Argentina, Paraguay, and Paraguay. Dukefield for Barhan at noon, mail close at 9 A. M. for South America (other parts of Brazil, Argentina, Paraguay, and Paraguay). Mariachin for Lusitania at 1 P. M. mail close at 11 A. M. for South Brazil, Argentina, Paraguay, and Paraguay. Barwan for Lusitania at noon, mail close at 11 A. M. for South Brazil, Argentina, Paraguay, and Paraguay.

Mysers in New Serial
(Special to THE FILM DAILY)
Los Angeles—Universal's next serial will be adapted from Frederick Island's story "The Social Bucanneer." Harry Myers will be starred.

Every Manager and Agent SHOULD OWN
a copy of
THE JULIUS CAHN-CUS
HILL GUIDE
containing
All the Essential Facts of the Show Business
20th Edition Price
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P.O. Box 207–701 7th Ave., N.Y.C.

Buys 13 Houses
(Continued from Page 1)
Commissioner Joseph C. Allen. The notes of the various corporations owning the buildings were placed in the stock in most of the companies and has now made a petition to the Supreme Court there for permission to close the deal. Lawrence's offer is understood to be $550,000, the highest Allen has received.

Lawrence stated yesterday the future policy was undetermined. The Bijou and Empire in Fall River show vandevlie and the other pictures.

The theaters involved are the Strand, Portland, Me.; Strand and Premier, Newburyport, Mass.; Strand, Cambridge, Mass.; Central Square, Waltham, Mass.; Bijou, Empire, Nickelodeon and Rialto, Fall River, Mass.; and Colonial, Bijou, Strand, and Opera House, Newport, R. I.

Pathé Sub-Branches in California
San Francisco—Pathé's new sub-branches in Sacramento and Fresno are capable of giving exhibition to those sections better service. A third branch may be opened between Sacramento and Oregon. Supervision is exercised from Frisco.

Newark, N. J.—Work has begun on the Capitol by Associated Theaters, Inc.

For Sale—Cooper Hewitts
Two Cooper Hewitts seventeen tube elevators, stands with wings and equipped with alternating current motors. Perfect condition.
Address K31, care The Film Daily

AT LIBERTY
Theatre Manager; long experience in booking, managing and exploitation in community of 100,000. Former newspaperman. Want to connect with film company as exploitation man in field, or with high class theatre. Have reputation in the trade for accomplishment.
Address XYZ, care Film Daily

Rothacker (special to THE FILM DAILY)
Equipped, Bergen Blvd. and Lafayette Ave., Grantwood, N. J. For particulars write E. K. LINCOLN 110 W. 40th St. N. Y. C. Bryant 5307

STUDIO FOR RENT
Equipped, Bergen Blvd. and Lafayette Ave., Grantwood, N. J.

WANTED
Specials — Program Feature Short Subjects For New Jersey.
Address Box B-286 c/o THE FILM DAILY

Lichtman Goes South Tod
All Lichtman leaves for New York to confer with executives on the distribution of his product in South.

Sterling in "Stranger's Banquet"
special to THE FILM DAILY
Los Angeles—Ford Sterling's "Stranger's Banquet" has been added cast of "The Stranger's Banquet." Bessee Love in Comedies
special to THE FILM DAILY
Los Angeles—Bessee Love was the feminine lead in the 12 to comedy dramas featuring Trimbly.

"Burning Sands" will be the feature next week "The Diana" will be transferred to alt.

FIGURE IT OUT
If Will Nigh and ONE star could make a box office gold-mine like "SCHOOLDAYS" What can Will Nigh and TEN stars make?
Answer:
"NOTORIETY"
COUNT THE STARS!
Maurice Powers Red La Roque
Mary Alden Geo. Hackathorne
Mona Lisa J. Barney Sherry
Ida Waterman Richard Travers
Anders Randeli Wm. H. Tooker
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**Eastman House Ready**

Informal Reception Today but Formal Opening Occurs on Monday—Magnificent Theater

(Special to THE FILM DAILY)

Rochester, N. Y. — A number of well-known figures in the picture industry will make an informal inspection of the new Eastman theater here today. This evening a dress rehearsal will be held. The formal premiere occurs on Monday.

The theater is George Eastman's gift to the City and University of Rochester and is a magnificent place. The auditorium is divided into three levels and has a total seating capacity of 3,358.

(Continued on Page 4)

**Warners Plan 18**

Decide to Increase Production Schedule for 1923 Season—Seven This Year

Warner Bros. have made their plans for the 1923 season. They will produce 18 features all of which, they promise, will be based on novels and well-known plays.

Abe Weaver leaves for the coast to confer with Sam and Jack Warner regarding the new schedule, work on which will probably be started in the spring. It is planned to sign a number of directors and players under long-term contracts. Warners will release seven pictures this year. These have been sold for practically the entire country.

**Skirball's Return**

Joe Skirball of Pittsburgh arrived in town yesterday to meet his mother and two brothers who returned on the Berengaria from an extended trip abroad. The Skirbolls were looking into short reel foreign productions in between having a good time.

**Seek Hays' Aid**

Upon Request, He Informs His Association's Members of Valentina-Famous Players Controversy

Will H. Hays was brought into the controversy between Rodolph Valentino and Famous Players yesterday when Guggenheim, Untermyer and Marshall, who have been named as members of the players' association, sent a letter to Mr. Hays. In this communication, Hays was asked to inform all members of his association of the status of the contract between Valentino and Famous Players.

A copy of the letter, which was forwarded to members of his association, was the following:

"We address you as President of the Motion Picture Producers and Distributors of America, Inc. We have been retained by Famous Players-Lasky Corp. to bring suit against our Rodolph Valentino, a motion picture actor."

**Fox Special Opens at Lyric**

"A Little Child Shall Lead Them," one of the new Fox specials opened at the Lyric last night.

**Goldstone Here From Coast**

Phil Goldstone, of Los Angeles, is in town to inspect the Greater New York and Northern New Jersey rights on "Deserted at the Altar," to the Capitol Film Exchange.

**Lincoln Script by Frances Marion**

(Special to THE FILM DAILY)

Los Angeles—Frank Marion has been engaged by the Rockett-Lincoln Film Co., to prepare the script for their first picture which is temporarily titled "The Life of Abraham Lincoln." The subject will be filmed in from 12 to 15 reels and actual shooting will begin soon. This company is the successor to the Rockett-Naylor Prod.

**More Syracuse Production**

(Special to THE FILM DAILY)

Syracuse, N. Y. — Austin Hohn, who has been engaged in commercial photographe work here has interested local capital in motion picture production. The first picture will be made by Mr. Hohn.

**Norma Shearer, Glenen James and Richard Dix Will Appear in Hohn's First Picture.** They were signed to play in it through William W. Cothill, of Actors' Equity.

Monday, Sept. 4 being Labor Day and a legal holiday there will be no issue of THE FILM DAILY published.
Clowns Were HIred

Melvin VanDerlip's newest short animated picture, "Frogs, Rocks," had two clever clowns sold "Love's Boomerang" for Manager H. B. Clarke of the Majestic. The clowns were hired at a small expense and did their stunts out on the side-walk, always attracting a crowd. Toy animals borrowed from a department store occupied a table in front of box-office and were arranged to resemble a miniature circus ring. A large card was tacked on the table with ad copy for the picture. Two large banners converged under the marquee and sold the picture and Ann Forrest and David Powell, the two new girls, to the pedestrians. Under these were cut-out boomerangs of various sizes. The exploitation cost Clarke $21 and he says receipts on this picture were much increased.

A Walking Bally-Hoo

Roanoke, Va.—Elmer D. Heins believes in word-of-mouth advertising and with the cooperation of Harry Schmitz, Paramount manager here, he got it for "If You Believe It, It's So." They located a nice, neatly-dressed man, in his sixties, with a mustache—in fact a respectable and attractive person. He has lived in Roanoke all his life and knows nearly everybody on the streets. He sauntered up to the first acquaintance and said: "If You Believe It, It's So." "What on earth are you talking about?" was the query. "I'm talking about a picture, 'If You Believe It, It's So.' It's playing at the Rialto and is just about the best you ever saw." The old man kept it up all day, and after he got a good line perfected he grew bolder and passed it on. He figured that he must have spoken to several hundred people. Which is a fine nucleus for a lot of talk.

Toy Frogs Make Them Hop In

Sandusky, 0..—George Schade pulled a real novelty for his showing of "The Seventh Day" starring Dick Barthelmess at the house bearing his name. He put out a toy-frog that measured two and a half inches and was one inch wide and reflected an emerald. The real reason for the frog's notoriety however, lay in the unusual twist. Under his head was a thick wad of wax, not so big as to reach the table, but simply inserted snugly in the cavity under the flexible cardboard, mechanical catch, with a point could be inserted so as to catch on this wax and then release, causing the frog to make a jump anywhere from one foot to three yards. The figures are based upon actual tests, the nine feet being the furthest they could travel in five Ahead. The sign on the frog's back had appropriate information, reading, "Top to the Schade Theater—The Seventh Day." These are being distributed of children worked very effectively, for it leaped all over the Sandusky picnic grounds and caused laughter.

Look! Like a Cave

At Tivoli, Las Vegas, first Talmadge filmed in "The Primitive Lover" had a cave man title, according to the ideas of Arthur E. Weld, manager of the Stead, and he built a lobby to match. Rocks, rocks, nothing but rocks, (built of cardboard, of course) greeted the eyes of the people as they neared the Strand. The heat outside was forgotten as they gazed into the cooling depths of Weld's latest creation, and this fact, coupled with the appropriateness of lobby for title, drew a good business during the engagement. The manager had two plans more than ready to deplore scenes in the Rocky Mountains and these were to conceal the actual photo frames on the walls and to lend depth to the illustration. The box office was situated back of a riff in the rocks occasioned by a landslide during the previous winter. Moving set pieces gave realism to the interior lobby. From the sidewalk line to the entrance every piece of brickwork was covered by colossal rocks and the effect was like entering a cave. Appropriately lighting effects were used, and until the patron entered the auditorium.

Using the Lobby

Spartanburg, S. C.—The lobby of the Rex is long and narrow, which fact was used by Manager A. C. Cowles in exploiting "The Dictator." A week in advance, Cowles covered both sides of his lobby with signs painted in auster colors, which gave off the name of the star and title of the film in enormous letters. This was the first time the walls had been used for such purposes and it attracted attention. The night before the opening, Cowles and his assistants made a thatched straw hut out of the lobby office and put a red and orange billboard of the lobby itself. Tall bamboo was cut from the bamboo and lined both sides of the lobby meeting at the top roof where a small sign on the roof. Small potted palms were arranged along both sides, and a large artificial palm stood on each side at the front. The box office was completely masked with cover and wheat. No extra newspaper advertising was taken and the efficiency of this trick was such that the billing was used. Business jumped forty per cent over its summer average during the two-day run. The lobby cost $25.00 and Cowles says it paid for itself many times.

Lois Weber Plans Trip

Los Angeles—Lois Weber expects to leave for the Far East shortly, where she will make several pictur-1

Havakawa on "Legit"

Severn Harbor, Wash.—Will appear locally in a legitimate play this fall. He will arrive on the West Coast from Japan on Sept. 12 and then travel across country to start rehearsals.

Among Exchanger

(Special to THE FILM DAILY)

St. Louis, Mo.—Milton Sine was appointed special representative for B. O. B.

Chicago—C. F. Young, for with Columbia, has moved to the north side of Reelcraft on the north side. Weisenbach has been shifted to the south side of that concern.

Buffalo—Chester A. Sand, member of the New York City staff of United Artists, has been made manager of M. H. Markowitz as manager of Buffalo exchange of United Corporation.

Buffalo—John H. Lyons has added to Educational's sales staff. Ralph Man has resigned as booker for Famous Players a new affiliated with Macy. Pie Paul B. Elliott is a member of Famous Players' sales force.

Kansas City—H. N. Holmes has added to his sales representation in the F. B. O. M. Myers is again Richards and Flynn, having forced out by illness some time. Thomas Dool, Paris booker, is member of the sales force. R. Ringo has been added to the department of the local As. Exh. branch.

Harriett Hammond Suing P. A. for $500 in Los Angeles—Harriett Hammond has filed suit against Fox for $500 damages alleged to have resulted from explosion of dynamite on lot on Oct. 14, 1921, while she was being loaned by Mack Sennett to appear in "The Fast Mail." She her action upon alleged physical nervous injury and mental anguish.

ROTHACKER PRINT AND SERVICE WORK, BLACKBURN, SPECIAL REPRESENTATIVE, Rothacker Film Mfg. Co. Chicago, Illinois.
Hold a Midnight Performance

Balaban and Katz have wired First Street, Chicago, with plans to hold a midnight performance of "The Squarer" in the Chicago theater for a week to accommodate the crowds.

Says He Stole Stock Money

Harvey A. Pastor has been sued by Christina Ullstetter who charges that he took $350 given him for 21 shares of the Urban M. P. Corp. without giving her the stock. Pastor was given $100,000 to build a distillation mill in the Jamaica Court.

late Committee to Help Exhibitors

(MILWAUKEE) The M. P. T. O. of Wisconsin intends forming a state committee with chairman in each of the 22 congressional districts to help exhibitors fight for exclusive right to the spread of 16mm-film propaganda.

German-Italian Deal

(BERLIN) Contag of Berlin and Cine-rials of Rome have perfected a reciprocal distribution arrangement. The films will be handled by 60 German pictures and the German firm, 10 Italian pictures. Cine Arts is said to control 250 theaters in Italy.

Hellman Gets Westerns

(LOS ANGELES) Maurice Hellman, who plans to open a Milwaukee branch, is bought the Illinois and Indiana rights to five five-reel westerns in which Dorothy Wood and Pete Moreton are featured. Hellman also operates an Indianapolis exchange.

No More Scenarios from Kelly

Anthony Paul Kelly will write film scripts no more, the decision being made due to what he calls "butchering" of story. According to the playwright, the directors have the last word and say with regard to the making of the picture. He goes on to remark: "I wouldn't have minded if stories were intelligently handled, through which the changes might be of benefit, but they are not, at least as far as I have observed in person.''

Says Prints Are Bad

(Continued from Page 1)

Bought some and buying more. What will the theaters do to get the money? Answer — "Can buy theaters without money — they give them away!" If we have no money we would not go into the picture business. Have not made a cent for 18 months and know of two exhibitors who have. In my eighteen years in this business I have seen it 'four times' the picture business is out — but it come back," said Dennis O'Guanaire.

"A lot of detail in bad shape. For example, bad prints. What is it? Is the stock bad, or the distributors unable to buy enough prints or perhaps projection machines in such bad shape that prints are 'runned in running'? The public are sick of seeing dirty films. They have no surplus to put in good restaurant and finding a 'fly in the pie.' You go out and never come back as there is no argument on the subject.

"Last week we put in a big picture in one of my 'pet' theaters. Without noticing it I came in and everything was 'sitting great' - Fine front and lobby display. — A smile on the cashier's face, no customers at attention. — Fans and air fine. Music marvelous. Light on screen perfect. — Theater clean, everything 100%. I was proud of my theater. The picture started, Titles and subtitles so short they could not be read, — rainy, jumpy, — scenes cut out, — the print was 1,000 feet short. Consider. I had done everything in exploitation and presentation possible, and promised my patrons so much and my film prints made a liar out of me. Any exhibitor who has pride in his work would commit murder under the circumstances. I, alone, paid enough for the picture to buy several prints. If you went to a library and gave you a book with the front pages torn out and the rest of the pages smeared — would you care for the book? The same with a picture. Our film libraries should keep a good print if we expect the public to consider the picture.

These things have a great bearing on general business conditions and force many exhibitors out of business, — especially the small ones. Poor prints and Poor prints — that's much of the trouble. Perhaps poor machines do damage. True, many exhibitors are broke and don't know it. I cannot believe no surplus to keep up equipment. There is more to running a theater than buying pictures. Most anyone can operate a theater, but no everyone can make them give milk.

"All these hardships thrown on the exhibitor will react. Co-operation is lacking, and much buying and selling of pictures remains in the same ethics the cave man used. Well, let's get on with the day — it's a good one.' When Arthur Butler Graham was asked to comment on this newest development, he said he had the matter under advisement and that in all likelihood he would, in turn, send a letter to Mr. Hays.

Forms Two New Theater Firms

(Continued from Page 1)

his agreement to appear exclusively in pictures, for the Famous Players-Lasky Corp, for a period which, including renewal options, has about two and one-half years to run. We are ready to disclose to you the terms of the contract should you desire further information regarding it.

"Pending the hearing of an application which we are preparing for an injunction pendente lite, it is important that no producer shall enter into a contract with Valentine, in ignorance of the rights and power of our client."

"To order that the facts may be brought to the attention of the industry, will you be good enough to communicate promptly with all producers and distributors who are members of your organization, acquainting them with our client's claims in the premises? You will thereby render a distinct public service by preventing others from becoming involved in this litigation and at the same time will afford proper protection to our client, who is a member of your organization, against the consequences of what we regard as a threatened breach of contract."

"An acknowledgment of the receipt of this communication will be appreciated.

IVAN ABRAMSON often

"WILDERNESS OF YOUTH"

Harrison's Reports call it 'an intensely human drama.'

Mary Anderson is one of the big 7 in the cast

it's the first of the

THE GRAPHIC PRODUCTIONS, INC.

In Memory of Dan Mason, Revenue Officer, Killed While Performing his Duty

Seek Hays' Aid

(Continued from Page 1)

for details see

"BEWARE OF THE LAW"

The Picture with a Wallop like an Officer's Club

Starring Beautiful Marjorie Payne

JAWITZ PICTURES CORPORATION

729 Seventh Avenue

New York City

Bryant 9441

Report a New Projector

According to yesterday's Morning World, Barnett W. Harris of Chicago has invented a new projector which puts "life in moving pictures." The projector was described as follows:

"The new effect is accomplished with standard motion picture machinery, minor changes being incorporated in the new projector."

"The picture is taken with two cameras, set in positions corresponding to the right and left eye. In the development the two

films are double-printed on one film. In its projection this film is run through a machine with a double aperture, which throws two images on the screen, one above the other, the upper one being the reproduction of the film taken by the camera representing the right eye and the lower that representing the left."

The instruments have for eye-pieces prisms arranged so as to reflect the light rays from the upper picture to the right eye and the rays from the lower picture to the left. The two combine on the principle of the old stereoscope to show one picture, giving the sense of depth."
On Broadway

Next Week

Astor—"The Prisoner of Zenda."
Broadway—John Barrymore in "Sherlock Holmes."
Brooklyn Strand—Miriam Cooper in "Kindred of the Dust."
Cameo—Wallace Reid and Bebe Daniels in "Nice People."
Capitol—Irene Castle in "Slim Shoulders."
Criterion—Owen Moore in "Love is an Awful Thing."

44th St.—"Monte Cristo."
Loew's N.Y. — Monday — Rudolph Valentino in "Blood and Sand."
Tuesday—"Bulldog Courage" and "Heroes and Husbands."
Wednesday—Roy Stewart in "Life's Greatest Question."
Thursday — Viola Dana in "The Five Dollar Baby."
Friday—"The Gallloping Kid" and "The Isle of Doubt."
Saturday—House Peters in "The Storm."
Lyric—"A Little Child Shall Lead Them."
Rialto—Marion Davies in "The Young Diana."
Rivoli—"Burnings Sands."
Strand—Harold Lloyd in "Grandma's Boy."
Week of Sept. 10

Astor—"The Prisoner of Zenda."
Broadway—House Peters in "Humor Hunt."
Brooklyn Strand—Harold Lloyd in "Grandma's Boy."
Cameo—Not yet determined.
Capitol—"Hungry Hearts."
Criterion—Marion Davies in "When Knighthood Was in Flower."
44th St.—"Monte Cristo."
Lyric—"A Little Child Shall Lead Them."
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—Not yet determined.

To Sell Pioneer Films
(Special to THE FILM DAILY)
Chicago — Certain pictures of the bankrupt Pioneer Film Corp. are to be sold by trustee William F. Zibil Sept. 2 at his office.

Some New Universal Features
Universal has completed the following on the coast:
Frank Mayo in "Wolf Law."
Herbert Rawlinson in "Confidence."
The Girl Who Ran Wild." ("Miss St. Louis."
Hoot Gibson in "The Lone Hand."
"The Kentucky Derby."
"The Flint."

U. C. L. Reported in Bad Shape
(Special to THE FILM DAILY)
London—"The Cinema reports that the Cinematografica Italiana is in a bad way financially. This company is generally considered Italy's most important film enterprise and is the one which was at one time mentioned in an international tie-up with Famous Players.

Mary Minter in "Sacrifice" (Special to THE FILM DAILY)
Los Angeles—M. A. M. Studios. Mary Minter's next picture for Famous Players will be "Sacrifice." Charles Maugue will direct.

Worcester Paper to Feature Films
(Special to THE FILM DAILY)
Worcester, Mass.—J. F. Estes is establishing the Sunday Times and intends to make theatrical and motion picture news a feature.

Two New Paramount Exchanges
Paramount has opened two new exchanges, one at Wilkes Barre, Pa., and the other at Sioux Falls. This brings the number of Paramount exchanges in the United States to 33.

Thomas Dixon Producing
Thomas Dixon, the author is producing an original story of his own called "The Beast" at the Tifford studio. He has engaged Helen Ware, Gustave Von Seyffertitz and Warner Rich for the picture, William Har- nill of the Actors' Equity, while Bob Ellis will play the lead. "The Beast" will later be produced as a play.

Conheim Buys Pacific Films
(Special to THE FILM DAILY)

Sterling Pictures' Personnel
It is understood that Sterling Pictures, which handles "Lady Hamilton," the big foreign picture based on the career of Lord Nelson, includes in its personnel P. S. Parish and Thomas F. Martin. Parish is a capitalast who, it is said, engineered several large loans to foreign governments, and during the war was interested in the munitions. Thomas F. Martin, secretary of State of New Jersey, is heavily interested in reality in both Jazz and New York, and is also proprietor of the Hudson Despatch of Jersey City.
Neither of these men will appear actively in the operations of the Sterling. The work will be left to a well known film man whose identification with the company is expected to be made shortly.
As previously noted "Lady Hamilton" was made by Richard Oswald, and the title role is played by Liliane Haide, reported to be a sensational beauty of Europe.

Eastman House Ready
(Continued from Page 1)
The architectural design of the main auditorium is Italian Renaissance. Venetian in treatment. The walls at certain points have hangings of rich velvet and tapestries which add warmth and color. The seats are opera chairs, upholstered in the back with mohair velvet, with leather bottoms. The three levels are covered throughout, back to the last row of seats on each, with heavy Saxony carpet. The foilies and all levels are enriched with sals, chairs, tables and lamps of various suitable periods.
The stage, 42 feet deep and 91 feet wide, is built and equipped to stage any type of theatrical production.
The stage setting for pictures depicts an Italian garden with terraces, walls and balustrades leading to a great marquise or tent of brilliantly colored silk. The curtains of this open and disclose a picture screen, 20 by 24 feet. The orchestra pit is 14 ft. deep and extends across the entire front of the stage, which is more than a story opening into the basement. It provides room sufficient for an orchestra of 60 pieces.
The feature, which will be shown three times daily, is On Wednesdays, the house will be closed until the evening concert. On Thursdays, a new feature will be introduced and continued until Sunday. In October, it is planned to inaugurate the work of grand opera.
Adolph Zukor, J. D. Williams and a number of other important film men have already visited the Eastman theater. Because the Labor Day holiday is at hand, the number who would ordinarily attend the premiere will be somewhat curtailed. Many of the members of The Allied Laboratories Ass'n will be in Rochester.

Every Manager and Agent
SHOULD OWN
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JULIUS STERN WILL PRESENT

Baby Peggy

THE CHILD WONDER OF THE SCREEN
IN AN EXQUISITE PRODUCTION OF

"LITTLE RED RIDING HOOD"

A CENTURY SPECIAL PRODUCTION

BACKED BY NATIONAL ADVERTISING
IN THE SATURDAY EVENING POST.
Released Through
UNIVERSAL
News of the Week in Headlines

Monday

League for Women Voters and industry set Oct. 14 as Orphans’ Day. Theaters to give special showings. “When Knighthood Was in Flower” reported to have cost Cosmopolitan $1,500,000 to make. George E. Kann, Goldwyn foreign manager, says this country has nothing to fear from European producers.

Tuesday

Coal supply a worry locally. Will H. Hays considering matter nationally.

Canon W. S. Chase urges a Federal regulation of motion pictures.

Admission taxes for fiscal year of 1922 sixteen million under those for 1921.

Eric Von Stroheim back with Universal. Difficulties straightened out.

Wednesday

Pola Negri’s first American-made picture to be “Bella Donna.”

Al Aronson, former Goldwyn executive, launches special service for directors and producers.

“Fred Cornell” out of Famous Players’ Missouri Corp. But one theater held there now.

Thursday

Rodolph Valentino claims Famous Players has breached contract so far as advertising and publicity are concerned. Contract and options run for about three years.

Speculation over release here of “Lady Hamilton.” Sterling Pictures may handle it.

Empire theater circuit in New England to pass to Joseph Lawren. Court order will be signed Sept. 15.

Friday

Friends plan to meet Marcus and Arthur Loew in police boat down the bay. Back from Europe.

Famous Players busy on second forty-one pictures.

William deMille to make “Grumpy.”

Paramount officials deny George Fitzmaurice will leave them to produce for United Artists.

Hugo Ballin to make “Vanity Fair.”

Harris and Libson lease Loew’s State, Indianapolis.

Saturday

Famous Players’ attorneys ask aid of Will H. Hays in settling Rodolph Valentino matter.

“Pardoning the bad is injuring the good.”—Benjamin Franklin.
By Odds Connie’s Best and a Sure Fire Success

Constance Talmadge in “EAST IS WEST”
Asso. First Nat’l. Pictures, Inc.
DIRECTOR ................. Sydney Franklin
AUTHOR.............. Taken from the stage play by Samuel Shipman and John B. Hymes
SCENARIO BY ................. Frances Marion
CAMERAMAN .................... Anthony Gaudio
ART DIRECTOR ................ Stephen Goossen
AS A WHOLE...... By odds the best thing Connie has ever done; a sure fire box office
STORY......Liberal adaptation of famous stage success, fitted and measured to Connie
DIRECTION......Considering liberties taken with stage play excellent
PHOTOGRAPHY .................. Gorgeous
LIGHTINGS .................... Generally excellent
STAR........ Ming Toy, while different from Fay Bainter’s interpretation, will give Connie a big push forward
SUPPORT...... Warner Oland takes first honors as Charley Yong; Edward Burns satisfies as Billy Benson, the hero. Little for others except excellent makeup as Chinamen by Frank Lanning and others
EXTERIORS........ Splendid; love boat slave mart especially
INTERIORS ..................... Satisfactory; titles good
DETAIL ..................... Excellent; title good
CHARACTER OF STORY....... Suits any house; charming love story
LENGTH OF PRODUCTION ....... 7,737 feet

“East is West” looks like a smashing hit for Connie Talmadge. That should be enough. For after all there isn’t a lot more to be said. She does easily the best work of her career in this big production. While there may be some difference of opinion coming from those who saw the stage play, as to the liberties taken in the characterization of Ming Toy, as presented by Connie, broadly speaking, considering the hundreds of thousands who did not see the stage play and who may see in pictures, the production will easily be sure fire from a box office viewpoint.

But even as in the stage play when George Nash almost stole the show as Charley Yong, so Warner Oland handles the screen characterization. His miucing walk, his gestures, his complete difference as the dandified Chinese and the Oriental with a background of villainy make him stand out strongly. His is the best work in the entire picture.

Too much praise cannot be given the production. The early shots showing a street in China lack atmosphere but when they pass on to the home of Hop Toy the atmosphere is laid on thick. The love boat is also excellently done, although a stronger close up could have been advantageously used. The shot is too long. The lightings are fine, although once or twice the star has too much light and it was a mistake to show Connie holding the little Chinese tots to her cheek kissing them good bye. The difference is too easily determined.

Frances Marion, always dependable, presented a scenario evidently intended to fit Connie. And it does. As the devilish girl on the love boat where she screws her face into knots to prevent being sold to a rich Mandarin; and later, when in “Frisco, she chews gum as American girls do, and dances, and makes good gos eyes, she is delightful.

Towards the close they ring in melodrama when Charley Yong starts to kidnap Ming Toy, and this presents quite a little thrill. The end of course, finds Ming Toy to be a stolen American child, and not a Chinese, and the finish shows her with Billy Benson, and you can imagine the rest. The story is too well known to need retelling, and if you don’t know it, the First National salesman will gladly tell it to you.

Brush Up the “S.R.O.” Sign—You’ll Need It For This One
Box Office Analysis for the Exhibitor

This looks like a sure fire hit. You had better get this one, not only because it is a big picture, but because the atmosphere, the story, and the whole thing is so different from the usual big picture that it is bound to make a stir.

There are some exhibitors who think the Connie Talmadge pictures have been too high for them to cash in on, but this one looks like ready money. So you had better think it over seriously. You have so many angles to work on that you need hardly any help in this connection. But make sure to tell about the great success of the stage play, which ran for months on Broadway. Use the star’s name, and don’t overlook Warner Oland who has quite a reputation as a serial villain. If you go in for lobby decoration or prologues, there is a splendid opportunity to do big things with this one.
Fine Mystery and Great Scenic
"THE VALLEY OF SILENT MEN"
Cosmopolitan Prod.—Famous Players

DIRECTOR .................. Frank Borzage
AUTHOR .................... James Oliver Curwood
SCENARIO BY ................ John Lynch
CAMERAMAN ................ Chester Lyons

AS A WHOLE........ Stirring drama of the Northwest
with some great snow stuff

STORY........ Typically Curwood out of doors with
dramatic touch

DIRECTION .......... Even; at times very strong

PHOTOGRAPHY ........ Beautiful. Snow stuff magnificent

LIGHTINGS...... At times too pronounced in interior shots

PLAYERS....... Alma Rubens, featured, at times beautiful; Lew Cody excellent; others unimportant but Mario Majeroni does a character bit very well

EXTERIORS ............... Superb and inspiring

INTERIORS .. Satisfy

DETAIL ........ Finish might have been improved

CHARACTER OF STORY ...... Should please generally.

LENGTH OF PRODUCTION ....... 6,541 feet

Typically a Curwood out-doors drama; full of mystery from the beginning almost to the very end Cosmopolitan's "Valley of Silent Men" brings a mighty good picture to you. There is an air of profound mystery as to the cause of two killings, and finally another one, from the start, and it is going to be hard to outguess this, even by the fans who study pictures for this purpose alone. You have no idea how many of such there are, either.

Of course you have the great out-door stuff which Curwood always uses, and Director Borzage has found some great locations including a magnificent snow clad glacier. Chester Lyons has used a telephoto lens with mighty good result, and some of the shots drew applause from the Rialto audience for their sheer beauty alone.

Incidentally Borzage gives a real thrill in one of these shots where you see Alma Rubens hanging on the ledge of the great mountain, with the rocks below, and with barely a foothold. This series of shots might have been held longer, or the reunion of the lovers in the cabin introduced in a better way, and found a much more satisfying touch. As it was, after hero Lew Cody and Alma struggle through the snow and seem to be lost to each other they find this isolated cabin without difficulty. It looks too much like "movie stuff." From there on the finish is almost abrupt. Another slip, one of the few in the production, also comes at this point, where the brother officer of Cody, a member of the Northwest Mounted, who has declared that he will "bring in" Cody, seems satisfied by the explanation of the dying man and allows Lew and Alma to go unhampered on their way to the Valley of Silent Men. A title could easily clear this up.

Barring these points, however, the production is well handled. Borzage starts the picture with real suspense, almost from the opening shot and holds it all the way through and it never gets away. This is one of the best pictures recently shown which holds the atmosphere of suspense so well. Cody as the member of the Northwest Mounted, believing he is dying from a gunshot wound, confesses to a murder which he did not commit. For this murder there is arrested a man who once saved Cody's life, and Cody figures as he will die anyway that he can take the murder on his shoulders. But instead of dying Cody recovers and is held for the murder he did not commit. How a mysterious girl, Marette, of the Valley of Silent Men, and her father, figure in all the important developments; how the mystery is developed and finally unwound satisfactorily make for a very interesting picture.

Alma Rubens is featured as Marette, and is quite satisfying. At times she is very beautiful. But Lew Cody as usual does very good work.

You Have a Lot of Good Names to Play With in This One
Box Office Analysis for the Exhibitor

You have a lot to talk about in this. You have James Oliver Curwood's name, and that should mean a lot to your patrons in view of his many screen successes. They will know it is a picture of the big out-doors and when, in addition to this you inform them of the nature of the mystery, and tell how Borzage has maintained this note to the end you have something more than the usual. In addition the title is a good one and in the event that you go in for catchlines will work out nicely in various ways. The type of production easily fits for lobby displays and prologues. Some attractive ideas can be developed in this connection.

Borzage should be well known to your people, but you can remind them that he made "Humoresque" and that will help. Alma Rubens' name may be remembered by your people, and she certainly appears beautiful in this. You know what to do with Curwood. The Hearst publications will probably give this a lot of publicity and this should also help you cash in.
Magnificent Colored Photography Feature of Hope Hampton’s Latest

Hope Hampton in
‘THE LIGHT IN THE DARK’
Hope Hampton Prod.—Asso. First Nat’l Pict. Inc.
DIRECTOR..........................Clarence Brown
AUTHOR............................William Dudley Pelley
SCENARIO BY......................Clarence Brown and Wm. D. Pelley
ART DIRECTOR....................Ben Carre
CAMERAMAN......................Alfred Orteib
AS A WHOLE......Easily the best picture Hope Hampton has made; color work magnificent
STORY......New twist in love story by virtue of The Holy Grail being worked in; trite at beginning but interesting
DIRECTION.................Generally satisfactory
PHOTOGRAPHY.............Good—color process probably best ever shown in this country
LIGHTINGS..............Too much on star at times
STAR.......Works easier than ever. At times very good
SUPPORT......Lon Chaney scores honors; E. K. Lincoln satisfies in churlish role; others have little to do
EXTERIORS...................Few but good
INTERIORS......................Satisfy
DETAIL...........Well handled; some good touches
CHARACTER OF STORY......Will suit any house
LENGTH OF PRODUCTION......About 5,600 feet

“The Light in the Dark,” otherwise Faith, is by odds, the best story, and certainly is better handled by Hope Hampton than anything she has ever done. There appear several opportunities for Miss Hampton to show that she has developed materially since her last picture, and while the story is somewhat trite (the usual poor girl falling in love with a millionaire) still there is a brand new twist—the introduction of The Holy Grail, or what is supposed to be The Holy Grail—and this works to a very interesting finish.

Incidentally the introduction of this feature allows the use of about a reel of colored photography, showing Tennyson’s famous interpretation of The Holy Grail, and this is, by odds, the finest color work ever shown in this country. It undeniably lifts the value of the production materially. If the picture contained nothing else of value—and in fact it does—the reel mentioned would easily make it attractive to lots of people. Too much praise cannot be given this. The reel is a charming addition to the picture, and makes it unusually worth while.

Someone should keep the strong lights off of Miss Hampton. Lon Chaney, excellent actor that he is, does splendid work as an Italian who in a simple way loves the heroine. His work is very good, and in the sequence showing the escape from the police there is some excellent climbing done by either Chaney or a double. When he climbs to the elevated structure and jumps the train your crowd is sure to be thrilled. E. K. Lincoln has a rather mean role, first falling in love with the heroine and then running after another girl which leads her to leave his sister’s home and almost die from a broken heart. But in the end all is patched up.

The color work insistently demands attention. The story of the search for the Holy Grail adapted from Tennyson’s poem, is done masterly. Not only are the colors soft, without fringe, and unusually attractive, but the work of the star and Lincoln, appears to advantage. Lincoln, of course is Galahad.

Story: Hope Hampton, as a hat check girl, is struck by the motor of a rich society woman who adopts her as a companion. Her brother falls in love with Hope, trifles with her, and Hope leaves the home of the rich woman. The brother goes hunting in England, finds a cup which he thinks is the Holy Grail, which when stolen by Chaney, eventually eures Hope of her ills. How she cures the suffering with it, and finally wins her lover back, is the end.

Talk of the Colored Reel, Use Star’s Name and That of Lon Chaney
Box Office Analysis for the Exhibitor

While you can use the name of the star to advantage, and easily promise the best picture she has ever made, you can also promise your people the finest reel of colored photography ever shown in this country. The episode of the Holy Grail should be known to many, even though they may not know Tennyson’s poem. Get some stills of the colored reel and use them all around the lobby. If they are in color so much the better. They will be excellent as an attraction. But use them in black and white if you cannot get the colored ones. Also use the stills of the star. She looks very beautiful in one.

The title hardly lends itself to catchlines, but you can talk about Faith being the Light in the Dark and perhaps work it in. Also use the name of Lon Chaney who is easily the best known in the picture and E. K. Lincoln may also be known to some of your people.
FOR the first three months of the new season, the W. W. Hodkinson Corporation makes one of the most important announcements in its history—an announcement that constitutes in a practical manner the fulfilment of a picture ideal.

In presenting the features and short subjects listed on the succeeding pages, we have sought to give expression to the sense of responsibility which we have always felt toward the Exhibitor, a responsibility that begins with good product and ends only when the full service implied by a HODKINSON CONTRACT has been faithfully and expeditiously performed.

That the Hodkinson policies have met with the full recognition of the Exhibitors of the country is best evidenced by sentiments such as the following which are continually making their appearance in the Box Office Records of the trade press. They are typical of the Exhibitor-attitude toward Hodkinson product and Hodkinson service:

"Have played a great many Hodkinson Pictures, and each one has proved to be a good attraction."
R. H. Durham,
Mission Theatre,
Mt. Vernon, Wash.

"Hodkinson Pictures are the most satisfactory, clean and entertaining, and at a price, too, exhibitors, that enables you to make money."
L. L. Connor,
Victory Theatre,
Cambridge, N. Y.

"Hodkinson Pictures are the talk of Bristol. We have never had a poor picture or a poor film since we began receiving prints from your Boston office."
William F. Eddy,
Star Theatre,
Bristol, R. I.

"All Hodkinson Pictures are good, and their prices are right. They don't ask you to give them a share of the theatre to pay the rental."
Charles Holtz,
Princess Theatre,
Danforth, Me.

"I find all Hodkinson's are above the average."
J. E. Higgins,
Majestic Theatre,
Cullom, Ill.

"The fine condition of Hodkinson prints invariably makes it safe to run them even a bit old."
Fred. Hinds,
Cresco Theatre,
Cresco, Ia.

"Hodkinson paper and photographs show up well."
A. S. Kelsted,
Rialto Theatre,
Hood River, Ore.

And so we might go on for many pages. It is significant that not only have Hodkinson Pictures demonstrated their audience-values, but when the Exhibitor goes out of his way to mention the condition of prints, the square-dealing prices and the effectiveness of paper and accessories, it is proof positive that he is getting more than so many feet of film when he buys a Hodkinson Picture, that an element of service goes with the sale which makes for satisfaction.

W. W. HODKINSON CORPORATION
469 Fifth Avenue, New York
One of the Best

Class A-b (Superior).
One of the most interesting of modern screen achievements.
—Screen Opinions.

The picture is almost flawless.
—The Morning Telegraph.

There is easily enough drama with its accompanying love story to keep spectators firmly interested throughout.
—Moving Picture World.

A very unusual picture. Gets away from the general run of picture theme.
—The Film Daily.

Screen entertainment of the best and highest grade. Exhibitors should find this production a valuable treasury aid.
—Exhibitors Trade Review.

Get This One

The picture holds the interest and has the quality that will attract.
—The Morning Telegraph.

Mr. Ballin has provided his usual finished and artistic production. Audiences will be pleased with "Married People" and you have a title with good exploitation possibilities.
—The Film Daily.

Mr. Ballin’s direction soars high above any of his other efforts.
—Exhibitors Trade Review.

Class A-c (Excellent).
This production may be classed among the best of the year. A high class feature that will be enjoyed by all.
—Screen Opinions.
A Sure Money Maker

One of the nearest approaches to thorough satisfaction an exhibitor in any locality might be able to get hold of.
—Exhibitors Trade Review.

The kind of picture which the public will enjoy thoroughly
—Morning Telegraph.

Good to look at from start to finish.
One that you can rely upon to please.
—The Film Daily.

Eclipses anything the star has appeared in.
—Motion Picture News.

Should have universal appeal.
—Harrison's Reports.

Will Make Good Anywhere

Class A (Very good).
A picture that holds inspiration. Wholesome and entertaining.
—Screen Opinions.

This picture will have a tremendous appeal.
—Exhibitors Trade Review.

Exudes a wholesomeness sure to be appreciated.
—Motion Picture News.

The picture is well made. A finished piece of work.
—The Morning Telegraph.

Will interest many. A very interesting feature. Should prove a sure-fire success.
—The Film Daily.
1000% Advertising Value

"Affinities" is an ideal showman's picture. It's a rip-snorting comedy-drama tremendously rich in entertainment values.

It was written by Mary Roberts Rinehart, the author of "Affinities," whose books are known to millions.

It has Colleen Moore, one of the great shining lights of today's galaxy of popular screen stars.

It has John Bowers, that versatile young actor, who has climbed to such heights of popularity that his name has become a great power at the box-office.

"Affinities" has all those values that go to make a big money maker.

Box-Office Dynamite

Here is one that is guaranteed to get them in.

Exhibitors! Look at the DYNA-MITE TRIO you have in this production to assist you in making some easy money.

WILL ROGERS, one of the most popular characters on the stage today and the big star of the nationally-known Ziegfeld Follies, and also one of the sure-fire drawing names of our industry.

WASHINGTON IRVING, whose classics are to be found in every nook and corner of the universe.

"THE HEADLESS HORSEMAN," that mysterious, terrifying spectre of the "Legend of Sleepy Hollow" that caused one of the best-known characters of fiction, Ichabod Crane, so many uneasy moments.

Man alive! Here is a picture that will pull them in rain or shine.
Packed With Laughs

“Mind Over Motor” is one of the famous Mary Roberts Rinehart “Tish” comedies that became tremendously popular through the medium of the Saturday Evening Post. Very few writers of today have such an enthusiastic following as Mary Roberts Rinehart. Her name has become a powerful box-office factor in the moving picture business. Additional advertising value has been added to “Mind Over Motor” through the selection of Trixie Friganza, who plays the lead in this exceptionally amusing photoplay. The American public from Coast to Coast remember Trixie Friganza as one of the greatest comedienne's that ever graced the musical comedy stage.

With a good picture and two such business getting names, exhibitors are assured of more than satisfactory returns at the box office.
Anne Caldwell’s Play Makes Appealing Screen Offering

Gladys Walton in
“TOP O’ THE MORNING”
Universal

DIRECTOR .................. Edward Laemmle
AUTHOR ..................... Anne Caldwell
SCENARIO BY .............. George Randolph Chester and
Wallace Clifton
CAMERAMAN .............. Charles Stumar
AS A WHOLE .. Entertaining drama with laughs,
sobs and crook theme cleverly blended; has
many elements that will appeal
STORY ...... Adaptation of stage play of the same
name; nothing new, but a good vehicle for the
star
DIRECTION ...... Creditable; a capable rendition of
the story with numerous touches of merit
PHOTOGRAPHY ............... Very good
LIGHTS ..................... Excellent
STAR ............ Performs in a commendable manner
SUPPORT ...... Up to the desired standard; Doreen
Turner a cute child; Ralph McCullough, Harry
Myers and others do well
EXTERIORS ............... Satisfactory
INTERIORS ................. Adequate
DETAIL .................... Clever touches
CHARACTER OF STORY .. Irish girl in Amer-
ica, mistreated in home of relatives gets into
banker’s household, marrying him ultimately
LENGTH OF PRODUCTION ......... 4,627 feet

Incidents of a character that will undoubtedly appeal
have been blended into a story, which although not
entirely novel in theme, is practically certain to regis-
ter favorably with most audiences. From the start,
"Top O’ The Morning” is replete with little episodes
and twists that hold attention.

Get the Title Over and Boost the Star

Box Office Analysis for the Exhibitor

In the title you have a valuable asset, for it is an
expression of greeting which you can popularize with
suitable advertising and then readily link with the
production. If you book this, you should concentrate
on that at the start. Play up the idea of meeting folks
with a cheerful, “Top o’ the morning”; get over the
idea that a merry greeting in the early hours is the
proper way of starting the day; use handbills and
throwaways with only the title lettered on them and
then follow with literature tying it all up with your
show.

Gladys Walton is charming in the role of the Irish
girl which suits her splendidly and the rest of the cast
is up to par. The scenes with the baby girl, the in-
sertion of shots with the pig and other bits all help in
rounding out an offering that should score with those
who do not crave sensationalism.

Edward Laemmle has maintained an even tempo and
put the smiles and throbs in cleverly. The suspense
is maintained until the end. If one insists upon
probing to the depths, he will find that the story is
basically old—that the situations are in no sense new.
On the other hand, this is a clean and wholesome
production in which the somewhat familiar material
has been given commendable treatment without the
aid of glamourous sets or dramatic encounters.

Woven into the story is a bank-theft angle, but this
has been toned down in a manner that is entirely in
harmony with the spirit of the picture. Furthermore,
the situations lead up to a climax that leaves the on-
looker well satisfied. There is nothing to tax the
imagination, and while some of the coincidences are
rather startling, they are not too far-fetched.

Story: Irish girl who arrives in America finds that
she does not fit into the household of her relatives.
She leaves and through a near accident meets a
wealthy banker with whom she had come in contact
in her native land. Given the task of taking care of
his motherless baby, she wins his heart, but compli-
cations set in because her innocent brother is involved in
the machinations of dishonest members of the bank
force. She lands in jail helping her brother in an
attempt to secure an important letter, but at the finish
there is a general reunion with the villain apprehended
and the clutch is in order.

Gladys Walton is attractive and has followers who
should be reached. She does good work in this and
her name should come in for its proper share in the
bally-hooing. Incidentally, Anne Caldwell, the auth-
oress, may be known to many and the fact that this
is taken from a stage drama that had a New York run
will attract. Get over a light spirit and get the atten-
tion of those who like stories about Irish characters.
A cute pig figures in some of the humorous bits and a
press book suggestion is that one of these animals be
lettered and sent through the town. Not a bad idea.
Strong Cast in Old Time Meller

Export and Import presents
"THE CURSE OF DRINK"
Apollo Trading—State Rights
DIRECTOR ................. Harry O. Hoyt
AUTHOR .................. Charles E. Blaney
SCENARIO BY ............ Charles E. Blaney
CAMERAMAN .............. Harry Fishbeck
AS A WHOLE.............. Old time meller will get by with those who like this type of material

STORY................. Railroad engineer who drinks and almost brings ruin to his family and home
DIRECTION .............. Fair
PHOTOGRAPHY ............. Average
LIGHTINGS ............... Fair
PLAYERS.............. Exceptionally strong cast includes many good box office names—Harry Morey, George Fawcett, Miriam Battista, Marguerite Clayton, Edmund Breese
EXTERIORS ............... Sufice
INTERIORS .............. Look cheap
DETAIL ................. Average; runaway locomotive chase only fair
CHARACTER OF STORY ....... Good particularly for those houses catering to lovers of melodrama
LENGTH OF PRODUCTION ......... 5,900 feet

This is one of the famous old time mellers adapted for the screen and expected to find some of the business which for a time proved very popular recently. The chances are the producer was inspired to make this after "Ten Nights in a Bar Room" went out and cleaned up, and the question is whether or not they will want to see another of this sort of picture. It is inevitable that the comparison will be made with the other "drink" picture, and in comparison this will hardly average up. At times there are evidences of cheapness in the production, both in the home of the engineer and that of the president of the road. Railroad engineers, while not making fortunes, have comfortable homes. The one presented looked very ordinary.

In the effort to bring the production to a point of real interest they have introduced what is intended to be a real thrill by having the engineer's daughter and the president's son trying to overhaul the train which is carrying the president and which is run by the drink crazed engineer. The long shots are fairly interesting as they show the race, and there is one fairly good shot of Marguerite Clayton swinging from the swaying locomotive and over the top of the train to the cab where her drunken father is running the engine. She prevails on him to stop the train just on the edge of the bridge which has gone down, saving not only his life but that of her lover's father as well. The clutch comes almost instantly. But why Mister Hero allows the girl to climb over the swaying train is left untold. But then the hero hasn't much to do anyway. He's just a nice pretty boy.

As long as they were making this it is a pity they did not put a little more money in it. There is an atmosphere of cheapness that could have been avoided without much additional expenditure. The comical board walls of the engineer's home are made rather evident when the drunken engineer is able to smash a door panel with a large water pitcher, and the railroad president's home, with the artificial flowers was hardly up to standard.

The cast, however, does very well. Harry Morey is excellent as the drink crazed engineer and Edmund Breese satisfies as the railroad president. Brinsley Shaw overacts as the villain and Marguerite Clayton does well as the engineer's daughter. Little Miriam Battista does a great fall and otherwise is clever, as she usually is. George Fawcett has too little to do. The others are unimportant.

Use Players’ Names, But Forget Production in Exploitation

Box Office Analysis for the Exhibitor

Stick to the well known names of the cast. This is your best bet. There are enough good names in this to get away with the so-called all-star cast feature without difficulty. Harry Morey will easily be recalled and George Fawcett is a box office bet in his way. Then too Edmund Breese has done some excellent work and Marguerite Clayton is well known especially to serial lovers. Little Miriam Battista's name will be well known, and lots of people like to see clever kiddies in pictures.

You can talk about the thrill of the railroad chase and show some stills. If you can get one of Marguerite going over the train it will help, especially to those who like thrills. But otherwise lay off the production. Just forget it and center your exploitation on the strong cast and the title. If your people liked "Ten Nights" then they may flock to see this. On the other hand they may say this is just like that was so you had better work this out to make sure you'll get them in. Catchlines based on the title and existing prohibition laws might well be used.
All the world loved "Rebecca of Sunnybrook Farm" and "Daddy Longlegs" and exhibitors everywhere made big money when they played them.

Here is another story by the beloved author of "Rebecca" and it is as big, as human, as sweet and appealing as "Rebecca." It was scenarioized by the girl who did "The Cinderella Man" and directed by the man who made Mary Pickford's "Poor Little Peppina."

"TIMOTHY'S QUEST" is the loveliest, sweetest story that any distributor in the world has for the new season. Prints now being shipped to all our 24 exchanges. See it quick.
Lavish Production Giving Star Dual Role Makes Optical Appeal

Florence Vidor in
"DUSK TO DAWN"
Associated Exhibitors

DIRECTOR ..................... King Vidor
AUTHOR ....................... Katherine Hill
SCENARIO BY .................. Frank Howard Clark
CAMERAMAN ................... George Barnes
AS A WHOLE ................. Richly mounted production
given to a most unusual theme; reaches a high
standard technically

STORY ...... From the novel, "The Shuttle Soul";
based on the idea that two persons may have
the same soul; distinctly out of the ordinary

DIRECTION ...... Treated the material in an imagi-
native manner

PHOTOGRAPHY ................ Splendid
LIGHTINGS ..................... Very good

STAR ...... Handles dual role in capable and intel-
gent fashion

SUPPORT ...... Good; includes James Neill, Jack
Mulhall, and many others

EXTERIORS ................. Commendable
INTERIORS ..................... Elaborate
DETAIL ....................... Carefully handled

CHARACTER OF STORY ...... Woman whose soul
is shared by another becomes free to marry
when death makes her spirit her own

LENGTH OF PRODUCTION .... 5,200 feet

From beginning to end "Dusk to Dawn" is replete
with lavish settings, expense apparently having been
disregarded in the making. In America and India,
the spectator sees impressively staged scenes, pains-
taking as to detail.

Florence Vidor who plays a dual role, including a
characterization of an Indian girl, performs unusually
well. As the American woman, she is stately and digni-
fied; in the other role she is active and vivacious.
In each case, she is worthy of praise.

As to the manner in which the story will be taken,
that is problematical. Certainly, it is unusual. High-
ly imaginative, it has been directed in a manner that is
fully in keeping with its character. It is likely that
many people will not regard seriously the possibility
of one soul belonging to two people; that very fact,
however, will interest others.

The scenes in India, the tiger hunt, the end of the
Oriental girl who goes to join her slain husband at
the funeral pyre and other incidents have all been
transferred to the screen with extreme care. Enjoy-
ment of the story depends on the manner in which
one regards spiritualism.

Story: Marjorie Latham during her sleep lives the
life of a maid in India, the basic idea being that her
spiritual self is not her own. Babette, a notorious
dancer, has meanwhile had entanglements with
Marjorie's brother and the son of a banker. Latham has
accepted responsibility for a forgery committed by
Babette and in order to save the family name, Mar-
jorie consents to cure the banker's son of his infatua-
tion for the dancer, in return for which there is to be
no prosecution. Winning the confidence of Babette,
she learns of the latter's guilt and the ensuing fight
causes her to be placed in jail. At this stage, she is
apprised of her brother's presence in India and sum-
mons him to America where he is cleared. The death
of her psychic counterpart makes it possible for her
at the same time to wed the man of her choice.

Get the Idea of Spiritualism Over—Create Talk About It

Box Office Analysis for the Exhibitor

During the last few years, much publicity has been
given various psychics. Spiritualism and differing
ideas about souls have been discussed and prominently
played up with the result that many people have been
converted to believing in the beyond. The fact that
the predominating idea in this is the dual-soul theme
gives you an exploitation angle which can be made to
pay. What you should do, is to stage an essay con-
test on dreams, whether or not they are to be believed
and whether it is possible for more than one person
to possess a single soul. Hit home along that line in
teasers—use the mailing list, telephone and newspaper
advertising. Get them talking about spiritualism—
awake comment.

There are many who are attracted by an Oriental
display and stills of shots in India should be displayed
for their benefit. Should you find it desirable to go
in for extensive plugging, a booth with a mystic an-
swering questions or some such scheme would prove
a magnet.
Sensational Story With Radio Twist Made for Thrill Hunters

"SAVED BY RADIO"
Russell Prod. Inc.—State Rights

DIRECTOR ......................... William Craft
AUTHOR ............................. William Craft
SCENARIO BY ... Lieut. Thomas Berrien, U. S. N.
CAMERAMEN.............. Ernest Miller and Hal Mohr
AS A WHOLE........ Should appeal to those who like sensationalism in large quantities

STORY...... A series of fights and plots built up to radio rescue
DIRECTION...... Has concentrated on thrills with several sentimental touches to soften it
PHOTOGRAPHY ......................... Fair
LIGHTINGS .............................. Ordinary
PLAYERS..... Jacqueline Logan attractive; others acceptable
EXTERIORS............. Good fishing village shots
INTERIORS .............................. Plain
DETAIL ................................. Conventional
CHARACTER OF STORY...... Battling hero uses the radio to summon flying machine and government boat to foil plotters, winning rich man's daughter

LENGTH OF PRODUCTION ...... About 5,800 feet

Obviously made with the object of taking advantage of the current radio craze, this is quite a thriller. Its appeal is directed essentially at those who crave sensationalism. The element which follows serials and is harnessed by personal encounters, rapid rescues and malicious machinations will probably find in it enough to justify stamping of feet and whistling. At the climax when the aeroplane and government cutter speed to cut off the crew of evil-doers, with the hero perched on one of the wings, ready to do battle in noble style—when a flag is seen flapping in the wind—when the leading man finally lands among the scheming gentry and delivers sleep-inducing blows to a la Jack Dempsey, there is plenty of excitement.

As a matter of fact, it is old stuff in spite of its modern title. The radio outfit might just as well have been a wireless set of the type formerly used but somehow they seem to like material of this sort.

Technically, it is not up to a very high standard, the one prominent idea having been, apparently to jam it with action. Nevertheless, an effort should have been made to make some of the details more convincing. The mob scene with all of the people near the jail waving their arms lacks realism and there are other failings. One does not sympathize very strongly with the miserly old doctor whom the hero struggles so desperately to save, and the conversion to goodness of that individual told in a late title is sudden. But the action is there.

Story: A stingy old man has a monopoly in a fishing village. Plotters endeavor to secure a foothold in the town and the villain succeeds in winning the former's favor. The result is that the hero's chance for the hand of the doctor's daughter is weakened. When the elderly individual is taken to a cave high in the hills and held with the purpose of securing an important signature, suspicion is cast upon the leading man who is lodged in jail. He gets away, reaches the cave, figures in fights and uses a radio outfit to get help. A chase, riot, reunion, smiles and matrimony in the offing.

Popularity of the Wireless Your Big Exploitation Angle

Box Office Analysis for the Exhibitor

With the development of the radio, it was natural that films dealing with the novelty should be offered. If you cater to an audience that wants pictures of this nature, if your patrons include dyed-in-the-wool radio fans—should they be of the thrill-chasing element, you can probably use this to advantage. If a more discriminating set of theater-goers frequent your house you had better look it over carefully.

The radio angle is not as prominent as it might be, but there is enough footage dealing with it to make possible tie-ups with wireless establishments. It should not be difficult to arrange for cooperative advertising with the stores that deal in supplies and a stunt that can be made to pay is the broadcasting through the air the fact that "Saved by Radio" is to be exhibited. Rig up your lobby with broadcasting or receiving outfits.
Walsh's Production of Unusual Material Disappointing

R. A. Walsh presents
"KINDRED OF THE DUST"
Asso. First National Pictures, Inc.

DIRECTOR .......................... R. A. Walsh
AUTHOR ............................ Peter B. Kyne
SCENARIO BY ......................... J. T. O'Donohue
CAMERAMEN .......................... Lyman Broening and Chas. Van Enger

AS A WHOLE...... At times tedious and uninteresting; again excellent, a peculiar picture to define
Could have been vastly better

STORY...... One of finest pieces of screen material
in market badly spoiled

DIRECTION...... Very uneven; held some sequences
entirely too long, lost some very effective
punches

PHOTOGRAPHY ........................ Splendid
LIGHTINGS ............................ Very good
PLAYERS...... Miriam Walsh presumed to be outstanding player but honors go to W. J. Ferguson
for splendid character work. Ralph Graves
very good. Little Bruce Guerin cute; and there
is an admirable baby at the finish

EXTERIORS ............................. Very good
INTERIORS ............................ Lavish

DETAIL...... Some excellent touches. Titles very
poor

CHARACTER OF STORY...... Audiences of neighbor-
hood houses, women particularly may like
it a lot

LENGTH OF PRODUCTION ............. 8,422 feet

When R. A. Walsh obtained from Hearst the picture
rights to "Kindred of the Dust" those who follow pic-
ture material declared that Walsh had secured one of
the greatest stories ever written for the screen. There
were so many splendid touches in this unusual story
of the love of a stern Scot for his only son; and how
this was twisted by the love affair which the boy
develops for Nan of the Sawdust Pile, a charming girl

who, tho apparently unmarried, has a son; so many
splendid characterizations, including the wonderful
old Laird; the son who inherited all of his pride and
proved himself a real man on all occasions; of the
charming Nan, together with a lot of others, that it
seemed destined that even a young inexperienced di-
rector could hardly fail with it. Surely Raoul Walsh,
with all his long experience, and his splendid training,
was expected to produce something unusually worth
while.

The picture was privately shown some time ago, but
reached Broadway only last week. After the original
showing Walsh's friends conceded that the picture
needed cutting, but certainly if it had been left in its
original shape it might have been better than what is
now offered. Walsh has made a new reel showing
Nan and her boy sweetheart, when Nan and her father
first reach the sawdust pile, evidently for the purpose
of bringing out the love interest later. But in doing
this he was compelled to sacrifice some of the mate-
rial presented before and to bridge this he has used
titles. Some of these may get by with audiences that
are not critical; but certainly the regulars are going to
wonder why there weren't pictures instead of titles.
Then some of the big sequences have been held so
long that they become tiresome or tedious. This is
especially noticeable when Nan's grandfather dies;
when Donald is supposed to be dying and again where
Donald starts to leave his parents' home to visit Nan.
Too brief is the shot showing Nan reaching Donald
in the hospital. Unnecessary altogether is the shot
showing Nan being spurned by Donald's mother and
sister after she has brought him back from the edge
of the grave. Because even though a mother might
not disire a woman for her daughter-in-law she would
surely be too grateful to the woman who saved her
son's life to treat her in such a churlish fashion.

The production is lavish, and there is a fair thrill
registered at the end when Donald rescues his father.

Your Women Patrons May Like This, But Go Slow On Promises

Box Office Analysis for the Exhibitor

If you have this coming you had better slide it by
without too much talking. Otherwise you may dis-
appoint. You can talk about the splendid production,
and say it is a story of the northwest lumber country.
You can use catchlines telling of the splendid love
story, but be careful not to make too many promises.

The Strand built up its program for this by showing
Max Linder's burlesque on "The Three Musketeers"
and seemed to do a fair business. Indeed some few
applauded the picture and you could hear snifflies and
the use of hankkerchiefs was noticeable among some
women in the final episodes. So you may be able to
get this by especially if you happen to have a lot of
women fans as regulars. It will hardly please many
men; it is too tedious. Which may account for some
of the unsatisfactory reviews in the New York papers.
But it is really a woman's picture, and by making a
play in this direction you may come out all right.
Some Short Reels

“Ma and Pa”—Mack Sennett—First National
Type of production..........................2 reel comedy
Several amusing gags and situations are included in this
offering which leads up to and culminates in a burlesque on a
stage melodrama—a favorite subject for satire with the Sen-
ett forces. Thematically, there is scarcely any reason for
attaching the theater farce which includes little that is new, the
trick of disclosing how some of the devices work being an old
one. On the other hand, there are incidents that will please,
some likable youngsters and two dogs including the Great
Dane, Teddy, who figure in a bath scene that will strike home
to the feminine part of your audience if not all of it. That sort
of material always gets over effectively and it should here as
well. In the paper-hanging episode, there are several funny
stunts and the portion in which Billy Bevan’s home is de-
molished is good slapstick. On the other hand, the idea of
tossing the principals into water does not register so well.
Mildred June is pretty and Jim Finlayson secures laughs, while
Bevan does his share. As a whole, it is creditable stuff of a
riotous nature.

“Their First Vacation”—F. B. O.
Type of production..........................Two reel comedy
Here is a comedy with Mr. and Mrs. Carter De Haven
which should score solidly. It has a clever theme, several
unique situations and knock-about bits which are really funny,
as well as commendable work by the performers. The scene
in the saw mill in which first the feet and then the head of
the male De Haven escapes the blade is thrillingly laughable
and although he gets into various difficulties, a humorous spirit
is maintained at all times. Mary Culver, Charles King, May
Wallace and Tin Sanford are included in the cast while credit
for the scenario goes to Beatrice Van and for the photography
to Lee Garnes. There is no reason why this should not get
over in good fashion.

“Unfermented Bricks”—Universal
Type of production..........................1 reel comedy
Here is another comedy that turns out in the end to be a
dream. Neely Edwards plays the part of the tramp, Nervy
Ned. The tramp begs for a sandwich, and the lady of the
house tells him to come back in five minutes. At the next
house the landlord is asked to return in five minutes for his
rent. When the time is up the landlord gets the sandwich
and the tramp gets the rent money. This starts the chase
which ends when the cops knock out the tramp and call the
patrol wagon. The rest of the story is what the tramp is
supposed to dream. In his dream the tramp becomes a rent
collector and is showered with Irish confetti—bricks. As he
staggered out of the ton of bricks he acts as though he were
drunk and causes twenty-five men to follow him. The gags
are only mildly amusing, for all have been done before many
times. Will make an average comedy filler and bring several
laughs from the less critical type of audience.

“Such Is Life in Busy London”—Hy Mayer—Film Booking
Offices of America
Type of production..........................One reel travelugh
As usual very good, and if your people like this you can run
this with certainty that it will please. It surely presents
London life as only a clever cartoonist or would show it.

There is the famous London Bobby, shots of well known and
historical buildings and sections and the inimitable drawings
which Mayer fades out into actual photos. Nearly all of them
brought forth laughter at the Capitol this week. Exceedingly
interesting, not only as travel features but as a comedy also.

“Official Urban Movie Chats” No. 30—Hodkinson
Type of production..........................1 reel magazine
Here is a typical number of the chats. It opens with a few
words from Congressman Pess of Ohio who takes the opportu-
nity to congratulate the “Movie Chats.” The industrial
section illustrates the mining of surface coal at Wilkes-Barre.
Views of the Pan American Building in Washington are next
in line. A title tells you that a good portion of the expense
of this building was contributed by Andrew Carnegie. The
sport section shows some very thrilling motor boat races while
the travel chapter takes you to the Blue Ridge Mountains of
Tennessee and introduces you to some of the natives. The
magazine as a whole is varied and contains some interesting
material which should please the average audience.

“Pop Tuttle’s Movie Queen”—F. B. O.—Paul Gerson
Pictures Corp.
Type of production..........................Two reel comedy
Dan Mason is the proprietor of a rural picture house in this
Plum Center Comedy in which there is a contest for patronage
between the place of amusement and meeting of the “blue”
element. The principal is given an opportunity to go through
a series of antics and gags relative to the out-of-date features
of his theater. His use of the sprinkler, running the slides
upside down, the tearing of the celluloid and efforts to pass a
waiters off as a genuine screen performer from Hollywood
should amuse those who find “rube” comedy entertaining.
The titles are written in a light vein, and while much of this is
slapstick stuff, there is enough of a plot to hold the bits to-
gether and it should register nicely. Mason is funny and the
offering can be used to advantage after a feature in which the
city is the locale. Robert Eddy directed, A. H. Giebler wrote
the scenario and Roy Vaughan was at the camera.

“The Truth Jugglers”—Hal Roach—Pathe
Type of production..........................1 reel comedy
Paul Parrott is the chief comedian of this comedy built on
the well worn mother-in-law theme. Paul plays the part of the
stay-out-at-night hubby and in order to explain his delay he
invents a lovely story about freight yard roughs and necks and
how he was robbed, gagged and bound to the tracks with the
Overland Limited dashing towards him. He was saved by an
earthquake which shook the ground and threw the loco-
motive off the tracks. Does the mother-in-law believe the
story? Not a bit of it. The finish of the film illustrated the
finish of the stay-out-at-night husband. The gags are not
very new but the picture is well done and will amuse almost
any type of audience. It is not up to the best that Hal Roach
has done recently but it is well up to the general average of
the series and contains the usual number of laughs.
If you want to keep posted on what's going on in your industry—our answer is

And if you're not a Regular Subscriber you're holding out on yourself.
Goldwyn presents

Rupert Hughes

The one great American author who tells his own story on the screen has directed a perfect motion picture.

Remembrance

Book it for the week of OCT. 8

Greater than "The Old Nest"
What's Wanted

New Sales Heads

Paul L. Dunbar has been made sales manager of United Artists and Kenneth H. Hoaklinson, sales manager of Alfred Producers. Charles Hines, formerly sales manager of United, has resigned.

Coming Back Home

(By Cable to THE FILM DAILY)

Paris—A number of important film folk are scheduled to sail tomorrow on the Majestic from Cherbourg. They include Ben Blumenthal, Pola Negri, Emil E. Shaver, Watterson R. McIlroy and others.

As previously noted Pola Negri will make pictures for Famous Players' release immediately upon her arrival.

Ben Blumenthal is taking with him to the States a print of "Sodom and Gomorra" made by Saccha Films of Vienna. This production was 18 months in the making.

Another Road Show

Lesser to Handle "Oliver Twist"

This Way—Release Oct. 1

Hollywood—Sol Lesser will roadshow his production of "Oliver Twist," starring Jackie Coogan, with the release date set for Oct. 1st. With a Broadway run planned, Lesser announces that between March and June, the road trip will be put on tour visiting every important city in the country. Each road company will be under supervision of experience and showmanship and will include musical conductor with special score, projectionist, advance man and an electrician. The company will carry a complete line of exploitation paraphernalia. According to the Lesser plan, booking will be independent and not confined to the cinema houses but open to legitimate houses as well.

Lesser will leave shortly for New York where he will make his headquarters, until after the release of "Oliver Twist," with his brother, Irving M. Lesser.

It is understood that Lesser, who will come East with Abe Gonsevsky, will bring a print of "Oliver Twist," and also the first print of Eleanor Glyn's first production made by the Principal Picture Corp., called "The World's a Stage." Dorothy Phillips, Kenneth Harlan and Bruce MacRae are in the cast.

Muriel McCormick Not to Star

(Special to THE FILM DAILY)

Chicago—Muriel McCormick has refused to allow her, to star in four pictures at a fabulous salary. It is Miss McCormick's intention to center grand opera.

Tom Moore Sails

Tom Moore, assisted by Mrs. Moore, sailed today on the Mauretania, for London, where he will appear in the Tom Terriss special, "Harbor Lights" with Wyndham Standing.

American and Canadian rights for the production are in the hands of the Inter-Globe Export Corp.—Sydney Garrett.

Leave for Coast Tomorrow

Mae Murray and Robert Z. Leonard leave tomorrow for the Coast where "Coronation" will be made. Many members of the cast will go along. The Murray's expect to return immediately after making this production.

New Magazine

Is Being Prepared by Captain Bains For Educational Release—New York

A new sort of pictorial magazine, different, so they say, than anything ever done of this kind, is being prepared by Captain C. McL. Bains, for educational release. It is expected that the initial release will be made Oct. 1.

While Capt. Bains was not anxious to discuss the new magazine yesterday he finally admitted that it is expected to show something entirely new to men experienced in magazine construction for pictures were interviewed and finally the editorial management was placed in the hands of T. B. Sherrman, who has had long experience with the Hearst publishing organization.

Something like 15 cameramen are working for the magazine; the special house of $150 per month being an unusual bait for their work.

It is understood that the New York release will, at the start, be confined exclusively to members of the Theater Owners Chamber of Commerce.

Barber on Way

Morris Barber, general manager of the Cinema Finance Corp., is expected in New York about Sept. 11 and will be at the Ritz-Carlton Hotel.

German Press Organizes

(Special to THE FILM DAILY)

Berlin—A number of film critics of the Berlin newspapers have recently organized to assure the situation of professional film critics against the film industry as well as against the censorship. Members are not allowed to write manuscripts for sale, nor to be materially interested in the industry. Dr. Erni Tannenbaum, editor of the B. F. Am Mittag is president.

Local Circuit

Expected to Have Something Like 400 Days—Booking—In Opposition

Reports are in circulation that the proposed booking circuit of members of the Theater Owners Chamber of Commerce, is increasing the point where legal papers will soon be in readiness.

While the proposed organization is said to have nothing to do with the recently formed C. C. A., as a body it is anticipated that many of the members, if it is the end of the season, will sooner or later identify themselves with the new circuit. At all events, those interested claim that the circuit which up to this time is unnamed, will be able to give the distributor 400 days of booking.

The largest individual booking now being run is 100 days for the average feature by Loew, although this was extended to 159 days for "Blood and Sand." One of the men interested in this movement of which Lee Ochs is reported to be the Chairman, said yesterday, "There is every reason why we should protect ourselves for booking. As the case now stands, what between Loew, Keith and the Fox circuits, the neighborhood houses are practically shut out, that is until after the feature has played in one of these circuits and has dropped out of the road."

"Practically every exhibitor of any consequence that is running neighborhood houses has erected them since, because of the war. They represent large investments and to be compelled to follow the circuits means a hardship and at times a definite loss for them because in many instances although they have to follow the showing of a feature in the circuit houses, they are compelled to pay more to follow than the circuit does playing it in advance."

"We plan that the proposed circuit idea will check this sort of thing and also give exhibitors the opportunity of at least looking even if not making a profit."

Famous Players Stock Active

Famous Players common stock was actively traded yesterday, 21,300 shares being sold. It reached a high mark at 106½, low at 102¼ and closed at 103.

Film Stars Attend Opening

(Special to THE FILM DAILY)

Bridgesport—It is understood a number of important film stars attended the opening of the Palace, and the new "Phantom" house, on Monday night, through the courtesy of Marcus Loew.
**What's Wanted**

(Continued from Page 1)

... to the exhibits, there will be standing room only in Arlington when the great aquarium drama hits the town. Plainly, "Mary Miles Minter in Augusta, Me., some time ago in 'The Heart Specialist.' The show nearly went under because the female patrons loudly protested against Mary wearing French heel evening slippers while standing in a haven. Augusta should send Peter Lott. That expert in female raincoat tells us that only one does the job. Crockett, however, now wear French heel shoes, but they lost their hate. But Maine women are still strong on the Orient preserving the ancient traditions. Gloria Swanson in one of her pictures is competed by her director to the Rio Grande. When she emerged on the other side of the river she still preserved her marcel wave. The women of Portland, Ore., would not stand for this. They told the conceal exhibitor in his lobby cubbyhole that simply could not be done. But I know it can be done—and saw her do it. As a matter of fact, I saw Ruth somebody swims from the Battery to Nort on some years ago, and when she emerged her bangs were dry. But how long can the 'movies' withstand such Sainte-Beuve?"

"Columbia, Ind., has big Bill Hart to be more tender with children. The fans in Columbia, Ind., will not have anything to do with the love scenes. They are trying to can Bill because he looks like them. Smile, Bill—hurry!" "Bridgeport, Conn., sends in the news that the picture public there is going for 'Society and High Life.'"

Sam Bernard, Calif., writes in that they do not want any more pictures for his and opera class.

In Hanover, N. H., an exhibitor had his people hold on him because the picture of a baby was 'for intellectuals only, not a good education,' the picture, by the way, was not 'The Call of the Wild,' but just Peter Hobson. When culture hits Hanover we may expect the return of the dodo.

"Columbus, Ga., asks for pictures based on stories like 'Pigs is Pigs,' where 'one can come home and talk to the boys.' That is the reason they call the 'educational motion picture' in the small towns."

"Texas is losing its imagination. An exhibitor here said that his audience could not imagine a woman coming out of a brothel to kill men and then killing the villain."

"Washington, D.C., thinks a picture up a point. They don't want any more 'unintelligible' plots down there. But what is a probable plot and what an improbable one?"

In Boston, the motion picture is up against the caste system. Some of the working people out there said that a certain picture with a troup of Balkans as Turks, added by the move to say Greek plebeians on Com. people.

BAY CITY, WASH.—A "whale" of a remarkable scenes of whale hunting, and the harpoon, weighing 57 pounds, had been fired from a three-inch ship.

FOREST HILLS, N. Y.—American opening singles of Davis tennis match—Australians take the doubles. Tilden Johnson won both of his opponents in 100,000 last week attempt of the trail to win the international heat from America. The Australians, G. L. Harrison and J. C. Anderson, turn the tie and win the doubles match.

Other news as usual.

### Quotations

**High Low Close Sales**

East, Kod. 85 85 85 200

F. R. L. 106 106 103 21,300

Joseph Dannenberg, President and Editor of Inter-American News Corp., will take up active charge of the metropolitan district and adjacent territory with headquarters at the New York exchange.

George S. Jeffrey, formerly with Famous Players in Canada, will begin supervising the New York exchange when Eckman's supervision is completed.

Hayakawa Leaves Screen

Sessue Hayakawa will transfer his activities this season to the legitimate stage and will begin rehearsals about Oct. 1st in New York.

Hayakawa's last release was "The Million Dollar," which F. B. O., issued March 19. At that time there was considerable discussion regarding the contract and Hayakawa's salary. It was reported later that he might make one or two more pictures for F. B. O.
28 Reasons
WHY VITAGRAPH SERVICE PLEASES ALL EXHIBITORS

Years in Vitagraph Service

G. H. BALSDON, Manager Vitagraph New York Exchange ..........7 years 4 months
C. W. SAWIN, Manager Vitagraph Boston Exchange .................7 years 4 months
J. E. HUEY, Manager Vitagraph Dallas Exchange ..................7 years 4 months
F. W. REDFIELD, Manager Vitagraph Pittsburgh Exchange ......6 years 7 months
J. T. DROY, Manager Vitagraph Toronto Exchange ................6 years 6 months
J. P. BETHELL, Manager Vitagraph Philadelphia Exchange ......6 years 5 months
J. A. STEINSON, Manager Vitagraph Chicago Exchange ..........6 years 4 months
J. E. BECK, Manager Vitagraph Cleveland Exchange ...............6 years
JOHN FLEMING, Manager Vitagraph Winnipeg Exchange ...........6 years
R. J. ROMNEY, Manager Vitagraph St. John Exchange .............5 years 7 months
FRANK MEYERS, Manager Vitagraph Montreal Exchange ...........5 years 4 months
W. C. WHEELER, Manager Vitagraph San Francisco Exchange ...5 years 4 months
G. H. WARE, Manager Vitagraph St. Louis Exchange ...............5 years 3 months
EUGENE WILSON, Manager Vitagraph Washington Exchange ...5 years
B. A. GIBBONS, Manager Vitagraph Albany Exchange ...............4 years 5 months
C. W. ANTHONY, Manager Vitagraph Buffalo Exchange ............4 years 1 month
N. G. SHAFER, Manager Vitagraph Cincinnati Exchange ..........3 years 8 months
M. W. OSBORNE, Manager Vitagraph New Orleans Exchange .....3 years 8 months
A. J. BECK, Manager Vitagraph Oklahoma City Exchange .........3 years 3 months
I. P. STONE, Manager Vitagraph Atlanta Exchange .................3 years 1 month
J. H. YOUNG, Manager Vitagraph Detroit Exchange ...............3 years
H. A. BLACK, Manager Vitagraph Seattle Exchange .................3 years
C. J. MARLEY, Manager Vitagraph Los Angeles Exchange .........2 years 5 months
T. O. BYERLE, Manager Vitagraph Kansas City Exchange ..... ...2 years
F. H. KNISPEL, Manager Vitagraph Minneapolis Exchange .......2 years
C. A. SCHULTZ, Manager Vitagraph Omaha Exchange ...............2 years
JOHN RUGAR, Manager Vitagraph Salt Lake Exchange .............2 years
F. E. HICKEY, Manager Vitagraph Denver Exchange ...............1 year

VITAGRAPH
ALBERT E. SMITH PRESIDENT
Newspaper Opinions

"Grandma's Boy"—Asso. Exhibitors

Tribune—Annually nearly always and bilaterally a good thing, "Grandma's Boy" is no exception. It carries its hero through a series of familiar adventures, but they are tricked out, as Mr. Lloyd himself has enough amusing incident to provide good entertainment.

TRIBUNE—If Fred Newmeyer is responsible for the delightful bits of business with which "Grandma's Boy" is rounded off, then it deserves to share the honors with Harold Lloyd. **Truly** a comedy, it is filled with surprises. Although it is difficult to believe that a five-reeler comedy could be so unpretentious, the former ingredient and the latter, Lloyd and his director have managed it somehow.

Daily News—Lloyd's first five-reeler of one year's best films. **This** is the kind of stick which you laugh, wrong-headed, weak, but when you come out you know why. It is a picture you'll remember.

Telegraph—When you say that "Grandma's Boy" is Harold Lloyd at his best things are much more to be said. This young actor has made a great many two-reel comedies—good ones, too, but never anything that has the full flavor of five-reeler production. It is, therefore, not only his finest work, but his most ambitious, as well.

World—The funniest screen comedy which we have seen this year. The really lusty humor lies, not in the routines but in the original and seem to have a reason for being there. The second time around, it is "Grandma's Boy." It is impossible to tell when the laughter is coming from the screen or the audience. It is, therefore, probably the more enthusiastic about Mr. Lloyd and his work.

American—Harold Lloyd's first five-reeler film so good it is too short.

Herald—Lloyd's biggest imprint on the screen. **These** are other very indelible moments and they seem to have placed him picture cast of the hands of the new season.

St. Louis—This first five-reeler picture by Lloyd has a plausible plot, skillfully managed, swiftness of movement, freedom from vulgar slapstick and many of those novel touches which so often in a Lloyd picture touch off the laughs with the unexpected shocks of an explosion.

Telegraph—Lloyd is the star and he is a real star, too, for he twiddles all the way through "Grandma's Boy." His past comédies have shown that he has the knack of finding and using the funny angle and turning a "magnus opus." The merry little play is filled with typical Lloyd situations, humorous, touching, satirical on human weaknesses, pathetic and optimistic.

World—Other films at other houses undoubtedly will be outstanding ones, but "Grandma's Boy" is the outstanding picture of the lot—"Grandma's Boy." It's Lloyd and Lloyd alone.

Eve. Journal—Lloyd was never before so entertaining because he never before had so entertaining a picture.

Mail—It would be difficult to conceive getting too much of Harold Lloyd when he maintains his high standard as he does in "Grandma's Boy."

Mail—One would have to go far and wide in the world to find a picture witnessing a picture of genuine comedy and who isn't more entertaining as that supplied by "Grandma's Boy."

"Slim Shoulders"—W. W. Hodkinson

Capitol—When it is a thoroughly conventional film tale in which Miss Castle paces this time, but interesting for all that.

Telegraph—The photography by George Fabry is exceptionally fine. The cast is excellent, the plot is the best the studio has turned out, and leads us further to believe that Mrs. Castle has as much right to claim the title of an actress as any great many others we see in the films each week.

Herald—All things considered, it is the best produced picture which Mrs. Castle ever had a chance to display all the changes of a Mary giovna gossamer and curl in her hair—except possibly a rescue a man: EAE, Telegraph—Miss Castle, slim and graceful, dominates the screen offerings in a way.

Eve. Journal—The settings of the production are elaborate, and the acting well done. There are a number of clever complications, and, while the situations are rather overdrawn, in spite of the fact—or more probably, because of it—the story is very entertaining.

American—Enables the kind of fashionable fiction that is avidly devoured by the public. The playground of fortune's favored few—and that's a mean one to those people is the theater.

Telegraph—"Burning Sands" has been a man's answer to Edith Hall's "The Sheik," and depicts the figure and the situation of the main role in Mabel's previous big screen production. EAE, World—The cast and may picture worth while, numbering among such names as Milton Sirotta, Louise Dresser and Robert MAIN. If you go to desert scenes and heroic love-making, by all means take a squint at "Burning Sands."

Eve. Journal—Though it bears the title "Burning Sands" that qualifying prefix does not entirely describe the activity of the desert girt.

Mail—"Burning Sands" has all the earmarks of a huge box office success, replete with the kind of things that the roving divisions of imaginative public takes to see on the screen, but, better than that, it is staged magnificently with the little heart ever may be said of the story, which has its weak moments, the settings which Mabel's person in both the men and the cattle super.

Telegraph—The story proves to be rather tedious, the conversations of the people are dull, and the players are much more dramatic than their parts. You find the picture hard to believe in.

American—"Burning Sands" was tedious, futile. If you had viewed the “scenery”—and I think I saw a pyramid in the distance—there was nothing left.

"Love Is An Awful Thing"—Selznick—Select—Criterion

Telegraph—"Love Is An Awful Thing" is getting a lot of good fun. Owen Moore stars and plays a performance that is a guaranteed cure for the blues.

World—One looking for escape from the moral and material strife of recent film offerings will find an opening at the Criterion on "Love Is An Awful Thing." Its story should set well and come diversion from bravado and jolts.

Coast Brevitie (Special to THE FILM DAILY)

Hollywood—Titling and ed "Omar the Tentmaker" has completed.

Tom Mix's next picture is "Dare" formerly listed "Bloo Tell."

Audree Tourse will play Roy Stewart in Universal's two-reefer fairy tales. Hall will be his cameraman.

Rowland V. Lee's next picture is Fox to be "A Circus Story," Roy Mason will be starred.

Production on "Without C an't, starring William Farn's being started at the Fox studio.

With Shannon Day as lead man, Johnny Walker will be in "Captain John," Vincent McCullery, author of "Off the Zone."

Eddie Hefferman and Hal automobile racers engaged by Lascelle for "Mind Over M," narrowly escaped death when the machine they were driving slid over the riverbank.

H. E. Gaul

Rothacker Prize and Service
E. O. Blackburn
Special Representative
Rothacker Film Mfg. Co.
Chicago, 111.
Rothacker-Aller Laboratory
Hollywood, Cal.
542 Fifth Ave., N.Y., Murray Hill

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It's no shame for a business man to be financially embarrassed. Very often it is a sign of his progressive virility. Call on us for financial assistance—many big and prominent institutions do. No red tape—terms moderate. All transactions in confidence.

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THE FILM LABORATORIES
INCORPORATED
220 WEST 42 STREET, NEW YORK
ALLAN A. LOWY
NEW YORK
Start Series
For Non Theatrical Distribution at World Studio

years from now no less than 5,000 religions churches and 50,000 religious audiitories, Y. M. C. A's, etc., throughout the world will have their own prints and will receive their supply from the Christian Herald in Picture Bureau which recently organized the National Non-theatrical Motion Picture Co., Inc. This prediction was yesterday by Kenneth Patter, publisher of the Christian Herald, in the last three years the Herald, now wide organ of religions has been endeavoring to get ready to make what Mr. Patterson "movies that present a world reflecting a rest contrast." The Herald has abandoned that er in its latest move to take responsibility directly upon its shoulders.

Werner’s Purchases
(Special to THE FILM DAILY)

Louis—Sam Werner of the Film Co. who has just re- ceived from New York announces purchase of the Southern Illinois Eastern Missouri rights for "St. Louis Boy Toy." He also bought a number of class features and short sub- scin while East.

Dorey Leases Starlight Park
Bright Park, the Bronx amusement, has been leased by Pictures and will be used as studio between Sept. 15 and April then it opens again for the season. Work on a series of 12 reeers starring Gladys Westby he begun and production re- on the series of burlesque plays with Elsie Davenport, of whom two have been completed and main to be made.

Webb Leaves Bennett

Seth Webb, the director, has terminated his long term contract with Whitman Bennett organization, due to the past two years Webb has directed Lionel Barrymore and digit Betty Blythe, two star productions and one Rex picture. As yet he has made announcement of his future ac- except that he intends making a two weeks’ motor trip.

Gourdeau Arrives

E. R. Gourdeau, general manager, Australian Films (East) Ltd., is due in New York today from an extensive tour of the East.

American’s New Exchanges
(Special to THE FILM DAILY)

Charlotte, N. C.—The American Sunbelt will have a change here to look after business of North and South Carolina. F. E. Lane will be in charge, having been appointed from the Atlanta office.

Omaha—Glenn Ellision will have charge of the American Releasing Corp., exchange to be opened here next Monday.

DuPont’s Plan

Reported Raw Stock Venture Soon To Be Started After Many Experiments
(Special to THE FILM DAILY)

Philadelphia—The Exhibitor says: "Plans have been perfected by the du Pont Company whereby they expect to be in the market with cin- matograph films sometime within the next few months. The plant, in which the films will be manufactured, is being constructed at Parlin, New Jersey, where the company has established a large cellulose manufacturing opera- tion. The decision of the du Ponts to enter this line of manufacture was arrived at only after several years of intensive experimental work conducted by a large staff of research chemists in conjunction with experts from the trade."

Mattison Going to the Coast

Frank S. Mattison of F. M. San- ford Prod. starts for the coast today.

Fazenda With Warner’s

Louise Fazenda, the former Mack Sirott comedienne star, and Jimmy Morrison, who was featured in Vita- graph pictures for six years, have been engaged to appear in Warner's Fitzgerald's novel, "The Beautiful and Damned."

Meighan Leaves for East
(Special to THE FILM DAILY)

Hollywood—Thomas Meighan left Hollywood Tuesday for New York, where he will start work at the Long Island studio in "Back Home and Broke," by George Ade. Direc- tor Alfred Green and his staff will follow in a few days, as also will Lila Lee. On his way East Meighan will stop at the home of Mr. Ade in In- diana for final consultation with the author.

The Only One

The only publication in the film industry mentioned in Nina Wilcox Putnam’s story of Hollywood life, producing plans, in the Saturday Evening Post was "Wid’s" otherwise THE FILM DAILY

The Saturday Evening Post has 2,500,000 readers. Does this mean anything to you?

Ray’s Next
(Special to THE FILM DAILY)

Hollywood—Charles Ray’s next will be "The Courtship of Miles Standish," work upon which will be started at the completion of "The Girl I Loved."

Paramount Plans
(Special to THE FILM DAILY)

Hollywood—Jessie L. Lasky made a number of interesting announce-ments yesterday regarding Para- mount’s advance, production plans, chief among which was that Conrad Nagel had been chosen to play op- posite Pola Negri in "Bella Donna," which George Fitzmaurice is to pro- duce on the Coast.

Lasky also announced that Betty Compson’s next picture will be from an original story written especially by Julia Crawford Ivers. The title is "The White Flower," and the scene is laid in Honolulu. All the location scenes will be made in Honolulu and vicinity.

"The Covered Wagon," by Emer- son Hough, is to be the next James Cruze production following the com- pletion of "Thirty Days," in which Wallace Reid is starred. Jack Cun- ningham is now doing the continuity.

Fire in Studio

Fire in the Physior Studios, Inc., and the Selwyn Construction Studios at 451 First Ave, on Tuesday night caused damage to the property amounting to about $100,000.

Cast of "The Marriage Chance"
(Special to THE FILM DAILY)

Hollywood—Hampton Del Ruth has completed his cast for "The Mar- riage Chance." American Releasing Corp, release, in which Alta Allen will be starred, it includes Irene Rich, Milton Sills, Henry W. Wall- thall, Tully Marshall and Mitchel Lewis. This is the first of the Del- Ruth series.

Chamberlain Out

Frank V. Chamberlain, who has for some time held an important position with Famous Players, in the home office in charge of the physical operations of the company’s exchanges, has resigned, to take effect the end of this week.

The news of Chamberlain’s resigna- tion will come as a surprise to many who had regarded him as having a very important place in that organization. His future plans have not been definitely determined upon.

Fielding Leaves National
(Special to THE FILM DAILY)

St. Louis—Romaine Fielding has secured his connection with the National Film Publicity Studies and is working on a new picture in St. Louis County. The production proba- bly will be ready for release in the late Fall or Winter season. Fielding was production director for the Na- tional.

Buy Stock of Bankrupt Firm
(Special to THE FILM DAILY)

Des Moines, Ia.—The stock of the bankrupt Des Moines Film and Supply Co. has been purchased by the Iowa Theater Equipment and Supply Co. Former employees of the bank- rupt concern make up the purchasing organization.

The Loew Dividend

With reference to the announcement of the New York Globe as to a re- sumption of the dividend for Loew, Inc. While officials of the corpora- tion do not care to discuss the ques- tion of dividends at this time it is believed that the resumption of divi- dends will not occur until the corpo- ration is in such condition that, bar- ring unforeseen difficulties, they will be continued indefinitely. After loans are reduced to a satisfying figure it is anticipated that a reserve will be established and when this meets a standard figure the dividends under normal business conditions they will be resumed. If this occurred early in 1923 it would not be sur- prising.

Northwest Theaters File Answer
(Special to THE FILM DAILY)

Missoula, Mont.—An amended an- swer has been filed with the Federal Trade Commission by the Northwest Theaters Co., which was charged with accepting mail-order catalogues for theater admissions at the instig- nation of business men, and later burn- ing them. The theater company denies that it conspired with any per- son or organization, or tried to pre- vent any person or organization out- side Montana, from selling goods to mail-orders.
Start Series
(Continued from Page 1)
production, a series of 52 reels upon which work will start soon in October. The last week of that month will see the distribution of one reel per week to 3,000 church organizations which comprise the first step in active industry which the religious bureau has made. The picture is based on a story written by Dr. Charles M. Seldon, author of "In His Steps."

Patterson said that last night he made arrangements with agents in four European countries for the first view of all material suitable for theatrical houses.

Ayon's Buys More
Territorially, rights for Greater New York and Northern New Jersey for "The American Torcador" have been sold to Ayon.

Whitman Buys Meade Interest
(Special to THE FILM DAILY)
Detroit—"Dad" Whitman has purchased the interest of Charlie Meade in the firm of Whitman & Whitman and will continue in the state right field under the name of Rex Film Co.

Lichtman in Atlanta
(Special to THE FILM DAILY)
Atlanta—Al Lichtman was here yesterday on route to New York from New Orleans.

Garrison Buys "Way Down South"
Murray W. Garrison has purchased the picture, play and book rights to "Way Down South," from Harry P. Diggs and Adelaide Leitzbach. Diggs will supervise the making of the picture.

"Madame Sans-Gene" Finished
Producers Security Corp. announces the film version of "Madame Sans-Gene" has been completed and will be released immediately.

James Young On His Own
Hollywood—Richard Walton Tully's "Omar the Tentmaker," is completed. Tully will leave shortly for New York. James Young, who directed "Omar the Tentmaker" as well as "The Mag-querader," has signed to direct four productions under his own name for Sam E. Rork. These will contain all-star casts. This arrangement will not affect the program whereby Young is to direct two future productions for Tully.

"DANNY" FELL OFF HIS SEAT
Regardless of what The Film Daily may say in its review, the editor saw Tuesday noon at the Astor he "rolled in the aisle, literally," at the Mark Strand showing Labor Day of HAROLD LLOYD in "GRANDMA'S BOY".

He couldn't get a chair or it might have held him in place. Reason—no chairs vacant. So he sat on a step, and when some of the laugh explosions came he toppled over and almost fell down the steps. That's how good "Grandma's Boy" is. Ask "Danny,"

Presented by HAL ROACH
Through ASSOCIATED EXHIBITORS
Arthur S. Kane, President
Foreign Representative
Sidney Garrett

"Unlimited Facilities for Quality Work"

SERVING THE FOREMOST PRODUCERS OF THE WEST

Standard Film Laboratories
John M. Nielson
S.M. Tompkins

Phones
Hollywood 6395 and 6943

Seward and Romaine Streets
Hollywood California

In the Courts
The Triangle Film Corporation filed a suit in the Supreme Court recover $2,000 from Hyman W. John Killman, secretary and treasurer of the Triangle Corporation, in affidavit that on June 28 last, W. executed to the plaintiff, eight notes aggregating $25,000, payable between August 28 and December. The contract between the parties united that upon Winick's failure to any of the notes, all should be payable. It is alleged that W. defaulted on the first note, due August 28, and which went to test. Killman, says he and W. had a conference on August 10, at the defendant negotiating payment of the first note payable. It is alleged Winick said he would negotiate for its payment.

Pathe Gets Kiser Films
Pathe has arranged with K. Studios, Inc., of Portland, Ore, to distribute a series of one reel productions, beginning late the fall. Three subjects are delivered, "The Price of Bliss," "The Royal Chinook," "Fleece for Gold."

BOOKING NOW!
Atlas Film Distributing Co. announces that it has purchased from Utility Pictures, Inc., for Greater New York Northern New Jersey the thrilling society and domestic drama

"WHY DO MEN MARRY?"
Featuring Edy Darce
This title means money!

'Phone, write or wire
ATLAS FILM DISTRIBUTING COMPANY
723 7th Ave. N. Y. City
Bryant 1365
In Los Angeles
They Say—

"The Great American Photoplay is Here At Last!"

it is

Cecil B. DeMille's
PRODUCTION

"Manslaughter"

with

Thomas Meighan
Leatrice Joy and Lois Wilson
From the novel by Alice Duer Miller
Scenario by Jeanie Macpherson

Here are a few press comments:

"The great American photoplay is here at last. What other directors have been groping after Cecil B. DeMille has really accomplished."

Los Angeles Times

"DeMille's greatest, most honest effort. A success by unanimous opinion. Will go down as one of the most vital works of motion picture art.

Los Angeles Herald

"MUST be seen!"

Los Angeles Examiner

Watch What They Say
in New York!

A Paramount Picture
Independents Ready
T. R. Colin Prod. have finished their two-reel Crescent Comedies, to be released in the state right field.

"Orphan Sally" Ready
The Lee-Bradford Corp., September release will be "Orphan Sally," picture produced by Superior Prod.

Sales by Di Lorenzo
Di Lorenzo, Inc. have sold their Big Boy William series to Lee Goldberg, of Big Feature Rights Corp., for Kentucky and Tennessee, and to James Alexander of Columbia Film Service, for West Virginia and Western Pennsylvania.

Buys "Curse of Drink"
(Special to THE FILM DAILY)

Series Sold
(Special to THE FILM DAILY)
Washington—Barry Thomas has purchased from the East Coast the rights to the J. B. Warner series, for Delaware, Maryland, the Dist. of Columbia and Virginia.

"Flesh and Bond" in Northwest
"Flesh and Bond," with Lon Chaney and Noah Berry, has been purchased by the De Luxe Feature Film Co., for distribution in Washington, Idaho, Oregon and Montana.

Three Arrows Sold

Expedition in Siberia
The W. K. Ziegfeld office has received word from Siberia of the arrival there of an expedition which will take pictures in the regions controlled by the Soviets.

Three Sales on Kid Comedies
Lon Rogers of Rialto Prod., has sold three Lee Kids comedies to Federation of San Francisco, Arizona and Nevada; Fine Arts Film of St. Louis for Eastern Illinois, and Southern Missouri Exhibitors Film of Pittsburgh for Western Pennsylvania and West Virginia.

Carpentier Signs Contract
Cable advises from London state that Georges Carpentier has signed a three-year contract with J. Stuart Blackton.

Hal Horne Boosting at Omaha
(Special to THE FILM DAILY)
Omaha—Harold (Hal) Horne, formerly affiliated with Famous Players as exploiter, has been engaged by the Film Booking Offices, to exploit "In the Name of the Law" in Omaha territory.

First National Sales Prizes
(Special to THE FILM DAILY)
Chicago—First National will offer a series of sales prizes to its force this fall. R. C. Seery told the First National managers and salesmen of the Mid-West at a convention here last week. He also said a number of the new releases will be backed by national advertising.

Equity Gets "Determination"
The Equity Picture Corporation have secured "Determination" in addition to 12 Eddie Lyons' comedies and six other features for Canada.

Thomas Buys Westerns
Harry Thomas, of the Thomas Film Co., Washington, D. C., has purchased the J. B. Warner series of Westerns for Delaware, Maryland, District of Columbia and, Virginia.

Regal Buys Hallroom Comedies
Regal Films, Ltd., has purchased the Hallroom Boy comedies for Canada.

Atlas Takes "Why Do Men Marry?"
Atlas Film Dist. Co. announces it has purchased from Unity Pictures, Inc., "Why Do Men Marry?" for greater New York and Northern New Jersey.

Conhelm Buys Four
(Special to THE FILM DAILY)
Culver City—The Pacific Film Co., Inc., have sold their four features to Mike Conheim of Greater Features, Minneapolis.

More Rights Sold
Equity's production, "What's Wrong With The Woman," has been sold to Progress Features, who will handle distribution in California, Nevada, Arizona, and the Hawaiian Islands.

Control "Othello" Rights
Export & Import Film Co., in conjunction with David P. Howells, have secured the American rights to "Othello," and they say a Broadway run has been assured. The picture is now in the hands of the cutters.

Signs Hallroom Boys for West

"Lost in a Big City" to Arrow
Arrow will handle distribution of the Blazed Trial production, "Lost in a Big City," which is nearing completion. N. S. Woods is the author. L. Case Russell wrote the scenario, photography by Joseph Settle, and George Irving directed.

Klein Sells Foreign Rights
"Is a Mother to Blame" has sold for Argentina, Uruguay, Paraguay, by the Edward L. P. Co., who also controls the U. S. rights. Distribution in the United States will be made through M. Film.

One Year Ago
It was Will Nigh's "Why Girls Leave Home"

Six Months Ago
It was Will Nigh's "School Days"

AND NOW
It's is Will Nigh's "NOTORIETY"
That will make Box-Office History

THE CAST!
Maurice Powers Red La Reque
Mary Alden Geo. Hackathorne
Mona Lisa John Sherry
Ida Waterman Richard Travis
Anders Randell Wm. H. Tother

Soon Ready for Independent Release by
L. Lawrence Weber & Bobby North
1600 Broadway New York City

Members of the Theatre Owners Chamber of Commerce are invited to attend a Special Luncheon at the Hotel Astor on Tuesday next, September 12th, after which there will be a special screening of Rupert Hughes' new photoplay entitled REMEMBRANCE

Members will please respond before Monday noon to the

Goldwyn Distributing Corporation
729 Seventh Avenue
New York City
Raphael Leaves Goldwyn
(Special to The FILM DAILY)
London—Percy Raphael, who has
been Goldwyn Ltd's sales manager
since that organization opened in
London, and who previously con-
trolled the sales forces of Pathé for
a number of years, has joined the
Phillips Film Co., Ltd., as sales
manager.

"Slim" Cole Injured
(Special to THE FILM DAILY)
St. Louis—Nathan Cole Hebert,
known as "Slim" Cole, sustained
three fractured ribs Monday, while
riding a motorcycle over the scenic
railway at Creve Coeur Lake. Hebert
was rehearsing for the climax of "The
Eyes of Mystery," a serial being pro-
duced by the Mid-West Prod. Co.
He successfully negotiated the trip
once and was making another pre-
paratory to shooting the scene when
the flooring suddenly gave way.

New Fox Exchange Building
(Special to THE FILM DAILY)
Dallas—Fox film will erect a two-
story exchange building on Jefferson
St. opposite the Jefferson Hotel.
The building will cost $25,000.
This is the first film exchange
building to be erected outside of what
is popularly known as the Dallas
"film row."

American Gets "Prince and Pauper"
American Releasing yesterday
closed a contract with Larry Giffen,
agent for Mark Twain's famous story
recently shown at the Capitol.

Mrs. Mathis Dies
On Wednesday night at the Hotel
Washington, the mother of the
famous scenarist, died suddenly.

Michigan M. P. T. O. Convention
(Special to THE FILM DAILY)
Detroit, Mich.—Plans are well
under way for the next Michigan M.
P. T. O. convention to be held Oct.
10 and 11, at Flint. Many prominent
men in the field are to attend, among
them Sydney S. Cohen, M. J. O'Toole,
and Will H. Hayes.

Sues Sam Goldwyn for $500,000
Will A. Page, well known pub-
licity man, has brought suit against
Samuel Goldwyn, president of Gold-
wyn Pictures, for $500,000 in the
Supreme Court. Page asserts that
he had an agreement with Goldwyn
by which he was to prepare Gold-
wyn's Memoirs, from material fur-
nished by Goldwyn, and that they
were to share the profits. After sev-
eral years work, has he that
Goldwyn refused to continue and now
Page wants damages.

Senate Rates for Industry Agreed Upon
By Conference Committee of Tariff Bill

Standard Width Film Will Have Four-Tenths of a Cent Duty
Prints of Foreign Films One Cent a Foot—Developed
Negative Three Cents—Other Rates

(Blow Long Distance Telephone from Washington)
The Conference Committee on the proposed tariff bill have agreed
with reference to the rates affecting the motion picture indus-
try. The rates proposed by the Senate have been agreed to
and will become a part of the new tariff bill.

Under this the rate on foreign raw stock, as well as finished
negatives, will remain practically as they are today.

The rates are as follows:

<table>
<thead>
<tr>
<th>Description</th>
<th>Rate</th>
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<tbody>
<tr>
<td>Photographic cameras and parts</td>
<td>20c</td>
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<td>thereof not specifically provided</td>
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</tr>
<tr>
<td>Exposed photographic film stock</td>
<td>4c</td>
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<td>including negatives, per linear foot</td>
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All rates based on percentage are ad valorem and as provided by
the Senate are to be based upon the valuation of the commodity.
The House bill provided for assessment based on American valuation.
When the House passed the various items they were materially
different from those which the Senate agreed upon. It was expected
that there would be some difficulty in determining the varying rates out, but there
was little experience with any of the items, except with the proposed duty
on standard width raw stock. The House conferences desired to have this
raised from 4/10ths of a cent, as desired by the Senate, to 5/10ths, but
the original Senate rate finally prevailed.

Working on "Ben Hur"
June Mathis to Do Continuity—
Will Collaborate on Production

A. L. Erlanger announces that
June Mathis has been engaged to
write the continuity for "Ben Hur,"
collaborate on the production and
edit the film, which is to be produced
by Goldwyn.

The players will be sent to Pale-
stone and to Italy in order to shoot
the scenes described in "Ben Hur." Other scenes will be photo-
graphed at the studios in Culver City.

Miss Mathis will start work im-
mediately on the continuity and will accompany the players on their
foreign expedition.

No director has been selected for
the task up to the moment, but it
would not be surprising if this was
arranged by F. J. Godsil, who is now
in California. None of the leading
players have been determined upon.
Cuts and Flashes

Harry T. Morey has been cast for "The Passion Vine," being directed in Florida by Rex Ingram. Morey recently completed work in "The Riptide," produced by Ottawa, Canada, by Ernest Shipman.

E. H. Griffith has returned from Nova Scotia, where he directed "The Sea Riders" for the Canadian Marine Pictures, Ltd. His cast included Edward Phillips, Charles Eldridge, Betty Bouton, Edward Lawrence, and America Chedister. Freeman Owen was the cameraman.

Mabel Bardin has opened a casting office in conjunction with Maxine Alton at 1422 Broadway.

Ernest Haller will photograph "Outcast" with Elsie Ferguson. He was cameraman on "The Shepherd King.

Better Films Week

(Special to THE FILM DAILY)

Atlanta—The Better Films Committee met recently to outline plans for the Better Films Week to be held beginning Sept. 18.

Sax With Weber and North

Sammy Sax, formerly with F. B. O. and Select, starting next Monday will assume the general sales management of Weber and North who are producing William Nigh's series of pictures, the first of which will be "Notoriety.

Steamer Sailing

Sailings of steamers for foreign ports, with time of sailings, destinations and points for which they carry mail are as follows:
How We Will Set the Value of “East is West”

SETTING EXHIBITION VALUE

The unusual production cost in which, of course, the screen rights to the play are an important item, make it necessary that unusual precautions be taken in order that the rentals on the picture be determined by actual box office test runs before any definite exhibition value is placed on the production. Accordingly Mr. Schenck and ourselves have agreed upon the following plan:

Play dates for preliminary test runs in six theatres are now arranged. Upon the result of these engagements a temporary or tentative exhibition value will be set, at which rate 40 additional test engagements will be played.

Upon the results of the 46 engagements the final exhibition value for all rentals will be set.

We believe this plan will be fair to exhibitors while at the same time giving the producer what he is justly entitled to.

REGARDING SPECIAL NATIONAL ADVERTISING CAMPAIGN

We have agreed with the producer that the public must be told of the unusual entertainment value of “EAST IS WEST,” so they will understand that this latest picture of Constance Talmadge’s is a real special, and far bigger and finer than anything in which she has yet appeared.

A national magazine advertising campaign running over a six weeks’ period has been decided upon. In order to tie up this campaign directly with theatres, each exhibitor running the picture will be given free certain special advertising for local uses. An unusually big and fine line of standard accessories will be provided in addition.

REGARDING RELEASE DATE

The general release date has been set for Oct. 23rd. The test engagements will precede this general release date. Exhibitors will be kept informed as to what the picture does at test runs by advertisements in the trade papers.

IN HANDLING THIS BIG PRODUCTION BOTH MR. SCHENCK AND FIRST NATIONAL WILL LEAVE NOTHING UNDONE TO ASSIST EXHIBITORS TO OBTAIN MAXIMUM RESULTS

Joseph M. Schenck presents

CONSTANCE TALMADGE

in 8 reels of the best fun, love and thrills ever screened.

By Samuel Shipman and John B. Hymer, from the play produced by Wm. Harris, Jr.; adapted by Frances Marion; photographed by Antonio Gaudio; art direction by Stephen Goossoon.

Directed by Sidney Franklin, Director of “Smilin’ Through”

FIRST NATIONAL ATTRACTION
Northwest Notes

Seattle—Phil Selznick was in Seattle this week on his swing about the country.

Fred Mercy reopened the Capitol, Yakima, with "Foolish Wives."

James R. Grainger is due here today. He will be met by Harry Leonard, division manager of Goldwyn who will travel with him to Portland, Frisco and Los Angeles.

Robert Marsden, Jr., owner of the Noble of Marshfield, Ore., is convalescing from a serious operation.

Frank Randolph of San Francisco, has appointed sales manager for F. B. O., covering southern Idaho and Eastern Oregon, out of Seattle.

Mt. Vernon, Wash.—O. O. Ruth, who owns the new Vernon, is reported to have taken over the holdings of R. K. Dunn, in the Mission.

Barney S. Rose, formerly with Arrow in Denver, has been transferred to Seattle. He will cover Washington and Oregon.

E. Marshall Taylor, a former Jensen & Von Herberg man, in Wenatchee, Portland and Bremerton, is to cover Montana as special representative for De Luxe.

R. A. Hawkinson, formerly with First National here, is now covering Montana for Educational, out of Seattle.

Greater Features, Inc., has purchased the series of twenty-six Hall Room Boys Comedies for 1922-1923, for the Pacific Northwest.

Kent, Wash.—R. A. Czerny who operates the Kent won the second major prize for the best exploitation of "Robinson Crusoe" during July.

"The Storm" is reported to have brought one of the largest figures on record, from Jensen & Von Herberg, for their Tacoma Rialto, where it will run at least two weeks.

Too Conservative

Says Marcus Loew of English Exhibitors Advertising Methods—Newer Pictures for England

In his first interview issued since his return from London Marcus Loew said yesterday: "The one fault I have to find to English exhibitors are that they are too conservative in their advertising methods. Such advertising as they do we would not consider advertising here at all. They have their programs a year ahead and they proceed just along set lines. "This block system of booking I think to be faulty, as the new product does not reach the English screens until it too has become old and of less value. "Metro hopes to relieve this situation, providing the proper co-operation is forthcoming from the exhibitors in retiring some of the old product and supplanting it with new material. This will not only bring the foreign market up to date, but determine proper values for the new product.

"Presenting super-features in legitimate theaters or in a method as we know it as 'road show' is somewhat new to English exhibitors and proved quite satisfactory with our presentation of 'The Four Horsemen' at the Palace.

"Dough" Wants Injunction

Douglas Fairbanks has applied to the Supreme Court for an injunction against the Leader Film Corp., Majestic Motion Picture Co., Triangle Film and Hyman Winik. Fairbanks asks that the Triangle corporation be restrained from re-editing or reconstructing any pictures manufactured by the Majestic Company under a contract made in October, 1918, and in which pictures Fairbanks was the star.

Squirrels in Pictures

The Canadian's Exhibitor Exchange have for release, six one-reel Squirrel Comedies. Over 300 squirrels are shown in these comedies which were taken at the home of Dr. Lilian D. Powers, White-Plains, N. J., the owner of the animals.

Know Your Business

Not knowing it has resulted in failures. Let us guide you in your problems.

W. A. FLEMING & CO.
Public Accountants and Business Advisors
452 Fifth Ave. Tel. Longacre

FALSE PRIDE IS FOOLISH

It's no shame for a business man to be financially embarrassed. Very often it is a sign of his progress. Call on us for financial advice—many big and prominent institutions do. No red tape terms moderate. All transactions in confidence.

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1123 Broadway
Suite 616 Phone Chelsea 8

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and SERVICE
E. O. BLACKBURN
SPECIAL REPRESENTATIVE
Rothacker Film Mfg. Co.
Chicago, Ill.
Rothacker-Aller Laboratory
Hollywood, Cal.
542 Fifth Ave., N.Y., Murray Hill

YOUR PRODUCTIONS
ARE MADE WITH AS MUCH CARE OF THE BIGGEST PRODUCTIONS AND AS BEAUTIFUL.

You can obtain FILMACI Production Trailers or All Features for

6 CA FOOT TINTING FREE
Elaborate Borders
24 Hour Service
Presentation Trailers

IRVING MACK
BOB S. WABASH AV
CHICAGO, ILL.

UURATIZE YOUR FILM
220 WEST 42nd ST., NEW YORK
PHONE BRYANT 3575 ALLAN A. LOW

Motion Picture World calls it "powerful-dramatic and what the patrons are demanding."

JULIA SWAYNE GORDON
is one of the big 7 in the cast

IVAN ABRAMSON offers
"WILDNESS OF YOUTH"
It's the first of the
GRAPHIC PRODUCTIONS, INC.
Sat., Oct. 9, 1922

Charnas Dinner

Syes To Be Given in Mid-West—

Lichtman Honor Guest

A party of film folks, including Al Lichtman, Carroll H. Dunn of Rama, Inc., Lin Bonner, of the Al Lichtman Corp., and all the trade

per editors will leave for Pitts-

burgh Saturday night to attend a

sight tour of exhibitor dinners to be

given in Lichtman's honor by Harry

J. Charnas, who holds the Lichtman

franchise in these cities: New York,

Ohio, Southern Michigan and West-

ern Pennsylvania.

On Sunday, the first dinner will

be held at the William Penn Hotel,

Irving. The others will be at: Sinton, Cincinnati on Monday; at a

Stater, Detroit on Tuesday, and

the Carlton Terrace, Cleveland on

Wednesday. Exhibitors in those terri-

ories have been invited to attend

dinners at each of which Mr. Licht-

man will explain his distributing plan.

He will discuss his fall and

summer releases, the first of the Licht-

man releases will be screened, as well as a

Zema subject.

The party will return to New York

on Thursday.

Lichtman Back

At Lichtman returned from the

south yesterday, where he conferred

with E. V. Richards of the Saenger

assistance Co., holder of the Licht-

man franchise for the Southern states.

McCarthy Due

J. J. McCarthy, editor of the D. W.

rinfield, is due in New York,

onday, after spending several

months abroad.

Zeitlin Here

Frank Zeitlin has arrived from

upland and will arrange to repre-

tain Forrest and Percy Mar-

ont on the other side.

Coast Theaters Merged

(Special to THE FILM DALLY)

San Francisco—Arrangements have

been completed for the consolidation

of the California, Imperial and

canada theaters, to be operated by

H. E. Herbert, Rotherham Amst., Co.

Goldwyn Changes in Buffalo

George A. Hickey is leaving Gold-

w's Buffalo office, where he was

manager, to become district manager

n Boston, Philadelphia and Wash-

ngton. Hickey is succeeded by

 нов W. Leaver, one of the

manager of the Hodkinson and other

changes in Buffalo in past years.

H. J. Nye, a native of Buffalo, and

the Hodkinson sales force, has been

promoted to the position of sales

manager.

Clarke Back from Orient

Horace T. Clarke, Australian and

Oriental representative of the David

P. Howells Company, has just re-

turned from a trip around the world

in the interests of the Howells or-

ganization. Clarke spent some time

in Europe and made his usual annual

tour of the entire Orient.

First for Dixon

Work has been started at the Til-

ford Studios on T. H. Dixon's first

of a series, "The Beast."

Another Showing for Blind

There will be a showing of "The

Prison of Zendar" for the blind to-

day, on Loew's New York Roof.

Ideal May Join Film League

(Special to THE FILM DAILY)

London—It is reported that Ideal

Films, Ltd., will join the British Film

League.

Bamberger Transferred

Leon Bamberger, who has been

handling Famous Players' exploita-

tion in Canada has been made as-

sistant to Claude Saunders at the

home office.

Say "Dying Nations" is Finished

(Special to THE FILM DAILY)

London—The Film Renter in an

article about German film conditions

says that a production called "Dying

Nations" has been completed.

Hurn District Manager

Hal Hurn, former branch manager

of the Hodkinson, after a recent ex-

change, was recently made district

manager and a member of the sales

council. The promotion will transfer

Hurn to the New York office.

Friedgen Forms Own Unit

J. B. Friedgen has entered the

production end of the business, as

president of the Effanem Photoplays,

Inc. His first picture, "When the

Cows Come Home," has recently been

completed at Fort Lee, under the

direction of J. L. McCutcheon.

Exhibitor Threatens Suit

(Special to THE FILM DAILY)

Goldland, Ken.—E. C. Sprague

announces that he will file suit

against Paramount, under the Kansas

anti-trust law and prosecute under the

federal statutes, in an attempt to

obtain an injunction preventing Para-

mount from doing business in Kan-

sas, as a result of a contract on "The

Sheik."

Sprague charges that the

picture, which was shipped to him,

had 500 feet of film missing. He

immediately made a new contract but the

company repudiated it, according to Sprague.

Albermarle Opens

Under new management the Al-

bermarle, at Flatbush Ave. and Al-

bermarle Road, opened tomorrow

with "Hurricane's Gal."

Film Man Killed in Accident

(Special to THE FILM DAILY)

Middletown, N. Y.—Abraham

Sinha was killed in an automobile

accident, near here recently. Sinha

was a film inspector in the New York

Exchange of First National for sev-

eral years, and lived in Brooklyn.

Gets "Fun From the Press"

Hodkinson will handle the distribu-

tion of The Literary Digest's new

screen venture, "Fun From the

Press."

Unusual Stunt

Warner's Float All Ready for Cross

Country Jaunt to Coast—Idea

Looks Good

Something which resembled the top

of a library table; so big that it com-

pelled attention, rolled up yesterday

in front of the office of THE FILM

DAILY. It was the float designed by

Eddie Bonnes of Warner Bros.

The float is 13 feet high, and the total

length of the seven books is 17 feet.

The books are in striking colors, and the

names of the seven pictures are emblazoned on both sides of the

truck.

This float will make a tour of the
country, beginning in New York and

ending in California. On the tour

will be a publicity man, who will visit

Mayo and Governor along the

route, carrying with him a letter of

introduction from Will H. Hays and

Mayor Hylan of New York.

An unusual number of publicity

stunts are expected to be put over

and it is conservatively estimated

that about 25 million people will see

the float display of the Warner pictures.

In this respect it will exceed the cir-

culation of the largest and best known

national magazine published in Amer-

ica.

The seven productions to be ad-

vertised by the float include, "Rags
to Riches," and "Heroes of the Street,

both with Wesley Barry, "The Beau-

tiful and Damned," by F. Scott Fitz-

geral, "Main Street," by Sinclair

Lewis, "Brass," by Charles K. Norris,

"A Dangerous Adventure," with

Grace Darmond, and "Little Church

Around the Corner," by Marion Rus-

sell.

The truck will be equipped with a

radio amplifier, and reports of current

news events and concerts will be

given at street corners in the various

cities visited. Also, a portable pro-

(Continued on Page 2)
**Coast Brevities**  
(Special to THE FILM DAILY)

Hollywood—Dorothy Wallace has been cast in "Merry Go Round."

- Phyllis Haver will return to the Sennett fold under the direction of J. Richard Jones on the completion of the current Keystone comication.

- With Jack Nunllh and Louise Loraine, the Universal "Tales of the Fish Patrol" company is on location in San Francisco.

- Fred Niblo will produce "The Famous Mrs. Faire" as well as "Captain Applejack" for Louis B. Mayer and Metro.

Century's next fairy tale comedy starring Baby Peggy, will be "The Little Match Girl," which, directed by Ah Goulding, will include Joe Bonner, and Lilian Hackett in the cast.

Universal has engaged Colleen Moore to appear under Emile Chantard's direction in "Forsaking All Others," from Mary Lerner's magazine story.

- **H. E. GAUSMAN.**

- **Carrick With Hodkinson**

- **Pittsburg**—A. W. Carrick has been named as manager of the F. B. O. in Louis, and is now manager of the Pittsburg office of Hodkinson.

- **Add 15 to Orchestra**

- **Indianapolis**—The orchestra of the Circle has been augmented and now numbers 40.

- **Will Show First Runs**

- **Baltimore**—The Strand, which has been putting out three programs a week, will show first runs again, running full week shows.

- **Stumpf Undergoes an Operation**

- **Baltimore**—William E. Stumpf, secretary of the Exhibitor's League of Maryland, is in the hospital recovering from an operation. He will return to work in two weeks.

- **F. and R. Managers Changed**

- **Munich**—The following managerial shifts have been made in the ranks of the Finkenstein Reuben organization: "Buzz" Bamberger, former manager of the Shubert, is now production manager for the firm, with Charles F. Murphy, for two years manager of the Strand, as assistant. Stanley Loring is the new manager of the Strand, Al Kaella, treasurer of the Shubert under Bamberger, goes to the Garrick, where Shubert Unit vanderve will replace motion pictures for the season. Ted Force, who managed the Park at Braintree, becomes manager of the Loring.

- **Inadequate Fire Protection**

- **New Orleans**—The New Orleans Fire Board, during a recent controversy with the amusement division of the Association of Commerce, concerning complaints of inadequate fire protection, submitted a plan whereby theaters would maintain a fireman and keep business hours ready to make the expense. J. E. Pearce, speaking for the association, headed the opposition, declaring the theaters of New Orleans are adequately equipped to cope with any fire emergency that may arise.

- **Weinberg For Troy**

- **Troy, N. Y.**—Edwin O. Weinberg, manager of the Syracuse Strand, will manage the Mark Strand in Troy where the theater opens on Jan. 1st. As soon as Weinberg returns from a vacation at Atlantic City he will be either at the New York or Brooklyn Strand collecting ideas for the new house, which is to be one of the finest on the Mark chain, and will have a seating capacity of 2,400.

- **Increase Capital**

- **Nyack, N. Y.**—The Appreciated Picture Co., have announced an increase in capital, 1,000 shares of common stock, no par value, to 20,000 shares preferred, $100 each, and 20,000 shares common stock, no par value.

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**Theatre Owners Chamber of Commerce**

Members of the Theatre Owners Chamber of Commerce are invited to attend a Special Luncheon at the Hotel Astor on Tuesday next, September 12th, at which there will be a special screening of Rupert Hughes' new photoplay entitled REMEMBRANCE.

Members will please respond before Monday noon to the

Goldwyn Distributing Corporation
729 Seventh Avenue
New York City

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**Unusual Stunt**

(Continued from Page 1)

Motion Picture Journal calls it "a powerful dramatic story with a big surprise ending."

**Thurston Hall**

is one of the big 7 in the graphic industry.

**IVAN ABRAMSOFF**

offers "WILDERNESS OF YOUTH"

It's the first of the GRAPHIC PRODUCTIONS, INC.

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**Laugh Grams**

**ROTHACKER PRINT**

and SERVICE

E. O. BLACKBURN

SPECIAL REPRESENTATIVE

Rothacker Film Mfg. Co.
Chicago, Ill.

Rothacker-Albert Laboratory
Hollywood, Cal.

542 Fifth Ave., N.Y., Murray Hill 183

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**FILMACK**

TRAILERS

ARE MADE WITH AS MUCH CARE AS THE BIGGEST PRODUCTIONS AND AS BEAUTIFUL.

You can obtain FILMACK Production Trailers on All Features for

6 CENTS

FOOT TINTING FREE

Elaborate Borders
24 Hour Service
Presentation Trailing
Coast Brevities
(Special to THE FILM DAILY)
Hollywood — Kate Lester and Frank Hayes have been added to the cast of “One Week of Love.”

Howard Bretherton will cut “One Week of Love.”

Malcolm McGregor is to play the lead in Metro’s “All the Brothers Were Valiant.”

Lucille Ricksen has been added to the cast of “The Stranger’s Banquet.”

William Farnum’s next for Fox will be “Without Compromise.”

Goldwyn’s “Passions on the Sea” company is homeward bound from Tahiti.

Selznick has engaged Shirley Martin to photograph stills on Selznick productions.

“Blazing Arrows,” starring Lester Cuno, for Western Pictures Exploitation Co., is finished.

Lloyd Bacon, son of Frank Bacon, will direct Lloyd Hamilton in educational comedies.

Universal’s “The Lavender Bath Lady,” starring Gladys Walton and directed by King Baggot, is finished.

Harry Garson is producing “An Old Sweetheart of Mine,” adapted by Luis Leighton from the James Whitcomb Riley poem.

Dustin Farnum will be starred in “The Yosemite Trail” for Fox. Irene Rich will be leading woman. Bernard Durning is directing.

Fox will star Charles Jones in “West of Chicago,” and “The Bells of San Juan,” both westerns, the latter being adapted by Jackson Gregory.

Hobart Bosworth will appear on Orpheum circuit after completion of his part in “The Stranger’s Banquet” and before beginning work on his own productions in San Francisco.

Cast of Principal Pictures Corporation’s “Chicago Sal,” directed by Irving Cummings, will include Milton Sills, Alice Lake, Ralph Lewis, and Richard Headrick.

S. M. Herzig has returned from New York and is making preparations for new series of Newlywed comedies, production on the first of which will begin early in September.

The cast of “Ridin’ Wild,” starring Hoot Gibson, will include Edna Murphy, Wilton Taylor, Otto Hoffman, Wade Boteler, William Welsh, Burton Wilson and Jack Walters.

Lillian Rich, Sidney Bracy, Sidney de Grey, Dale Fuller, Tom Murray, Jack Pratt, Jean de Briac, Percy Challenger, Christian J. Frank, Robert Hooburg, Joseph Girard, and Albert Frisco will appear with Herbert Rawlinson in “Another Man’s Shoes.”

H. E. GAUSMAN

Principal To Make Eight
(By Cable to THE FILM DAILY)
Hollywood — Principal Pictures has completed deals for the production and distribution of eight features besides Elinor Glyn’s “All the World’s Stage,” starring Dorothy Phillips. Three of the eight will be Irving Cummings productions. Production, under direction of Cummings has been on the first, “Chicago Sal,” an adaptation by Harry Gates.

Invents Useful Signal for Ushers
(Special to THE FILM DAILY)
St. Paul — A signaling device for which will tend greatly to relieve congestion in theaters has been demonstrated here recently. Several colored lights, illuminated by two dry cell batteries which are contained in a small casing, carried in the hand of an usher, who flashes them at vacant seats in the rear. J. Cohen is the inventor.

T. and D. Buys Another
(Special to THE FILM DAILY)
San Francisco — The T. and D. Circuit has purchased the leased theater at Merc for $125,000 from C. H. Douglass and Francis Iagan. The junior circuit now operates theaters at Lodi, Paso Robles, Gilroy, San Francisco and Redlands.

Two Arrests in Film Theft
(Special to THE FILM DAILY)
Kansas City — Sales of Pathé films as part of an operator of Independents, a suburb of this city, resulted in the arrest of the janitor at the building housing the Pathé office and three men. Films worth over $1,000 had disappeared from the exchange.

Pol’s Plaza Reopens
(Special to THE FILM DAILY)
Worcester, Mass. — The Plaza, operated by S. J. Poli, reopened last Monday, Labor Day, with a change in policy making the theater a picture house. Extensive alterations were made during the closed season.
Putting It Over

Here is how a brother cry
kibitor put his show over.
Send along your ideas. Let
you know how you cleaned up.

Tied Up With Dance Hall

Worcester, Mass.—Because he con-
tinued his dance hall as well, Manager
Daniels of the Olympia arranged a special
"Sonny" dance for his hall at the same
time he presented an entertainment
in his theater. The combination proved
a hit and made the title of the picture
a byword in Worcester. You don’t
have to control the dance hall to do
this. If the locality and patronage
make it advisable a tie-up could be
effectuated with some hall in the neigh-
borhood.

Orange Growers Cooperated

Los Angeles—As the result of ar-
rangements made at the West Coast
a national tie-up has been made for
Dorothy Phillips, star of "Hurricane’s Call"
with the Orange Exchange.

As the first evidence of this arrange-
ment the Kinema was given unusual
disclosures for the season.
The Sunkist Orange Growers Asso-
ciation backed the picture during its
run as they are behind the movement
to do anything that will stimulate the
sale and growth of oranges. Four
windows were tied up in this respect.

Music Haltered Passers-by

St. Petersburg, Fla.—Manager H. G.
Griffin of the Phiel "said it with
music" in his lobby for "The Da-
tator." One of those Southern dark-
ies who plays the guitar as well as he
does African dominoes, was conceal-
ed behind a lattice over the box-office.
He perched there all day and emptied
his soul of Spanish music. He made
quite a hit, until the harmony halting
nearly every passer-by. Most of
them stopped to locate the source,
and by the time they perceived his
kinds of hooper, they were too hot
to pass and stills. The lobby was decorated
with bright bunting and vari-colored
streamers of crepe paper, hung
rests from the ceiling. By the year
Griffin’s expenditure was $56 and he
states business was increased by
much more.

A Miniature Dirigible

Bristol, Va.—As the outstanding
feature of a "Molly O" campaign at the
Isis, the manager fixed up a lobby
display of two animated attractions.
One was a miniature dirigible eight
feet long suspended over the
marquee. A battery in the cabin kept
the propeller in motion while a strip
of leather between the blades pro-
duced the realistic whirring sound.
Red lights were placed in the cabin
and the windows reflected the light.
This display cost $3; the printing
$2 and $1 was spent for sundries.
The gasbag consisted of an old sign
cloth, and was printed and
garbage pail and automobile received a
thorough ransacking in the great
scramble that ensued. For four
hours the mobs surged through
thoroughfares of the city, blocking
traffic and finally necessitating the
issuing of police orders against future
congestions in the streets.

When the battle was over, $250
worth of goods had been brought forth,
from their hiding places and
exchanged for their cash equivalent.
Just as the last coat, hat and
drawers were distributed among the
people to the looking for the money.

Following the stunt large advertise-
ments were used to tell New Yorkers
about the successful finders and the
rewards that resulted from their
labor.

Among Exchangesmen

(Special to THE FILM DAILY)

Kaukiss City—C.W. Allen and H.
L. Brownfield have been added to the
force working out of the local office.

Buffalo—Harry Marsey, who has
been out of the picture business
for five years has taken over the Niagara
Picture Corp.

Houston, Tex.—W. B. Wesley has
been added to the local Goldwyn sales
staff.

Omaha—J. F. Connelly will travel
in Nebraska for W. H. Hodkinson.
C. A. Schultz has succeeded T. E.
Daley as local branch manager for
Vigagraph. Carl L. Nedley has been
promoted from booker to assistant
manager at the same office.

Theater Changes

(Special to THE FILM DAILY)

Darlington, Wis. — F. L. Roy &
Son of Darlington, announce the con-
struction of a new house here in the
near future.

Story City, Ia.—B. G. Potter has
closed the Grand. He expects to open
a new house in Tama.

Dysart, Ia.—The Opera House has
been sold at public auction to
Herman Schroeder, former manager.

Green Bay, Wis.—Manager Henry
Goldman, recently re-opened his
house, the Colonial, which had been
closed for alterations.

Eagle Bend, Minn.—Five thousand
dollars was paid by Dr. W. Oram
and F. V. Lang for Kenny’s theater.

Columbus, O.—The Southern, un-
der new management, will open here
shortly.

Dayton, O.—The New Sigma Theater,
is nearing completion and will be
opened to the public shortly.

Fort Madison, Ia.—Sullivan and
Helling, managers of the Grand which
was destroyed by fire, will rebuild
the house.

Sioux Falls, S. D.—The Princess
after undergoing thorough alterations,
has been changed to the Paramount
Princess. H. J. Updegraff is man-
ger.

Balaton, Minn.—Mrs. F. Leaf, has
bought the Garden from Ed. Sharp
and Josephine Deniger.

Oberlin, O.—The Apollo, will again
change hands and revert to its pre-
ership of Ira W. West, by whom it
was sold last spring.

Wichita, Kan.—Samuel Harding,
owner of a chain in Kansas City,
Omaha and Oklahoma City, has
secured control of the Wichita.

June Exports Total $648,261

Washington—Exports of films run-
ing June, as made public by the
Department of Commerce, included
952,397 linear feet of raw stock
valued at $149,538, $29,072 worth of
exposed negatives, valued at $595;
and 10,276,437 linear feet of p
film, valued at $465,328, a
Of $648,261.

Exports of raw stock were limited
to less than a dozen countries,
which, given the greater
shipments to that country totaling
the month, 2,988,052 ft., valued
$87,331. The field for exposed
atives also was very limited, the
est exports being those to Eng
which country imported 197,420
valued at $13,943. Nearly 50
cries, however, imported positive
the United States during J
the greatest exports being 1,126
valued at $37,579, to Can
1,274,468 ft., valued at $56,094.

Title Chosen for Ince Film

The Thomas H. Ince special is
duced under the working title,
will be known as "I Learned." Harry F. Wilbur, ow
of the Rialto at Fullerton, Cal., s
stated the titles, winning a prize
$250 for which $6,410 competed.

To Combine

Hartford, Conn.—J. Alpert and
Smith owners of two local pict
houses, formerly operated indep
will combine, Alpert will
manage both houses, W
Smith will run a house in an adj
ity.

House to Replace Old Struc

Poughkeepsie, N. Y.—Constru
on the Bardovan which is to
c the site of the old Collingw
is well under way. The house
1,400.

Mammoth Mailing

List of Theatres

JUST OFF THE PRESS

IN

21st Supplementary Edition
1922-1923
$1.50 net

20th Edition-1921-$3.00 net
$4.50 Complete

Julius Cahn - Gus Hill Guide
Rm. 207-701 7th Ave., N.Y.C.
CARL LAEMMLE
will present

PRISCILLA DEAN

as Cigarette the Daughter of the Regiment,
in the greatest production of her brilliant career.

UNDER TWO FLAGS
FROM THE IMMORTAL NOVEL BY OUIDA

DIRECTED BY TOD BROWNING

UNIVERSAL - JEWEL
James R. Quirk, editor of Photoplay, lays a charge of dynamite against the roots of the motion picture industry.

He says "a stone wall of ignorance" among distributors and producers in New York is responsible for the bad pictures, the uninteresting pictures; the pictures the American public does not want to see.

He says the council tables in New York are surrounded by a lot of dead-wood personalities and that the old leaders of the industry are unfit to produce better grades of pictures because they haven't got the brains in their heads with which to do it.

That's straight talk from a fighting Irishman and American Releasing Corporation, speaking for itself alone, challenges and resents Mr. Quirk's charge.

Speaking to and at the directors and producers of America across a distance of miles, we say that—

American Releasing Corporation:

1. Has the intelligence to select and shape the photoplay materials that will appeal to the intelligence and liking of the American people.

2. Can tell producers and directors what the public wants and will pay for willingly.

3. Can steer a producer or director safely away from the kinds of pictures that should not be made and can eliminate the players that the public refuses to pay admissions to see

4. AND—can offer all this expert advice and a successful channel of distribution to any director or producer who is unhappy or crippled by the conventions of his present environment.

Having appealed successfully and intelligently for twenty odd years to the better and best tastes of millions of the American people we'll be damned if we will accept as true the direct charge that this particular unit of the motion picture industry lacks the intelligence to direct its directors and producers in the selection of the proper materials for those millions of Americans who are seeking from motion pictures what Jimmie Quirk says they are not getting.
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News of the Week in Headlines

Monday

Holiday.

Tuesday

Pacific Studios, San Francisco, under new management.

Charles Stevenson and others develop new Canadian theater chain.

George R. Meeker appointed general sales director of Cosmopolitan Prod.

Wednesday

Educational to release "The Enchanted City."

Roscoe Arbuckle cancels around the world trip and will return to Hollywood from Japan.

Sol Lesser to road show "Oliver Twist" starring Jackie Coogan.

Members of T. O. C. C. form booking circuit to give 400 days.

Thursday

Graham Patterson outlines plan for Christian Herald Motion Picture Bureau.

Report duPont's raw stock venture will start within a few months.

Frank V. Chamberlain out of Famous Players.

Friday

Washington reports that tariff conferences have agreed on Senate rates for new tariff bill.

Judge Knox of U. S. District Court orders Affiliated Distributors to make certain changes in "I Am the Law."

June Mathis to prepare continuity and collaborate on production of "Ben Hur."

Will A. Page sues Samuel Goldwyn for $500,000 regarding the Goldwyn Memoirs.

Receiver appointed for Gilbert Film Prod.

Charles R. Rogers head of Dependable Sales Corp.

Rialto Prod. to open exchanges in 20 key cities by October 1.

Saturday

Universal to open exchanges in Continental Europe.

Trade paper editors and others leave for charnas dinners in Middle West.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Lloyd At His Best in a Knockout Five Reeler

Harold Lloyd in
"GRANDMA'S BOY"
Associated Exhibitors

DIRECTOR ..................... Fred Newmeyer
AUTHORS ............... Hal Roach, Harold Lloyd and Sam Taylor
SCENARIO BY ............. Hal Roach, Sam Taylor and Jean Harex
CAMERAMAN ..................... Walter Lundin

As a whole...One of the best comedies seen in months—means real money in the till. Get this or regret

Story...How cowardly boy is made into a real man—but this isn't the half of it. The story is only a vehicle for a lot of gags and sure fire laughs as only Lloyd develops them.

Direction...Even and good. Last shot a wallop

Photography .................... Generally good

Lightings ....................... Generally good

Star......................Never better. Incidentally pulls some honest troupers other than comedy

Support....................Anna Townsend a delight as Grandma. Mildred Davis pretty but has little to do. Others unimportant

Exteriors .................Satisfactory

Interiors ..............All right

Detail.....................Good—titles at times exceedingly funny

Character of Story........Don't bother about it—just get the picture

Length of Production .......4,841 feet

Here you are, boys, all wrapped up in dollar bills and silver dimes. It's a cleanup if you get it, and a sour face if the other fellow lands it. Get this one and push over the start of your season with a real kick. They'll probably want a lot for it, but—it looks like real business and the S. R. O. sign to work.

Harold Lloyd has been developing rapidly during the past few years until it was necessary to put him in features to give a better run for the money. "The Sailor Made Man" was his first longer than two reels and cleaned up. But "Grandma's Boy" looks like better entertainment value from a lot of angles. Incidentally it gives Lloyd his first chance to put over some straight stuff and while you know he is a comedian and playing to register a laugh later, still his straight work is effective.

There are so many good gags worked in, so many sure fire laughs, that it is hard to pick the best. But there was a tremendous roar at the Strand when, wearing his grandfather's clothes, of the vintage of 1861, he calls on Mildred. First his grandmother had told him the peddler had said that he hadn't sold another suit like it; and the colored servant wears the same thing. Then the mothballs give Mildred a noseful and he finally gets the balls out of the inside pocket and puts them in the box of candy, only to cause a greater laugh when he as well as the bully who is also courting Mildred, mistake them for candy and start eating them.

Then, when the pet kitten comes in and smelling the goosegrease on his boots starts to lick them—well, this brought a real gale of laughter; to be increased when the kitten after being kicked away returns with three other cats to have a goosegrease party. The way they annoy Harold— but see it, or better still, let your crowd see it.

The manner in which Grandma inspires Harold to lose his cowardice through a magic piece of carved ivory—in reality the handle of her umbrella, how he captures the tough tramp, and overcomes the bully, winning Mildred at the end, make up the story. But, as noted before the story is but a thread on which Lloyd and his associates hang their gags. The sequence showing Lloyd capturing the tramp is full of laughs; his fight with the bully a roar, and the last shot, showing him falling in the pond, while carrying Mildred, when he mistakes the back of a pig for a rock, is the very touch needed to send your folks home in the very best of humor. The man or woman who won't laugh at this Lloyd comedy just hasn't been born. As for the kids—they will love it.

There isn't much for anyone else to do but Harold—and by the way there is a clever touch in having him called Harold and his leading lady called Mildred. It makes them seem very natural. Anna Townsend is the delightful, charming old lady who is Harold's grandmother, and she is very natural indeed. The others haven't much to do. But Harold stages a good fight with Charles Stevenson, the bully.

This is the Sweetie Peach—See to it That You Get It

Box Office Analysis for the Exhibitor

This is the sweetie peach of the minute. If this doesn't spell a lot of business then you can't tell 'em in advance. This looks like the best piece of money Lloyd ever got for you—and you know what has has done for you—or the opposition.

Best not worry too much over the cost. Better figure to get it because they are going to talk about this for a long time and this means prestige to the house playing it. You'll have to get back of it to clean up—and it deserves all you can figure, because if you don't jam them in every performance and have them standing in line it will be your own fault.

There isn't much you need do except plug this one. If your crowd likes Lloyd tell them it is the best thing he has ever done, and say that almost every New York newspaper said so—if that means anything to your people. Tell them of the 16 weeks run in Los Angeles and the long run it has had wherever it has played. Get something attractive in the lobby, and if you go in for prologues, write Joe Plunkett at the Strand, New York, get his orchestration, and score and use it. Stick to Lloyd's name and forget everything else.
Sheiks and Desert Atmosphere In Latest Melford Production

"BURNING SANDS"
Geo. Melford Prod.—Paramount
DIRECTOR ... George Melford
AUTHOR .................. Arthur Weigall
SCENARIO BY ...... Olga Printzlau and Waldemar Young
CAMERAMAN ............... Bert Glennon
AS A WHOLE......Rather interesting desert story
with some good dramatic sequences and fairly
forceful climax
STORY......More "Sheik" atmosphere; slightly il-
logical but offers entertainment of type that
appeals to many
DIRECTION......Very good; has staged picture
with a tendency toward the spectacular and has
gotten in much effective detail
PHOTOGRAPHY ......................... Good
LIGHTINGS ......................All right
PLAYERS.........A carefully selected and capable
cast with Milton Sills and Wanda Hawley in
principal roles; Jacqueline Logan, Robert Cain,
and others
EXTERIORS .................Good desert shots
INTERIORS ...............Appropriate
DETAIL .................Given good attention
CHARACTER OF STORY......Philosopher, living
among Arabs, is rewarded for his good deeds
dead at death of Sheik whose unfaithful son is foiled
in his effort to secure the honor for himself
LENGTH OF PRODUCTION .........6,919 feet
Although "Burning Sands" differs considerably
from many of the other recent Sheik stories, in sub-
stance and as far as atmosphere goes, it is similar to
those that have preceded it—the familiar love theme
running through and the conflict of the desert tribes.
All of which is to say that Arthur Weigall's work is
another desert story and as such will either appeal or
not, according to whether or not they happen to like
or dislike this kind of story.

It is a typical George Melford production, rather
spectacularly handled and with the director's cus-
tomary careful attention to detail and a bid for a
punch in the climax. He works up a good suspense
toward the close and, in fact, all of the more dramatic
moments carry a force that make them register defi-
nitely. The night attack of the Arabs has been staged
with care and photographs realistically. The atmos-
phere of the desert is conclusive and it is obvious that
expense was not spared to make it so.
The story contains good screen material and it has
been well adapted by Olga Printzlau and Waldemar
Young. It may strike some as being fairly illogical at
times. The plotting of the hostile tribes is done so
openly that it is just a trifle too convenient for the
dancer to overhear their plans and warn the hero.
The dancer's ride from Cairo to the desert is another
improbable bit since she could hardly have arrived in
safety and rescue her lover with the place surround-
ed by the enemy. However, it is action the public
wants, so it will likely overlook improbabilities.
The cast is very good. Milton Sills plays the philos-
opher whose life is saved by the dancer, Jacqueline
Logan. Wanda Hawley is the daughter of a British
Commissioner, Winter Hall, and Robert Cain is the
villain. The cast, on the whole, does very satisfactory
work.

Story: Daniel Lane, a philosopher and confidant
of the old Sheik, is made leader of the tribe upon the
Sheik's death, his son having played him false. The
son enlists the aid of Barthampton, an English officer,
to get Lane out of the way. Lizette, a dancer once
befriended by Lane, overhears the plot and warns
Lane. Meantime Lane has been followed to his desert
camp by Muriel Blair, an English girl, who loves Lane
and seeks his forgiveness for having spurned him.
The renegade Arabs attack and Lane is held captive,
but later freed by the troops sent by Muriel's father.
Lizette is killed while trying to escape.

Will Go Over Very Well Wherever They Like Sheik Stories

Box Office Analysis for the Exhibitor

With "Burning Sands" a lot depends upon whether
or not your folks like pictures with desert atmosphere.
If they have shown a liking in the past for similar
subjects they will undoubtedly be well satisfied with
George Melford's offering. It is an interesting pic-
ture of its kind and well produced but it is for you
to decide what it can do for you at your own particular
box office.

Exploitation will be easy and besides the name of
the producer, you have several well known names in
the cast to help interest them. Catchlines will do to
give an idea of the story or a trailer might be a better
means of acquainting them with it.
Burlesque on “The Three Musketeers” Very Funny

Max Linder in
"THE THREE MUST-GET-HERES"
Allied Prod. & Dis. Corp.

DIRECTOR Max Linder
AUTHOR Burlesque on Dumas “The Three Musketeers”
SCENARIO BY Not credited
CAMERAMEN Harry Vallejo and Max Dupont

STORY Just what a good burlesque should be
DIRECTION Good
PHOTOGRAPHY Excellent
LIGHTINGS Good
STAR Funnier than he has been in a long time
SUPPORT Bull Montana a scream as Richelieu; Frank Cooke funny as the King. Others not important

EXTERIORS Good
INTERIORS Few but satisfy
DETAIL Well handled—titles very funny
CHARACTER OF STORY Don’t bother about it

LENGTH OF PRODUCTION 3,842 feet

While this is somewhat short to be used as a feature, still it is going to prove unusually good entertainment to lots of people. It is particularly worth using where you have a weak feature and need bolstering of your program. On the other hand it will make a whale of a feature especially if you can build an all around comedy bill to go with it. It’s the sort of thing that could be well advertised to work in with a “Laughter Week” or something of that kind. And it will not disappoint.

Almost everybody knows the famous Dumas story, and especially since “Doug” made a feature of it last season. The entire burlesque is based on the same episode that “Doug” used, of the scheming Richelieu and how D’Artagnan came to the rescue of the Queen by securing the jewels she had given Buckingham in time for her to wear them at the big ball. Around this Linder has based his burlesque, and he has hardly overlooked a point. There is a lot of furions sword play but all of it burlesque and most of it extremely funny. There is a lot of fancy riding but almost every sequence shows something at which your audience will laugh. All the way through there is one episode after another crowded with laughs, and many of them are sure fire. The famous scene where, after all his difficulties, D’Artagnan returns to the castle with the ferrets in time for the Queen to wear them, is shown with an attractive background of soldiers and guards he has to fight, and there is one good set showing the dance and a lot of extras. Indeed the entire production is well mounted.

Linder is in the picture almost from beginning to end. Rarely is he out of the camera, but this helps materially, for there isn’t a lot to it excepting when, as “Dart-in-Again” he is on the job. Bull Montana, in a good make up, is “Duke of Rich-Lou” and is properly embarrassed when his plans are upset. All of the characters have burlesque titles, such as Walrus, Octopus and Porpoise, who are the three musketeers; Bunkum is intended for Buckingham, and very often the title writer refers to the Queen in a jocular manner that is far from what dignity requires she should be termed. But at that it is all the funnier for the treatment.

If you know the story, or remember the Fairbanks picture, just imagine that it is thoroughly burlesqued, and you need have no fear about it.

Tell Them It Is Unusual, a Burlesque, and a Scream
Box Office Analysis for the Exhibitor

When this was presented on Broadway the Strand used it in addition to “Kindred of the Dust” and it seemed to be liked a lot better than this other feature. This may have been due, of course, to the fact that being on the same bill the lighter feature proved more to Broadway’s liking. But it is certain to please any audience.

There are few burlesques that reach the screen and because of this it would seem you could apply a lot of unusual stunt advertising and publicity to the feature. Other than it it is a burlesque on a famous story and picture that is well known there isn’t a lot to talk about, although Max Linder’s name may be remembered because of some of his earlier comedies. But unless they went over big in your territory don’t stress his name too much.

Be careful to make plain that this is an American made comedy, up to the minute, and well produced, for Linder’s name may give the impression that it was made abroad; and this might prove detrimental. Other than Linder there is hardly any name in the cast sufficiently known to capitalize except that of Bull Montana, and you can say Bull is really very funny as the Duke.
Good Wholesome Comedy With Star of “Reported Missing”

Owen Moore in
“LOVE IS AN AWFUL THING”
Selznick-Select

DIRECTOR .................. Victor Heerman
AUTHOR ........................ Victor Heerman
SCENARIO BY ........................ Sarah Y. Mason
CAMERAMAN ........................ Jules Cronjager

As a whole...Wholesome and enjoyable comedy that can be relied upon to send them out contented

STORY......A lot of complications arising from a man’s desire to marry one girl and ward off the breach of promise suit of another

DIRECTION...... Gets good humor out of situations but occasionally uses one idea just a little too long; good on the whole

PHOTOGRAPHY ........................ All right
LIGHTINGS .............................. Good
STAR......An agreeable comedian and convincingly flustered by the complications in which he finds himself

SUPPORT......Marjorie Daw pleasing as the girl he wants to marry; Charlotte Mineau does a good bit as the girl he doesn’t want; Arthur Hoyt in his familiar characterization

EXTERIORS ............................. Few
INTERIORS .............................. Appropriate
DETAIL ................................. Suffices

CHARACTER OF STORY...... Farce comedy with plenty of laughs

LENGTH OF PRODUCTION........6,500 feet

Selznick started something when it presented Owen Moore in “Reported Missing.” The latter was such a good entertainment that they realized there should be more like it, so the next effort is “Love Is An Awful Thing,” another good comedy and wholesome entertainment, but not up to the pace set by “Reported Missing.” The story isn’t as strong as Moore’s previous vehicle and while there are situations that offer opportunities for first rate comedy, they are not big enough to carry the feature to the footage given and be continuously funny.

They get into the comedy business right off with Moore gaining the consent of a grumpy father to marry his daughter after having vowed to a spotless past. The first big laugh comes when Moore, to convince “papa” that a phone call is from his buddy, Harold Wright, puts his father-in-law-to-be on the phone and Harold, thinking Moore is on the other end, tells him that a certain Marion is coming to town and will be ready to marry him. The only way Owen can get out of it is by swearing “Marion” refers to Ohio.

All of the comedy comes from the complications which pile on through Owen’s attempt to marry Helen without letting her know he has a “past” at all. Heerman gets plenty of laughs out of the situations, but he makes the mistake of using one idea too long and occasionally spoiling the effect of the first laugh by repeating the same stunt. Hero’s attempt to evade the man with the summons is too long drawn out, with too many shots of Moore and his buddy chasing up and down hallways and in and out of rooms. The episode of the letters is another that might have been curtailed to the betterment of the film.

Moore is splendid in the role of the willing-to-be-husband. It is different from the part he had in “Reported Missing,” but once more he’s a successful comedian. Marjorie Daw is Helen and others are Arthur Hoyt, Douglas Carter, Charlotte Mineau, Nitz Edwards, Alice Howell and Kathryn Perry.

Story: Tony Churchill wishes to marry Helen Griggs and in order to get rid of an old sweetheart, Marion, who appears at the wrong time with her old love letters from Tony, he hires the apartment house superintendent’s wife to play the part of his Tony’s wife, so that Marion will not expect him to marry, h.s.t. Complications pile on with Helen also thinking her fiancé is married. Matters eventually work out to the satisfaction of everyone with the ceremony making Tony and Helen one.

Amusing, But Not Quite Up to Moore’s Last

Box Office Analysis for the Exhibitor

You know by now what “Reported Missing” did for you—or for the other fellow—and that is all you need to know to make your decision on “Love Is An Awful Thing.” It is a good, wholesome comedy entertainment that will satisfy any crowd if they want light, cheerful pictures. You can promise them they’ll be amused.

If they saw “Reported Missing” you can get them in on its reputation and by promising another laugh-getter in Owen Moore’s latest. The title is a good one and catchy. Play it up prominently and in conjunction with the star’s name, of course. Use plenty of stills and any stunt advertising that you think will get them. Post the title alone for a teaser and follow it up with information that will give them the rest and the date you show it.
This Western Not Suited For High Grade Patronage

"THE RANGE PATROL"
Premium Pict. Prod.—Russel Prod. Inc.—State Rights
DIRECTOR ..................... Harry Moody
AUTHOR .......... L. V. Jefferson and Rosemary Rode
SCENARIO BY ............. Not credited
CAMERAMAN .................. J. C. Cook
AS A WHOLE.....Lacks real dramatic value; a
conglomeration of riding, fighting and shooting
made for popular-priced trade
STORY ...................... Offers little that is novel
DIRECTION...... A mechanical rendition of the
script
PHOTOGRAPHY ................ .Ordinary
LIGHTINGS ..................... commonplace
PLAYERS...... Are not usually called upon to act;
Mary Wynn pleasing
EXTERIORS .................... Satisfactory
INTERIORS .................... Adequate
DETAIL ..................... Sufficient
CHARACTER OF STORY...... Ranger and girl
foil a band of rustlers working in league with
dishonest banker in effort to deprive her of land
which contains gold
LENGTH OF PRODUCTION..... About 5,000 feet

One must take into consideration when viewing
this western that it is intended primarily for patrons
of the smaller houses. That will explain the total
lack of modern production values, for this was not
intended for high-class trade and should not be judged
from such standards. There is a type of picture-goer
who is satisfied when a set of encounters and bits of
gun-play are offered without very much of a story or
elaborate mounting. Where that attitude prevails,
this will be accepted on the strength of its fast-moving
action.

Allowing for the fact that "The Range Patrol" was
not filmed for the more discriminating fans, one still
finds much that is at fault. There is a general spirit
about the offering that is not modern; rather it is
all very much like the stuff they turned out long ago.
There is no real illusion and the performers are just
men who jump at given signals, shoot according to
specifications and do everything else with little true
histrionic display.

The action does move with rapidity and one incident
follows rapidly after the other. Probably, those who
enjoy material of this sort will be pleased by the speed.
At the same time, this is distinctly jerky and had an
effort been made to include more acting with a con-
sequent toning down of the riding and fighting, it
would have probably reacted more favorably in the
direction of the producer's wallet.

There are weaknesses in this which cannot be over-
looked and as far as genuine dramatic value is con-
cerned, that is not often present.

Story: A gang of rustlers work in harmony with
a banker who has a mortgage on the heroine's land.
The leader of the gang wants to marry the girl who
naturally spurns him and the ranger appears for
the customary fight. Gold having been discovered on
the land, the thieves use the mortgage in an effort to
deprive the girl of her property. There are several
one-against-the-crowd duels with ultimate victory for
the leading man and woman and punishment awaiting
the banker.

Let Them Know What It Is About Without Big Promises

Box Office Analysis for the Exhibitor

Several difficulties may present themselves in the
exploitation of this. To begin with, you may have
few names of importance to draw them in, nor is there
any unusual angle presented in the picture. What
will probably be the wisest course, will be to figure
up the receipts of offerings of this kind in the past
and give this a play in keeping with the success of
those films.

A stunt that should appeal to those who will not see
this as satisfactory entertainment will be something in
keeping with its character. In that connection, a
street parade of westerners or a few men in cowboy
attire stationed in your lobby will draw notice.

Regardless of what you do, be sure to let them know
what is is all about. Don't make any promises about
dramatic qualities, don't make claims about anything
unusual in the way of a western. Simply tell them
that it has action and moves at a good rate of speed.
Don't ballyhoo it too boldly, however.
Human Interest Play Should Prove Satisfactory Entertainment

"THE WOMAN HE LOVED"
American Releasing Corp.

DIRECTOR ..................... Edward Sloman
AUTHOR ........................William V. Mong
SCENARIO BY .................. William V. Mong
CAMERAMAN .............................. Tony Gaudio
AS A WHOLE......Mixture of humor, pathos and Jewish characterizations which should satisfy
STORY......Primarily a vehicle for Mong; includes enough sure-fire material to get over
DIRECTION......Sustains interest in commendable style and handles performers well
PHOTOGRAPHY .......................... Very good
LIGHTINGS ............................ Creditable
PLAYERS........William V. Mong gives interesting performance; Marcia Manon, Lucile Ward, Fred Malatesta and others up to the mark
EXTERIORS ......................... Good city shots
INTERIORS .............................. Adequate
DETAIL ............................. Satisfactory
CHARACTER OF STORY......Jewish family from Russia comes to America where mother leaves her husband. Complications lead to a happy reunion
LENGTH OF PRODUCTION .......... 5,200 feet

Throughout "The Woman He Loved," William V. Mong occupies the center of the screen, the story serving primarily as a vehicle for the character actor. His performance in the role of the Hebrew peddler is a most interesting one: his demeanor, constantly jovial, will win favor. The rest of the cast, which is quite up to the standard desired, helps considerably and as a whole this is quite acceptable.

Technically, the production is satisfactory, the staging of interiors and selection of outdoor locales having been done in a manner that provides an atmosphere of realism. The city shots and portions showing life in New York's ghetto are deserving of praise, the interiors look like the real thing.

As far as the theme is concerned, one will find nothing especially noteworthy, but it is satisfactory stuff with the happy and pathetic moments so distributed as to maintain interest. Several incidents in which Bruce Guerin, a youngster is seen, and a few bits of footage showing other kiddies, have been cleverly interspersed and as children on the screen usually appeal this is enhanced.

It is essentially a human interest drama, and while audiences everywhere may not be especially interested in Jewish life, there is no reason why it should not be accepted on the strength of its general spirit and a number of meritorious situations. It is not a big picture but a pleasing one.

Story: Nathan and Esther Levinsky come to America where the latter leaves her peddler husband because of poverty and runs off with Levy, who is apprehended as a forger and she is stranded. The result is that she gives her youngster into the custody of others. Her husband's affairs, meanwhile, prosper and in the West he comes across his son recognizable by a peculiar mark. The latter's romance with a young woman whose father is antagonistic to the Jewish race makes it unwise for the father to disclose the relationship. Another attempted villainy on the part of Levy later on, when the peddler has lost his possessions in a fire, leads to a complete reunion of the family and a happy ending.

Will Register Especially With Jewish Clientele

Box Office Analysis for the Exhibitor

In houses frequented by a Jewish clientele, this should prove very welcome entertainment, and if your theater comes under that classification, you should find this easy enough to exploit in a manner that will get them in. Tell you patrons just what it is about—use the mailing list freely.

In the production there is a problem presented by the love of Levinsky's son for the daughter of a rancher whose attitude to Hebrews is unfriendly and that twist in the theme should provide you with the basis for starting a controversy on the matter. Teasers, catch-lines and heralds judiciously worded will do the trick there.

William V. Mong who wrote the story and plays the leading role is known to many. He should be mentioned in the advertising, as should be mentioned his son. Stills showing the kiddies and Mong as the evil peddler should be displayed in the lobby, for these should attract.
Another Good Entertainment With Hoot Gibson the Star

Hoot Gibson in
"THE GALLOPING KID"
Universal

DIRECTOR ......................... Nat Ross
AUTHOR ............................ Wm. H. Hamby
SCENARIO BY ..................... A. P. Younger
CAMERAMAN ...................... Arthur E. Reeves

AS A WHOLE........ A good entertainment with action, well sustained interest and good wholesome material generally

STORY......Another suitable vehicle for the star; gives him fine part and will please big majority

DIRECTION...First rate; holds attention splendidly all the way; some fine comedy touches

PHOTOGRAPHY ................. All right
LIGHTINGS ........................... Good
STAR ............................. Pleasing
SUPPORT.....Edna Murphy again leading lady; satisfactory support including Leon Barry, Lionel Belmore, Jack Walters and Percy Challenger

EXTERIORS .......................... Good
INTERIORS ........................ Appropriate
DETAIL .......................... Correct

CHARACTER OF STORY......Adventures of a drifter who saves a ranchman's daughter and his property, eventually winning the daughter

LENGTH OF PRODUCTION .............. 4,783 feet

"The Galloping Kid" is another thoroughly pleasing bit of entertainment from Universal's pleasing portrayer of western roles, Hoot Gibson. The picture has a tone of general satisfaction and holds an appeal for the big majority of picture audiences and offers the sort of story that suits both the star and the public.

This is Nat Ross' first picture with Hoot Gibson and he has done exceptionally well in every respect. He handles the story, the star and cast in good judgment and provides an acceptable production, good photography and something just a bit new in the way of locations. The caves of the cliff dwellers haven't found their way into many films but they do play an important part in Hoot Gibson's latest, with Hoot doing some fancy escaping when left there by the villain to die. Ross has also included some interesting western locations that will appeal to the regular audience.

William Hamby's story is an interesting one and the director has developed it carefully with good attention to detail, a proper distribution of action and some effective comedy touches that relieve the melodramatic business. It isn't an unusual story but contains the kind of situations that permit of a good audience appeal and give the director opportunities to appeal to the spectator through the action they afford, some comedy bits and then because they fit the star.

Gibson does good work and competes with some of his cowboy competitors with a fairly unusual stunt, that of hopping on to a flat car and crawling beneath the buggies while the train is in motion. He has a pleasing personality and works to satisfy his audience.

Story: "Simplex" Cox, a happy-go-lucky drifter, gets the job of chaperon to a ranchman's daughter, Helen Arnett, because her father wishes to keep her away from Bolston, a man with "shady" dealings. Bolston persuades Larabee, Arnett's foreman, to force Cox into the cliff dwellers caves owned by Arnett, and abandon him. Cox escapes and learns that Bolston had been mining platinum on Arnett's property. He rounds up Bolston's gang and captures Bolston, returns to Arnett and tells his story. Arnett saves the property which was about to go for the mortgage and wins Helen.

Safe Bet and An Audience Picture You Can Count On Pleasing

Box Office Analysis for the Exhibitor

Exhibitors catering to the average motion picture audience, the kind that is satisfied with a good wholesome entertainment and a pleasing star, will do well to book Hoot Gibson's latest offering, and for that matter, all of the recent Gibson pictures. They have all been very worth while and offered interesting pastime.

Exploit the star's name and promise them another good one in "The Galloping Kid." Use catchlines to give them an idea of his latest adventures and tell them how he took a job for $10 which included a chance of being killed as part of the bargain. Edna Murphy is the star's leading lady again. She also appeared in the last Gibson feature, "The Loaded Door." Play up the star's name and if he has a following in your neighborhood, promise them they'll surely like his latest.
but — the biggest and best sixteen pictures of the year
OR the year 1922-23 the Selznick Pictures Corporation will produce only SUPER SPECIAL PHOTOPLAYS.

The Star Series, or Program Plan, has been abandoned.

SIXTEEN SUPER SPECIAL PHOTOPLAYS are already definitely planned and in production. It is the aim of Lewis J. Selznick to make these sixteen photoplays the biggest and most important group of pictures of the year.

In their decision to divert from the Program Plan to a policy of SUPER SPECIALS only, the Selznicks are but following the dictates of a demand that is both unmistakable and insistent. No man championed the Star Series system with more vigor than did Lewis J. Selznick at that time when the Star Series enjoyed its early vogue; no man was quicker to realize the present necessity of its abandonment.

Because they represent the definite result of a Selznick production plan which has been many years in the making, Selznick’s SIXTEEN SUPER SPECIALS will unquestionably fit present-day exhibitors’ needs better than any other group of attractions being offered in the industry.

To this end the Selznick company has been carefully building and perfecting a producing organization capable of excelling in any task, no matter what its magnitude, which may be laid out for it.

For years the Selznick company has kept a vigilant watch over the literary field in its determination to secure the best stories for photoplay production which have been flashed across the market.

Quietly the Selznick company has been outlining scenarios which insure
now the has come—

novel screen treatment—no matter what the screen situation, and has been experimenting with new technical ideas involving the most advanced methods of lighting and scenic investiture.

With acute care and discrimination the Selznick company has been entering into contracts with screen notables ideally suited for the various parts they are being called upon to play in these SIXTEEN SELZNICK SPECIALS. Every Selznick Picture produced during the season 1922-23 will have in its cast stars of the first magnitude, chosen without restrictions from the motion picture industry at large.

All these careful preparations which have been in the making, not for months but for the past three years, will enable Lewis J. Selznick, first in the industry to advocate screen plays of a real Broadway character, to continue his leadership in the industry by making not only "big" pictures, but the kind of "big" pictures which will insure the exhibitor record business at his box-office.

In this booklet the Selznicks tell you of the first eight of this group of SIXTEEN SUPER SPECIALS. In view of the tremendously big scale upon which each of these features will be produced, it would be well nigh impossible to announce with accuracy the details of a year's entire output. Announcements covering the remaining eight pictures will follow in due time. Selznick Pictures will continue to be distributed by its releasing organization, Select Pictures Corporation. Following its announced policy, Select will also distribute such other high-class product as may be arranged for with the better Independent Producers.
This spectacular sequel to "The Prisoner of Zenda" features the biggest cast of screen notables the amusement world has ever known—a cast that could only be assembled for a picture as big as this.
Hammerstein
O'Brien
Tearle
Moore

and an astounding supporting cast in the biggest picture of the year.

"Rupert of Hentzau" is the pride of the entire Selznick organization which challenges its comparison with any other photoplay of the year.
Robert W. Chambers

set the literary world agog when "The Common Law" was published in magazine and book form. Everywhere it was proclaimed the greatest piece of fiction ever penned. This picture version of "The Common Law" is being made on the tremendously lavish scale which the bigness of the story demands.

The Selznick production force is making "The Common Law" and "Ruppert of Hentzau" its master works of all time. Everything that brains, money and experience ever injected into a picture is being put into this production.

One of the Truly Great Photoplays of 1923

an elaborate picturization of the biggest and best known piece ever written by this favorite author.

Conceded by the entire industry to be the greatest of all screen stories, "The Common Law" will have in its cast for additional box office magnetism the most remarkable combination of names in picture history.
returning to the millions who are eager to see her in the most notable production in which she has ever appeared.

Theda Bara

the most celebrated of all stars — the one screen player in whose work all the world is interested.

Theda Bara

whose announced return to the photoplay has already caused editorial comment in newspapers the country over, will star in a special production which Selznick will unsparingly develop into the greatest attraction ever made.
Celebrated (whose name we are unable to announce at present because of her existing contractual obligations)

in a comedy drama that will win the hearts of all the world

"A Dollar Down"

Absolutely the biggest thing in which Owen Moore or his famous co-star has appeared—

for delightful humor, for heart-stirring pathos, for sheer good entertainment this production is probably the finest picture it has ever been the pleasure of the Selznicks to present — it will rank in the realm of comedy-drama with "Lightning." Remember the name—"A Dollar Down!"
The Most Remarkable Combination in Motion Pictures

Elaine Hammerstein
and
Conway Tearle

in a blazing romance of society teas and desert sands, of red blooded men and blue blooded flappers

"One Week of Love"

By Edward J. Montagne and George Archainbaud
Directed by George Archainbaud

Without a doubt the most powerful screen story ever filmed—a story so full of dramatic action, heart interest and pleasing comedy reliefs that its instant appeal is assured.

The story of a Foolish Butterfly, a product of Society’s Hothouse, who has flitted here and there, tasting all the Sweets of Life without sharing any of its pains, sufferings or emotions. In a single night this pretty creature was stripped of her golden wings. In one night she knew the full meaning of Fear, Hate—and Love. Instantly she became part of the big, pulsating Outside World she had never known before. Magically, she became—a Woman.
Three Great Stories by Three Great Authors

Elinor Glyn's

"Her Unwelcome Lover"

from the celebrated novel and Cosmopolitan Magazine serial, "The Reason Why"

"Wine"

from the story by William MacHarg which created a furore in magazine circles when published in Hearst's International

"The Easiest Way"

written by Eugene Walter and produced by David Belasco, it was recognized as the greatest American drama ever staged. This picture version is being made in keeping with the bigness of the subject matter with renowned stars in the familiar roles of Laura Murdock, Willard Brockton, Jim Madison and Effie St. Clair.
Distinctly Different!

"The World's Greatest News Reel"

Presented with Newspaper Heads

Selznick News "Scooped" all competition on: First Ascent of Mt. Rainier; Prince of Wales Tour; Massacre in Herrin, Ill.; Secrets of the Ku Klux Klan; Pickford-Miller Wedding; Conclave in Rome and countless other momentous events.

EXCLUSIVE

The Only Reel with a Woman's Supplement

Always First—and Every Subject a Front Page Story

Expertly Trained Cameramen Cover Every Inch of the Globe

A Feature Necessary to Every Exhibitor's Program

Selznick News
Select Field Service is, as always, unsurpassed — These men will personally attend to your every need.

**Select Exchanges**

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<td>Washington</td>
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**Canadian Branches**

| Calgary | 32 Elma Block                   |
| Montreal | 15 Mayor Street                |
| St. John | 147 Prince William St.        |
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| Winnipeg | 916 G St. N. W.               |

Circle Press, Inc., New York
Rather Tense Pathos In Story Based On Decline of Motherhood

"A LITTLE CHILD SHALL LEAD THEM"

Fox

DIRECTOR .................. J. Searle Dawley
AUTHOR ..................... Mr. X
SCENARIO BY ................ Paul H. Sloane
CAMERAMAN .................. Bert Dawley
AS A WHOLE.................. Highly sentimental subject that will best suit those who favor pathos to the nth degree

STORY........Has a moral that is kept before you throughout the entire picture—that woman's highest ideal should be motherhood

DIRECTION........At times very good but occasionally strives too strenuously for sympathy and stresses sentimental bits

PHOTOGRAPHY ................ Very good

LIGHTINGS ................... Also good

PLAYERS........Peggy Shaw appealing and expressive as the heroine; others do good work but in roles considerably subordinate to Miss Shaw's

EXTERIORS .................... Pretty

INTERIORS........Fair for the most part; one or two very poor ones

DETAIL................Ample, sometimes overdone

CHARACTER OF STORY........Effort to show that children bring happiness to the home

LENGTH OF PRODUCTION ....... 8,361 feet

The title and the style in which the Fox organization is billing, "A Little Child Shall Lead Them," is all any one should need to get a pretty definite idea of what it is all about. And in all probability they'll guess right the first time. The title, plus the caption "The Rivals," over which appears the face of a baby alongside of another of a bulldog, tells the whole story, a story with a message that is kept constantly before you. It is "adopt an orphan."

"Mr. X" has really included two themes in his "romance of modern American life," both of them parently sincere and truthful expositions of present day living. The one, the interference of parents with regard to the marriage choice of their children, is not a new situation on the screen but possibly still an existing condition and worthy of a place in a picture that proposes to get over a moral. The other is a more popular condition of the present day—that of women who prefer the things of society rather than the joys of motherhood. The two themes have been nicely woven together and the continuity, for the most part, quite smooth and easy to follow.

Director Dawley has used his material to advantage and as far as production values are concerned, the offering is well up to standard. There are times, however, when the director has not shown good judgment in the way he has handled situations. There is too obvious an attempt to register pathetic bits and he never misses a single chance to force more sympathy from the spectator. A few of the scenes are too prolonged, such as that in which a mother dies leaving her two children, orphans. The pantoimme between the two children is the feature's most far-fetched sequence. Babes of their age would neither act nor talk the way they are supposed to here.

Peggy Shaw handles the role of heroine capably and seems thoroughly sincere in her interpretation. At times she photographs beautifully but occasionally poor lighting greatly spoils her appearance. Roger Lytton is convincing as the stern parent and others who do good work are Florence Billings, Robert Agnew and Niles Welch.

Story: Betty Lewis marries Bob Hale secretly when her father objects to the match. Bob is killed and when Betty's baby is born, the father tells her it died. Later Betty marries Ken Tyler, keeping her past a secret at her father's request. How Betty finds her babe in an orphanage and is denounced by her husband is followed by his forgiveness when he is told that he too was an orphan.

A Good One For Certain Audiences But Be Sure You Cater to That Kind

Box Office Analysis for the Exhibitor

Here's another one where you will have to consider your own particular clientele in deciding whether or not you book the picture. "A Little Child Shall Lead Them" is the familiarly termed "sob stuff," that is a story that brings chokes and tears and contains a general atmosphere of sadness with just a bit of humor here and there. It is a matter of personal likes and dislikes with a feature of this kind.

With a certain class it is likely to draw and on the other hand it may not go at all. It's up to you to find out what type of entertainment they prefer and supply whatever fills your house the best. There are plenty of exploitation angles in connection with the story and it should be an easy matter to secure the cooperation of local charitable organizations to help interest your people. Take advantage of the title and give it good prominence.
A Fair Entertainment That May Please Enough To Get By

"LIFE'S GREATEST QUESTION"
C. B. C.—State Rights

DIRECTOR ............................................. Harry Revier
AUTHOR .............................................. Harry Revier
SCENARIO BY ........................................ Harry Revier
CAMERAMAN ........................................ Not credited

AS A WHOLE. . . . . Ordinary entertainment in feature that combines Mounted Police slogan with another familiar situation

STORY. . . . . May satisfy if they aren't critical but rises to no dramatic heights

DIRECTION. . . . Average on the whole; surprise twist near close is the best effort put forth

PHOTOGRAPHY ................................. Fair
LIGHTINGS ........................................ Poor

PLAYERS.................. Louise Lovely, featured in role which she handles capably; Roy Stewart always a good Mounted; others Harry Von Meter, Dorothy Valegra and Eugene Burr

EXTERIORS ................................. Suitable
INTERIORS ................................. All right

DETAIL ................................. Adequate

CHARACTER OF STORY. . . . Jealous suitor kills woman when she marries another and mounted officer is held until deathbed confession clears him

LENGTH OF PRODUCTION.............. 5,000 feet

Harry Revier's story is a combination of the "should a wife tell" and "get your man" themes, worked together in satisfying fashion and offering a feature that will please those who are not too critical and won't complain because of the lack of originality in story. There is an appropriate atmosphere of the North and for those who like action there are a few physical combats that should be enough to satisfy them.

The director tells his story in a straightforward fashion, keeps things logical enough and handles the players carefully with the exception that he allows Van Meter to overact and wear clothes that hardly go with the locale, for instance a swallow tail coat. Louise Lovely has a more dramatic role than usual for her but she proves quite capable of handling one of this kind. Roy Stewart has been seen before as an officer of the Mounted Police and once more he fulfills the requirements of such a part adequately.

"Life's Greatest Question" deals with a woman who married without telling her husband of her past and is later bound by the man she left. Combined with this is the romance of the Mounted officer and the daughter of the woman's husband. The "get your man" angle comes in when the woman he killed by her former lover and suspicion is cast on the Mounted and his arrest demanded by the jealous husband. Despite the complications here, Revier manages to keep things comprehensive and there is a first rate suspense in connection with the woman's death. First the identity of the person who has been murdered is concealed while the spectator is allowed to form his own conclusion. Then when it is disclosed that it is the woman, there is a further suspense as to who killed her.

Story: John Carver learns that the woman, Nan, who had formerly been his, is married to Julio Cumberland, a prosperous citizen in a little Northern village. Carver is sought by Dick Osborne, of the Mounted Police, the sweetheart of Nan's new stepdaughter, Dorothy Cumberland. Dorothy, who knows Nan's story, warns her and she appeals to Dick to protect her. Meantime Cumberland becomes jealous of Dick and quarrels with him. At the same time Nan is attacked by Carver and killed. To cast suspicion upon Dick, Carver places a button from Dick's uniform in the dead girl's hand. How Dick is held but later freed through Carver's deathbed confession completes the story.

Consider Those You Cater To and Then Decide

Box Office Analysis for the Exhibitor

This one will do for theaters catering to a crowd that isn't critical. It won't satisfy where they expect and demand the best pictures because "Life's Greatest Question" does not reach that standard either in story or production. It is just an average feature that will please an average crowd.

If you know they favor Northwest Mounted stories, play up that angle of it and you might use the names of Roy Stewart and Louise Lovely who are fairly well known to the "fans." Or if you think the idea of the wife keeping her past a secret from her husband would have a stronger drawing power, go at it from that direction. The title can be played up with interrogative catchlines and an invitation to come to your theater and find the answer.
Alice Calhoun Does Her Best Work In Modern Cinderella Story

Alice Calhoun in
"LITTLE WILDCAT"
Vitagraph

DIRECTOR .......................... David Devar
AUTHOR ............................ Gene Wright
SCENARIO BY ......................... Bradley J. Smollen
CAMERAMAN ........................ Stephen Smith

As a whole...Interesting and pleasing modern Cinderella theme with star doing her best work so far

StoRy......Not unusual but very suitable to star; has been nicely handled

Direction......Gets the most out of the star and makes good use of contrasts afforded

Photography ........................ Very good

Lightings ............................ Good

Star......Shows great improvement in this; probably the best performance she has given

Support......Adequate; includes Ramsey Wallace, Herbert Fortier and others

Exteriors ......................... Few

Interiors ......................... All right

Detail ......................... Ample

Character of Story......Girl of tenements is adopted by rich man for experiment; years later she marries the judge that wanted to send her to a reformatory

Length of Production ............. 5,000 feet

Ever so often there has to be a modern Cinderella story. The latest is Vitagraph's production, "Little Wildcat," starring Alice Calhoun. The most prominent and outstanding feature of this latest Vitagraph release is the marked improvement in the acting of the star. Whether it is that she has a more suitable story and better opportunities, or the fact that David Devar can get more out of her, is a matter of conjecture, but the result is decidedly satisfactory and gratifying. Miss Calhoun does probably the best work of her career so far and her interpretation of the "tough kid" is likely to gain many new admirers for her.

The story itself isn't anything unusual nor original. Besides the Cinderella theme, there is a war romance included, with coincidence playing a prominent part in bringing the two sequences together. However, this will not spoil the feature's entertainment value for those who demand a happy ending for the hero and heroine. It is pleasantry told and will appeal to a good majority.

There are a few instances wherein Devar might have been a trifle more explicit and at the same time not been accused of using unnecessary detail. This is in connection with the girl's regeneration and her sudden appearance as a nurse in the war. Her position in the midst of the enemy is not made sufficiently clear except that you are told she is aiding the escape of American soldiers captured by the Germans. The subtitles are occasionally poorly written, or at least, not in good taste.

The photography is very good and lightings also. The star is always photographed to advantage. She is given a satisfactory supporting cast with Ramsey Wallace as the hero and Herbert Fortier, the good Samaritan.

Story: Robert Ware contends that there is good in every woman if it is but given a chance to come out so he wagers an experiment with his friend, Judge Arnold, who allows Ware to pick his choice from the court. Mag o' the Alley is selected and Ware begins his task. Four years later finds Mag, now Margaret, a nurse in the World War. Arnold, now a Major, is wounded and nursed back to health by Margaret, whose identity he does not know. He falls in love with her but is sent away. After the war he is shocked but happy to find her at Ware's home.

Exploit the Star—Her Work In This Deserves It

Box Office Analysis for the Exhibitor

You can safely show this one and feel sure they will like it. The typical "fan" audience will be especially pleased with it and you can count on "Little Wildcat" drawing more admirers for Alice Calhoun. It should be worth your while exploiting her name and promising them a really interesting performance in this one. She hasn't had much chance to create an impression beforehand but she has a good chance in this one to start a following for herself.

Tell them it is the story of a girl of the slums who was taken into the home of a millionaire on the wager that he could make a lady out of her. Use stills that show the star in the contrasting parts which she plays, first as the girl of the slums, then as the nurse and finally as the society girl. For your women patrons, mention the fashion show that is a part of the picture.
## CURRENT RELEASES

### AMERICAN RELEASING CORP.
- **Believa** (Chester Bennett) . . . . .5,000
- **Daring Danger** (Cliff Smith) . . . . .5,000
- **Jan of the Big Snows** (I. Oliver Curwood) . . . .5,000
- **The Cradle Buster** (Tuttle Waller) . . . .6,000
- **The Hidden Woman** (Nanuet Am. Corp.) . . . .5,000
- **My Old Kentucky Home** (Pyramid Pictures) . . . .7,000
- **Man's Law and God's** (Fina Fox) . . . .6,000
- **The Three Buckaroos** (Fred Balisader) . . . .5,000
- **The Pilgrims** (Louis W. Chandler) . . . .7,000
- **Destiny's Isle** (Wm. P. S. Earle) . . . .7,000
- **His Wife's Husband** (Pyramid) . . . .6,040
- **False Fronts** . . . . .5,014
- **The Great Alone** (Monroe Salishary) . . . .5,912
- **Fools of Fortune** . . . . .5,609
- **Queen of the Moulin Rouge** . . . . .6,710
- **Me and My Gal** . . . . .5,433

### ASSOCIATED EXHIBITORS, INC. (Distributed through Pathé)

- **Lady Godiva** . . . . .5,709
- **Don't Don't Your Wife** (Leah Baird) . . . .4,800
- **The Real Adventure** (Florence Vidor) . . . .5,010
- **The Woman Who Came Back** . . . . .5,106

### PLAYGROUNDS, Pictures, Inc.

- **Father Tom**
- **Hills of the Missing Men**
- **Tracks** (Noble Johnson) . . . . .6,000
- **The Woman Who Came Back** . . . . .5,106

### FAMOUS PLAYERS-LASKY CORP.

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<td>4 Over the Border (Pansyln Stanwells-Comp-</td>
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<td>mon- Moore) . . . . .6,837</td>
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<td>The Eyes of the Mummy (Pola Negri) . . . . .6,357</td>
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<td>The Man Unconquerable (Jack Holt) . . . . .5,795</td>
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<td>For the Defense (Ethel Clayton) . . . . .4,908</td>
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<td>The Greatest Truth (Mia May) . . . . .5,257</td>
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<td>The Dictator (Wallace Reid) . . . . .5,221</td>
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### FOX FILM CORP.

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<tr>
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<th>The Men of Zanzibar</th>
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<tr>
<td>William Farnum</td>
<td>Shackles of Gold</td>
<td>5,097</td>
<td>Moonshine Valley</td>
<td>5,079</td>
<td>Strange Idols</td>
<td>4,300</td>
<td>6-422</td>
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<tr>
<td>Dustin Farnum</td>
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<td>William Russell</td>
<td>The Man of Zanzibar</td>
<td>4,999</td>
<td>The Giant of the Great South</td>
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<td>Pearl White</td>
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<td>John Gilbert</td>
<td>The Yellow Stain</td>
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### W. W. HODKINSON CORP.

| Hotre Prod. | Slim Shoulvers (Irene Castle) | 4,470 | 6-13-21 |
| Ben. B. Hampton | Heart's Haven | 5,500 | 6-13-21 |
| Renco Prod. | The Veiled Woman | 5,300 | 6-13-21 |
| Hugo Ballin Prod. | Married People | 5,200 | 6-23-21 |

### METRO PICTURES CORP.

| 17 | The Face Between (Bert Lytell) | 5,000 | 5-28-22 |
| 17 | Seeing's Believing (Viola Dana) | 5,000 | 5-28-22 |
| 17 | Hate (Alice Lake) | 5,000 | 5-28-22 |
| 17 | Missing Hands (Dorothy Mack) | 6,000 | 5-28-22 |
| 17 | They Like 'Em Rough (Viola Dana) | 5,000 | 5-28-22 |
| 17 | Sherlock Brown (Bert Lytell) | 5,000 | 5-28-22 |
| 17 | The Five Dollar Baby (Viola Dana) | 5,000 | 5-28-22 |
| 17 | Forget-Me-Not | 6,800 | 5-28-22 |
| 17 | The Hands of Nara (Clara Kimball Young) | 6,997 | 5-28-22 |
| 17 | Rex Ingram Productions | 10,467 | 5-28-22 |

### PATHE EXCHANGE, INC.

| June 11 | Nanook of the North | 6,000 | 6-18-22 |

### FILM BOOKING OFFICES OF AMERICA (R-C)

| Queen o' the Turf | 5,000 | 5-14-22 |
| Gay and Devish (Doris May) | 4,860 | 5-21-22 |
| The Glory of Cimarron (Pauline Frederick) | 5,700 | 6-4-22 |
| The Son of the Wolf | 4,790 | 6-18-22 |
| The Understudy (Doris May) | 4,557 | 7-2-22 |
| Colleen of the Pines (Jane Novak) | 6,728 | 7-9-22 |
| My Dad (Johnnie Walker) | 5,500 | 7-9-22 |
| In the Name of the Law | 6,217 | 7-16-22 |
| The Kick-Back (Harry Carey) | 5,860 | 7-20-22 |
Not As Good a Story As They've Been Getting For Shirley Mason

Shirley Mason in
"YOUTH MUST HAVE LOVE"
Fox
DIRECTOR ......................... Joseph Franz
AUTHOR .......................... Dorothy Yost
SCENARIO BY ..................... Dorothy Yost
CAMERAMAN ..................... George Schneiderman
AS A WHOLE ........................ Not as good as the stories they usually get for the star; characters rather uninteresting except for star

STORY .............................. Unoriginal and quite improbable for the most part; given satisfying production
DIRECTION ........................ Average; suffices for the material at hand but couldn't do much better with it
PHOTOGRAPHY .................... Good
LIGHTINGS .......................... All right
STAR ................................. Pleasing as usual but handicapped by poor story
SUPPORT ............................. Adequate; Wallace McDonald, lead; others Landis Stevens and Wilson Hummel
EXTERIORS ........................... Good
INTERIORS ............................ Suitable
DETAIL ................................. Fair
CHARACTER OF STORY ............ Cowardly father exposes hiding place of daughter's lover to protect himself but eventually discloses the guilty one

LENGTH OF PRODUCTION .......... 4,368 feet

Shirley Mason has not nearly as good a story in her latest release, "YOUTH MUST HAVE LOVE," as in her last few pictures. Dorothy Yost has used a threadbare plot and one that the director couldn't do very much with to make it a good entertainment. But for those who like the star it will probably suffice. For those who want to see a good picture with a strong and original plot, it won't do.

It is the old story of a man who was too much of a coward to tell the truth and save an innocent fellow from being convicted of a crime he did not commit. And the reason it is so tedious is because the spectator knows from the start, that the man will eventually clear the hero in order to save his daughter's happiness. It is just a matter of waiting for the climax, one that fails to carry a bit of suspense since it is so obvious what it will be. There is just one thing that Miss Yost neglected in following the familiar formula. She doesn't kill her villain but saves his life to be dealt with as the sheriff sees fit.

The star is pleasing as usual, though a trifle less winsome than in most of her films. She will please her admirers well enough and there are plenty of pretty close-ups for those who like her. Wallace McDonald handles the lead capably but never for a minute acts as though he had any fear of being held for the other man's crime. Landis Stevens is a convincing enough villain while Cecil Vanauker is cast for the role of the miserable coward.

Director Franz has done the best he could with the material and the production is quite satisfactory. There are some good locations and one sequence gives Shirley a chance to show what she can do as a swimmer. Photography is also good.

Story: Marvin and his friend, Hibbard, go to the latter's uncle to ask for a loan. They overhear Earl Stannard quarrel with old Hibbard and when Stannard leaves the room, the younger Hibbard enters to help himself to his uncle's money. In a fight the uncle is shot. Hibbard hides and when Stannard returns accuses him of the crime. Because Hibbard threatens to implicate him if he squeals, Marvin keeps quiet while Stannard is held for the crime. Marvin's daughter, Della, falls in love with Stannard and plans to help him escape. How Marvin eventually tells the truth and saves his daughter's happiness completes it.

Will Satisfy Star's Admirers But Don't Count On It Otherwise

Box Office Analysis for the Exhibitor

Here's one that Shirley Mason admirers will be satisfied with but unless you know she has a good following in your neighborhood you had better consider it a little more carefully. Those who like her will accept it but those who seek a good entertainment from the standpoint of the story, regardless of the star, will undoubtedly be disappointed.

If you can sell it to them on the strength of the star, and know she's well enough patronized to do it, go right ahead and boost her name and count on it to get them in. The title will probably appeal to your women folks and they'll like the romance angle of the story. Catchlines will give an idea of the story if you think they should know what it is about.
LEWIS J. SELZNICK ENT.

Selznick Pictures (Distributed by Select Exchanges)

Elaine Hammerstein Star Series
Evidence

Rugue O'Brien Star Series
The Prophet's Paradise
Channing of the Northwest

Special Productions
A Woman of No Importance

6-11-22

UNITED ARTISTS

Feb. 26 Fair Lady (Rex Beach's)

6-22-22

Jewel Features

The Trap (Lon Chaney)

The Storm

Human Hearts

Universal Features

Second Hand Rose (Glady Walton)

Sleep On It (Hoot Gibson)

Kissed (Marie Prevost)

The Black Bug (Herbert Rawlinson)

Out of the Silent North (Frank Mayo)

Hx Night of Nights (Marie Prevost)

A Man to Fight (Frank Mayo)

Trammed (Hoot Gibson)

The Trapper (Glady Walton)

The Married Flapper (Marie Prevost)

The Loaded Door (Hoot Gibson)

Don't Shoot (Herbert Rawlinson)

6-22-22

FOX FILM CORPORATION

Sunshine Comedies (2 reels)

My Wife Cooks Comedies (2 reels)

Mutt and Jeff Animated Cartoons (1 reel)

Fox News (Twice a week)

Serials: Bride 13 (15 episodes), Fantomas (20 episodes)

6-18-22

GOLDWYN PICTURES

Cappio Comedies (2 reels)

Edgar Comedies (2 reels)

Goldwyn-Bray Comedies (1 reel)

Goldwyn-Bray Pictorials (1 reel)

Sport Review (1 reel)

6-22-22

W. W. HODKINSON CORP.

The Beggar Maid (Mary Astor) (2 reels)

The Hushful Suitor (2 reels)

The Young Painter (Mary Astor)

Charles Urban's Movie Chats

Wonders of the World (2 serials); First Series from No. 1 to No. 26 (each 1 reel); Second Series from No. 27 to No. 52 (each 1 reel).

6-26-22

PATHE EXCHANGE, INC.

The Timber Queen (Serial)

Roach 1 reel comedies

The Torpedo (3 reel cartoon)

Harold Lloyd re-issues

Pathe Playlets, 5 reel re-issues

Pathe Review, 1 reel educational

Topics of the Day, 1/3 reel

Topics of the Day—1 a week.

6-26-22

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaulman Masterpieces

William J. Flynn Series (Detective Series, 2 reels).

Chaplin Classics.

Selznick News.

Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

6-26-22

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels)

Jewel Comedies—Ted Rider Series (Leonard Claghorn) (2 reels)

Serials: The Clipper Ship, 18 episodes; The Violence, 17 episodes; The Dragon's Nest, 15 episodes; King of the Circus (Kiddie Polo), — episodes; The Diamond Queen (Ellen Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.

Star Comedies (1 reel)

Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Ellen Sedgwick)

Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher).

6-26-22

VITAGRAPH

Serials: The Race of the Age (Man-O-War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How He Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.

Bruce Scenic (Beautiful 1 reel)

Chester Outings (1 reel)

Chester Scenics (1 reel)

Miscellaneous (1 reel): Could Columbus Discover America, The Crater of Mt. Katmai, Dixieland.

Sketchographs (1 reel)

Punch Comedies (2 reels)

Campbell Comedies (2 reels)

Cinemat (slow speed)

FAMOUS PLAYERS-LASKY

Paramount-arksale Comedies (2 reels)

Paramount-Burton Holmes Travel Pictures (1 reel)

Paramount-Burlingame Adventure Scenics (1 reel)

Paramount-Dane Comedies (2 reels)

Paramount-Mack Sennett Comedies (2 reels)

Paramount- Magazine (1 reel): Pictorial and Cartoons (weekly).

Paramount-Post Nature Pictures (1 reel)

Paramount-Vandenbergh Series (2 reels)

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels)

Toonerville Trolley (2 reels)

Henry Lehrman Comedies (2 reels)

Buster Keaton Comedies (2 reels)

6-26-22

26 Short Subject Color Pictures

"Heidi of the Alps" (2 reels)

"Ball, the Unknown" (5 reels)

Short Real Music Film Product

PRIZMA, INCORPORATED
Some Short Reels

"Speed"—Pathe

Type of production..................15 episode serial

In their efforts to secure novel situations for episode endings, serial producers have left little unused. Heroes of chapter plays have been placed in death-defying positions of all varieties and one would not expect anything very much of the ordinary any longer. The producers of this, however, have developed a genuine thriller. From the beginning in which Charles Hutchison, the star, figures in a locomotive rescue until the end of the third episode, they have crowded the production with action, and the result is a genuine up-and-at ’em offering for those who hunt excitement.

Dramatically, this presents little, but it was obviously made for another purpose. Everything has been subordinated to the idea of crowding it with action and if fully lives up to its title, "Speed." Hutchison rambles about the constantly shifting scene of activities, dodging detectives, foiling pursuers, getting into trouble and out again, dealing out blows and performing various stunts. At the end of the first episode, he is in danger of falling into a chimney and suffocating in the smoke; at the wind-up of the second chapter, he fights a shark and in the third he is attempting to rescue his lady love from a car that falls off a broken bridge into the water. He swims, climbs and rides, pausing occasionally to display affection for the heroine.

Lucy Fox in the feminine lead is energetic, while Very Harper holds down the role of wicked woman in good fashion. John Webb Dillon is the male villain and Harry Semels plays his character without his usual mustache. It is an able cast and production values are good. Hutchison wrote the story, while George B. Seitz directed.

As in most serials, there is much that baffles credulity, but those who follow them do not pay much attention to that part of it. The press agents promise a thrill a minute. There may not be as many as that, but there certainly are a great number of them. If your crowd wants action, this is their meat.

Official Urban Movie Chats No. 32—Hodkinson

Type of production..................1 reel magazine

From a shot of Senator Sutherland who praises films at the start, to the finish where several Sealyham terriers are shown hunting a badger, varying subjects are dealt with in this magazine which is quite acceptable. There is some scenic material taken in Florida, an industrial portion showing the making of celluloid buttons and novelties, some footage in which beach-combers ply their trade, a bit of a travel study in Tuscany and finally the section in which the dogs are seen. It is satisfactory entertainment of its type—not very much out of the ordinary but good enough to hold its own.

Pathe Review No. 173

Type of production..................1 reel magazine

This number opens with some splendid photographic shots of a bear hunt in the snow-covered Rockies. Next, "The Alchemy of Sunlight" shows the actual growth of a plant, recording in "speed" pictures fifty hours growth in as many seconds. The comedy element is furnished by a series of shadow silhouettes made by means of the hands. The cathedral of Milan, Italy is then visited in all its splendor while the colored travel pictures of the ocean grottos at Mortag, Brittany called "The Palaces of the Sea God" close the review.

"The Two Explorers"—Aesop's Fables—Pathe

Type of production..................1 reel animated cartoon

Tom Cat and Jerry Mouse set out in a balloon to discover the North Pole. Caught in a storm, they are driven to earth by lightning. The anchor of their balloon catches in the top of an Eskimo igloo and lifts it off like the top of a beehive. The Eskimos scatter to the four winds and Tom and Jerry are left in possession. They are having some exciting adventures with a flock of walruses when suddenly a giant Eskimo returns and chases them with a spear. Tom Cat yells "Each man for himself" and jumps in the balloon leaving Jerry Mouse in the clutches of the Eskimo. Tom returns home triumphantly waving a barber pole when all of a sudden Jerry Mouse sails up on an iceberg from the middle of which he leads a group of Kangaroos. The moral of which is, "Trouble and Adversity are the true tests of Greatness." The animation is smooth and the picture amusing.

"Adventures of Roving Thomas"—Urban Popular Classics—Vitagraph

Type of production..................1 reel novelty

Scenes of New York City, most of them familiar, are offered in a novel manner in this reel, the unusual element being injected in the form of an animated-cartoon cat which parades about. The titles are the comments of the cat, a unique kind of an animal which cuts capers of an amusing sort. From Columbia University, the educated feline stroll at Central Park, visits one of the more crowded sections of the town, climbs a steel structure and performs other stunts. The drawings of the Urban cat have been transferred to the celluloid in creditable fashion and what would under other circumstances be "just a set of city shots" becomes an entertaining novelty.

"Come and Get Me"—Pathe

Type of production..................2 reel western

Leo Maloney is in love with the ranch owner's daughter who teaches school, but so is the "straw boss" of the ranch. However this doesn't mean anything to the girl until he forces her to kiss him. Maloney interferes and the men fight. The ranch owner comes out and orders them all to get their pay. The girl tries to explain and finally she convinces her father but when he walks into the room where the men are, the "straw boss" and two of his friends accuse Maloney of stealing money from the owner's desk. The owner tells Leo they are going to arrest him, but he, saying, "Come and get me," locks the door on them. General acceptance of this invitation gives Maloney an opportunity to ride and fight his way through the reel. There is plenty of action and it should make an average western for audiences who enjoy this type of film.
**INDEPENDENT FEATURES**

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<td>I Am the Law</td>
<td>6,500</td>
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<td>The Innocent Chest</td>
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<td>God's Country and the Law</td>
<td>5,323</td>
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<td>Life's Greatest Question (Roy Stewart)</td>
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<td>More to Be Pitted (All Star)</td>
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<td><strong>R. L. GIFFEN</strong></td>
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<td>Watch Him Step (Richard Talmadge)</td>
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<td>What's Wrong With Women</td>
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<td><strong>EXCEPTIONAL PICTURES</strong></td>
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<td>His Nibs (Chic Sales)</td>
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<td>Frivolous Wives (Kathleen Kirkman)</td>
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<td>Love's Flame (Thomas)</td>
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<td>The Fighting Kentuckians</td>
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<td><strong>HOWELLS SALES CO.</strong></td>
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<td>Her Royal Love</td>
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<td>Count Cagliostro</td>
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<td>A Daughter of Eve</td>
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<td><strong>LEE &amp; BRADFORD</strong></td>
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<td>The Unconquered Woman (Ruby de Remer)</td>
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<td>Flesh and Spirit (Stella Bennett)</td>
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<td>Sally</td>
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<td>Braided (Josephine Earle)</td>
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<td>Serving Two Masters (Josephine Earle)</td>
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<td>The Way of a Man (Josephine Earle)</td>
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<td>Cloudburst (All Star)</td>
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<td><strong>MERIT FILM CORP.</strong></td>
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<td>The Angel Citizen (Franklyn Furnam)</td>
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<td><strong>PRODUCERS SECURITY CORP.</strong></td>
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<td>Square Phin (Macyln Arkhuckle)</td>
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<td>The Soul of Man</td>
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<td>The Right Way</td>
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<td>Welcome to Our City (Macyln Arkhuckle)</td>
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<td>Mr. Bingle</td>
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<td>Mr. Potter of Texas</td>
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<td>Trail of the Law</td>
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<td>The Country Flapper (Dorothy Gilb)</td>
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<td>The Wolf's Fangs (Wilfred Lytell)</td>
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<td>In the Night (All-Star)</td>
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<td><strong>PIALTO PROD.</strong></td>
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<td>Retribution</td>
<td>5,800</td>
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<td>Nine Seconds to Heaven</td>
<td>5,600</td>
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<td><strong>RUSSELL CLARK SYNDICATE, INC.</strong></td>
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<td>The Man Worth While (Romaine Fielding)</td>
<td>5,164</td>
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<td>The Love Slave (Lucy Borden)</td>
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<td>The Offenders (Margery Wilson)</td>
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<td>Insinuation (Margery Wilson)</td>
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<td><strong>SECOND NATIONAL PICT. CORP.</strong></td>
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<td>David and Jonathan</td>
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<td>Her Story</td>
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<td>Breeda's Heritage</td>
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<td><strong>TRI-STAR PICTURES CO.</strong></td>
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<td>Fruits of Passion (Alice Mann &amp; Donald Hall)</td>
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<td>Water Lily (Alice Mann &amp; Donald Hall)</td>
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<td>Dazzling Miss Davidson (Margorie Rambeau)</td>
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<td>How a Woman Loves (Margorie Rambeau)</td>
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<td>She Paid (Margorie Rambeau)</td>
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<td>Mrs. Bellamy (Nance O'Neil)</td>
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<td><strong>SHORT REELS—STATE RIGHTS</strong></td>
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<td><strong>ADVENTURES OF T. S. S. CORP.</strong></td>
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<td>Alt &amp; Howell Comedies (12 reels), Pure and Simple (4 reels), Liquorice Lips (2 reels)</td>
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<td><strong>ALLIED DISTRIBUTING CORP.</strong></td>
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<td>Arrow-Hank Mann Comedies: One every other week (2 reels), Blazed Trail Productions: One every other week (2 reels), Arrow-Northwood Dramas (2 reels), Looking Up Jim, In the River, Three and a Girl, Raiders of the North, A Knight of the West, The Man of Brawn, The Spirit of the North, A Fight for a Soul, Beloved Brute, Quicksands, Border Rider, Spotlight Comedies (2 reels), Champion by Chance, Soap Bubbles, His Husband's Flat, His Wife Jimmy, Ardath XLM Comedies (2 reels), Wild Women and Tame Men, The Village Grocer, Hunter Joins the Force, Serials: Thunderbuilt Jack (Jack House), 15 episodes, <strong>AYCIE PICTURES CORP.</strong></td>
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<td>Success Series: 15 Westerns (each 2 reels)</td>
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<td><strong>AYWON FILM CORP.</strong></td>
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<td>Harry Carey: 15 Westerns (each 2 reels), Joy Comedies: 6 (each 2 reels), Franklin Furnam: 12 Westerns (2 reels), Helen Holmes: 22 Railroad Dramas (2 reels), Mary Pickford Revivals, <strong>C. B. C. FILM SALES</strong></td>
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<td>Star Ranch Westerns (2 reels), Screen Snapshots (Bi-monthly) (1 reel), Hall Room Boy Comedies, Sunbeam Comedies (Billy West) (2 reels), 4th reels: Public serials</td>
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<td><strong>CELEBRATED PLAYERS</strong></td>
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<td>Gump (1 reel each), Celebrated Comedies (1 reel each), <strong>CLARION PHOTPLAYS, INC.</strong></td>
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<td>The Expose of Sawing a Lady in Hall (2 reels), <strong>DOMINANT PICTURES, INC.</strong></td>
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<td>Western Star Dramas (2 reels), <strong>EXPORT AND IMPORT FILM CO.</strong></td>
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<td>Serial: The Jungle Goddess (Truman Van Dyke and Elinore Field), 15 episodes, <strong>FEDERATED FILM EXCHANGE</strong></td>
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<td>Monty Banks Comedies (2 reels), Nearly Married, Kidnapper's Revenge, A Bedroom Scandal, When A Wife? His First Honeymoon, Bride and Groom, In and Out, His Dizzy Day, Hall Room Boy Comedies (2 reels): False Roomers, Their Dizzy Finish, Circus Heroes, Bowd Weekly, Serial: Miracles of the Jungle, 15 episodes, <strong>FILM MARKET, INC.</strong></td>
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<td>Jimmy Callahan, 12 reels, <strong>GAUMONT COMPANY</strong></td>
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<td>News (every Tuesday); Graphics (every Friday), Serials: In the Clutches of the Hindoo (19,085 feet), 10 episodes, <strong>HERALD PRODUCTIONS, INC.</strong></td>
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<td>Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First, <strong>HORIZON PICTURES, INC.</strong></td>
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<td>Norma Talmadge Reissues (fourteen) (each 2 reels), <strong>JOAN FILM SALES CO.</strong></td>
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<td>Invisible Ray Serials: Ruth Clifford and Jack Searl (15 episodes) (11,000 feet) (2 reels); Sweethearts, Service Stripes, He's In Again, The Conquering Hero, <strong>LEE &amp; BRADFORD</strong></td>
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<td>Squirrel Comedies (2 reels), <strong>PACIFIC FILM COMPANY</strong></td>
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<td>White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel)</td>
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<td>Newspaper Snapshots: Featuring Irene Hunt (Two-a-month) (2 reels), Veronica Dent Comedies, One-a-week (1 reel), <strong>PIONEER FILM CORP.</strong></td>
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<td>The Facts and Follies (1 reel), Luke McIver's Film-Opery, each 3½ reel, The Sonny Series, each 2 reels, Serial—The Hope Diamond Mystery (15 episodes), <strong>PRODUCERS SECURITY CORPORATION</strong></td>
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<td>Irving Cummings Series (2 reels), Clazy Fitzgerald</td>
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WHY WAIT

UNTIL SOMEONE TELLS YOU THE NEWS

WHY NOT READ IT EVERY MORNING IN

It Pays To Know What's Going On
THIS man married to get hold of his wife's money. First he eliminated his rival by a framed up robbery. Then he systematically lied, cheated and deceived the innocent girl behind the respectability of marriage. Eventually the wife found him out. To save his own reputation he attempted to prove her infidelity. She is saved by an unexpected and highly dramatic occurrence.

It is a gorgeous vision of ravishing gowns and lavish settings.

It has an exploitation title. It will open big and hold up for a run.

An early Fall release, now booking.

"Don't Doubt Your Wife"
"When The Devil Drives"
Both Brilliant Dramas of Wedded Life

by and with

LEAH BAIRD

and now

"When Husbands Deceive"

Her Greatest, Most Astonishing Revelation of a Pointed Truth About Men, Women, Love and Marriage.

Directed by Wallace Worsley, supervised by Arthur F. Beck and played by a splendid cast.

LEAH BAIRD
Jack Mower
Katherine Lewis
Eulalie Jensen
John Cossar

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.
FOREIGN REPRESENTATIVE
SYDNEY GARRETT
PHYSICAL DISTRIBUTORS
PRIME EXCHANGE
Has No Fear

John Emerson Ater Touring Europe, Changes His Mind—No Invasion Feared

John Emerson, president of the Motion Picture Producers and Distributors of America, has strong convictions relative to foreign pictures, and their effect on the industry. In a recent statement to the press, he has indicated that American producers are making pictures abroad. In view of this, realizing his investigations abroad were interesting, he was asked to present his views to the public. They are most interesting, inasmuch as he frankly admits he has changed his mind, and says that at present the industry as very little to fear from foreign competition.

Below will be found Emerson's impressions:

Heavy Influx of Foreign Pictures

Two years ago there began a term influx of cheaply made German motion pictures into America, and at a time it looked as if they were being destroyed. As these pictures could be bought for a song and sold in the American market in competition with the much more costly American product. Our producers became alarmed at the outlook and cut down production almost to a third below normal, thus throwing thousands of artists, writers and artisans out of work. This naturally occasioned considerable alarm among those who depend upon the motion pictures for a livelihood.

Another disturbing fact was that several American producers, wishing to take advantage of the lower cost of production in Europe started a movement which threatened to result in the transportation of our industry to the various European countries.

One of the chief objects of my recent five months tour of Europe was to study this question firsthand and to gather data which might be of some little use in determining our future policy. After a fairly exhaustive study of conditions in the various producing centers of Europe, I have come to the conclusion that for the present at least and probably for some time to come, the motion picture industry of America has very little to fear from foreign competition.

As I have been one of the most strenuous advocates of protection for the American industry, it seems only fair that I should take advantage of your kind invitation to express my present views on the matter in the light of my experiences abroad, where my observation has confirmed me that European producers have such a vague and imperfect knowledge of the psychology of American audiences that, except in rare cases (which might be classed as accidents), they

(Continued on Page 2)

Messy Business

Private Detective Agencies May Be Needed to Watch Some Managers and Salesmen

Heads of several of the larger distributing organizations are upset over the actions of certain managers and salesmen throughout the country.

While no definite charges are made and while there is reluctance on the part of these executives to discuss the matter, it is understood that defalcations have been reported running up into five figures. In consequence there is some talk of employing private detective agencies or other means, to make an effort to definitely break up what is termed "crooked work."

An executive of a very important organization said on Saturday something to this effect. "That is all there is to it."

Recent developments indicate that there seems to be a working plan by which the manager and the salesmen, working together, put through contracts at a rate below what the exhibitor should pay, making a deal with the exhibitor, and pocketing the difference between what he pays, and what he should have paid, thus fleecing the company. This idea has been possible during the summer, when business fell way off, and when the usual prices for various houses and territories were not held strictly by the office executives.

Getting Set

Uniform Contract Likely to be Settled in Hays Office Before Month

In all likelihood, sometime before Oct. 1, or shortly thereafter (unless some unforeseen hitch develops), the uniform contract is likely to be settled by the Hays organization. It is understood the attorneys are still wrestling with the points, and that the office of former Attorney General Wickersham was called in to work out the details of the proposed settlement.

This is expected to be one of the real features of the contract. Among the incidental points which have been taken up, and practically settled, although as yet not definitely agreed upon, are those relating to replacement of film, which, it is said, may be fixed at four cents per foot, allowing 14 days maximum for the approval of contracts.

(Continued on Page 4)
impossible at the present time to get an American exhibitor to show a foreign picture, which proves that they must have had a lot of sorry experiences with them during the past year or so.

"The American producers who went over to Europe with the idea of making cheap pictures for the American market, have apparently realized the impossibility of doing business as they have all given up the struggle and come home. One or two American producers still have studios in Europe but they are making pictures for the European market with the vague hope that they may, by some lucky chance, occasionally strike one that will sell in America."

May Sleep Soundly

"So altogether I am pretty well convinced that those of us who are engaged in the making of pictures here may sleep soundly nights without any great fear of unfair cheap European competition, at least for some time to come."

"I do think, however, that something should be done to compel Germany to remove what new amounts in practically an embargo on American pictures. Of course with the market at two or three thousand dollars for the German market does not mean a great deal to the American producer, but as a matter of principle, and with an eye to the future, it seems to me that Germany should be compelled to open her market to American pictures if the American market is to remain open to German pictures."

On Broadway

Astor—"Prisoner of Zenda"—House Peters in "Human Hearts"

Brooklyn Strand—Harold Lloyd in "Grandma's Boy"

Columbia—Reid and Bebe Daniels in "Nice People."

Capitol—"The Hound of the Baskervilles."

Criterion—Marion Davies in "When Knighthood was in Flower."

44th St.—"Monte Cristo."

"Lyric—A Little Child Shall Lead Them."

Rialto—Wanda Hawley and Milton Sills in "Burnings Sands."

Rivoli—Wallace Reid and Lila Lee in "The Ghost Breaker."

Strand—Harold Lloyd in "Grandma's Boy."

Next Week

Astor—"Prisoner of Zenda."

Brooklyn Strand—Irene Castle in "Slim Shoulders."

Cameo—Not yet determined.

Capitol—Mae Murray in "Broadway Rose."

Criterion—Marion Davies in "When Kinghood was in Flower."

44th St.—"Monte Cristo."

Lyric—"A Little Child Shall Lead Them."

Rialto—Not yet determined.

Rivoli—"Manslaughter."

Strand—Harold Lloyd in "Grandma's Boy."

Merit Exchange Moves

 BUFALO — The Merit Film Corp. have moved their offices here, to 205 Franklin Street.
"Mortal Clay" Will Be
The Talk of the Season.
LESLEY MASON
Film Editor
729 Seventh Avenue
Bryant 8174

"WHEN ART Westo
MILES
Projected—Titles
Watch for Second National's
"ONE MOMENT'S TEMPTATION"
130 West 46th St. Bryant 9500

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DIRECTORS—
Save money on your next production.
Create atmosphere by inserting scenes
that no amount of money or ingenuity
can duplicate—scenes spectacular,
historic, scientific, geographic.
We saved others money, we un doubt
edly can save you some. Not "May
be Jawitz-Has-It." JAWITZ MOTION PICTURE LIBRARY
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ACTION
Let us get some action into that pic
ture on the shelf—and you'll get some
action on the independent market.
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Film Editors
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The print is your entire stock
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Be selfish about it—Demand
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Kassel Lobby Display Paintings
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fourth Street Theatre and "A
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at the Lyric Theatre.

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MARION DAVIES in "WHEN
CHILDHOOD WAS IN FLOWER"

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HOWE & CONLON
1608 Times Bldg.
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-
Boosting

(Continued from Page 1)


"LEAD KINDLY LIGHT"

Is the name of the hymn. To be sung. Gentlemen. By all arising.

Whyfore? Because Nita Naldi. And Florence Dixon. With Victor Fleming. The director. Refused. Point blank. And emphatically. To touch a drop of wine. When aboard the French liner Savoie. Where they were to "shoot" a scene. "We never touch liquor" they were quoted. In the Evening Telegram. "but as neither of us. Go on. Boys. Whoed intoxicants—"

Liquor! Wine! Never touched it!

Golly: are these picture people? Boy; page Old Doc Crafts. Spread the tidings. Sound the tocsin.

MASSACHUSETTS

And what's in sight. For the referendum. Well; there's been a lot of talk. There always is. And the smart bowlers. Say it looks. As if the referendum has. Whether. Will result in censorship. Which will indicate a defeat. For the Hays organization.

Now Hays isn't talking. Nor are his people. But—and this goes—instead of bowling. And yapping. If those young men. Will just plug. And go to work. Maybe they can save Massachusetts. In October. There'll be glory enough. For all. If the referendum shows. They don't want censors.

HOW IT HAPPENS


CROSSING SWORDS

Jimmy Quirk. And Fred Warren. Of American Releasing. Who were. And says so. In paid space. Jimmy's attack. On the producers. (And Warren includes distributors.) Jimmy says water can't rise. Above its own level. And blames the producers and the swivel chair army. And Warren takes the other side of that.

TALKING OUT OF TURN

About "Grandma's Boy." Which is some picture. And Arthur Kane was smart. And coopered the hit. And pulled a mite. Telling the world. How it fell off my seat. All of which was clever. But hereafter—well. Ever hear the words of that popular melodie. "I've learned my lesson."

TRAVELLERS

If any side swinging striking engineer. Hits a train. Mid West. During the next day or so. Well. boys. You'll have a flock of new editors. To write for you. What you read. For We Us & Co. Including the talkative Mr. Johnson. Mister Ride-Em-Horseback Quigley; Mister Curley Welch; the youngest boy editor ever; Larry Boynton. And lastly me. Are all out that way. Seeing as to how Harry Charnas. Tells the ex-bi-tor. In that section. How to do things. And being compelled to listen. To Al Lichtman. Saying what a good picture. "Rich Men's Wives" is. But it's all in the day's work. The some call it pleasure.

BRAVE MAN JOHN


Well. John's got a change of heart. All because he's been abroad. And look into things. And learned. What all of us did. Who have been there. That there isn't any trouble. That is, real or serious trouble. For the industry at all. From over there. And he's man enough. To come out. And say so. Elsewhere. In the little old paper. Today. It's worth reading.

Smart men change their minds. Only idiots insist on always thinking the same way.

Thanks. DANNY.

WHAT WOULDN'T YOU GIVE
FOR A LITTLE EXTRA
CASH NOW

Your plans are completed—every thing ready to go ahead—but there's a hitch—not quite enough cash to see it through. We'll tide you over if the proposition is O.K. Financing film enterprises our specialty. Reasonable terms. Quick action.

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TEACHES ME

A lawyer who has himself for a client, sometimes represents a fool.

MORAL—Let us represent you in your relations with the distributor.

ALEXANDER S. ARONSON
Producer Service
1540 Bdw. (Loew Bldg.)
New York

Members of the
Theatre Owners Chamber of Commerce

are invited to attend a Special Luncheon at the Hotel Astor on Tuesday next, September 12th, after which there will be a special screening of Rupert Hughes' new photoplay entitled REMEMBRANCE

Members will please respond today, Monday, before noon to the

Goldwyn Distributing Corporation
729 Seventh Avenue
New York City
256 At Dinner
First Charnas Dinner for Lichtman Held at Pittsburgh—Discuss Contracts
(Special to THE FILM DAILY)
Pittsburgh—"Watch your contracts. Be careful what you sign. Ever mind whether they are uniform contracts or any other kind of contracts."
This was the advice given by Mike Charnas of Clarietto to nearly 150 Western Pennsylvania and West Virginia exhibitors at the dinner given by Harry Charnas of the Federated Exchange to President William Penn Hotel on Saturday night, following a statement by the director of THE FILM DAILY to the gathering that a uniform contract could probably be agreed upon in New York within the next month. Everyone added that they would help in any way that he might require, and he would appreciate the "confidence and co-operation.

The slogan of the Hays organization was definitely manifested at the dinner, where the exhibitors heard Al Lichtman and also later saw rich men's wives of the first of the releases of his new organization. Lichtman spoke of independence and back to the early days of the industry to demonstrate that he always believed in independence. He told of the plans of his new organization, incidentally mentioning that before he decided to start this, that he had been offered important positions by first National, Goldwyn and Universal. Among the other speakers were W. A. Johnston, editor of the Motion Picture News, Robert E. Harrington, of the Motion Picture World; Harry Boynton, editor, Exhibitors Trade Review; William Breuer, Otis Photographe Co., and Fred Harrington, of the M. P. T. O., of Western Pennsylvania. Ike Silverman acted as toastmaster.

DANNY.

"Tell Your Children"
(Special to THE FILM DAILY)
London—"Tell Your Children," made by Donald Crisp for International Artists' Film Co., Ltd., is announced for a trade show at the New Gallery Cinema on Sept. 14.

Pola Negri Due Today
Pola Negri is scheduled to arrive here on Monday afternoon. Emil E. Schauer, for executive of famous Players and Mabel Normand is also on the trip. Miss Negri will stay in New York for a few days and then proceed to Hollywood where she will start work in "Bella Donna." Sept. 23.

Brooklyn Operators Join Big Body
The entire membership of the Motion Picture Machine Operators Union of Brooklyn has been consolidated with the I. A. T. S. E. & M. P. M. O., Local 306. For a number of years this consolidation has been expected. Practically every licensed operator in Greater New York will now work under the banner of Local 306, under the direction of Pres. Sam Kaplan and his executive board.

To Auction Colorcraft Assets
(Special to THE FILM DAILY)
The assets of the Colorcraft Corp., bankrupt, consisting of furniture, machinery and application for patents, will be auctioned off Friday, Sept. 15, at 203 W. 40th St.

Prizes Cut in Leeds
(Special to THE FILM DAILY)
Leeds, England—The highest price charged in any of the local houses is now 250, and in many cases is 6d. This is due to the competition heightened by the opening of new houses.

Villard and Marmont Return
Harry Villard arrived on the Aquitania after spending three months in Europe filming "If Winter Comes." Accompanying him was Percy Marmont. Villard was anxious to get ashore to meet a new addition to his family.

"Manslaughter" Opens Sept. 17
Cecil B. De Mille's "Manslaughter" will open at the Rivoli, Sept. 17.

Premiere Showing
(Special to THE FILM DAILY)
Atlantic City—The premiere showing of the Arrow picture, "Night Life in Hollywood" will be held next week at Wood's Theater.

Closes Long Run
(Special to THE FILM DAILY)
Los Angeles—Harald Lloyd in "Grandma's Boy" has closed its run at the Symphony where it was presented 17 weeks.

Action of Government May Force
Some Independents Out of Business

Federal Authorities Backed by Deputy Sheriffs Invade Offices of Several Concerns in Effort to Collect Back Taxes—Total Amount Involved Over $1,000,000

A number of the more independent exchanges dealing in state rights are threatened, they say, with "being put out of business" as a result of the action of the Internal Revenue Department. Treasury officials backed by deputy sheriffs have been in the offices of a number of these concerns during the past few days. They are making efforts to collect the 5 per cent tax on all sales made from May, 1919, to Jan. 1, 1922.

The amount involved is said to be over $1,000,000.

Government Action a Surprise
Although ever since the Christie case developed some time ago, many of the independent operators have been apprehensive of the action of the Government during the end of last week and yesterday came as a surprise. A very important state rights distributor walked into his office and found a deputy sheriff calmly awaiting his arrival and notifying him that unless his taxes of $50,000 were paid, the sheriff would step in and seize the business. The way that operator got busy was something well worth seeing. He sold his cutter than he has for many months.

(Done on Page 3)

Universal Showing in London
(Special to THE FILM DAILY)
Lauri Larmel has leased the New Oxford Theatre here for an indefinite period to present in arrangement with C. B. Cochran "The Storm" then "Foolish Wives" and "Under Two Flags.

This is the first time that the New Oxford has played pictures.

Brunet Resigns
As President of Pathe Exchange, Inc.
—Successor Not Announced
Word comes from Lewis Intramberry, Secretary of Pathe Exchange, Inc., that he has received from Mr. Paul Brunet his resignation as President of the Company.
Mr. Brunet's resignation will be acted upon at the next meeting of the Board of Directors of Pathe Exchange, Inc., which is expected to be held during the present month. Mr. Brunet will remain a member of the Board of Directors, and it is expected that he will return to the United States occasionally, and will continue to take an active interest in the affairs of the Company.
No information could be obtained from any of the Pathe officials as to Mr. Brunet's probable successor.
In the Courts

Supreme Court Justice Marsh has signed an order discontinuing a suit by the Inter-Ocean Film Corp. against J. C. Barnstyn because the case has been settled.

An unsatisfied execution for $365.70 in favor of the American Tobacco Co. against Nat Feldman, has been filed in the County Clerk's office. The judgment was rendered in the Third Municipal Court against the property of Feldman at 729 Seventh Ave., but no property was found.

Supreme Court Justice Lydon has dismissed for failure to prosecute a suit by Frank M. Sanford and Lorain C. McHenry against the Exclusive Features Inc., for $50,000 damages. The complaint alleged that the defendant gave the plaintiffs the right to distribute the film, "Brown of Harvard," in the United States and Canada for three years. Consideration of the payment of $1,500 and then refused to carry out the contract after the plaintiffs had made many sales of the film.

In the suit of Horace Goldin against the Clarion Photoplays Inc., and the Alexander Film Corp. in which the Appellate Division granted Goldin an injunction against the exhibition by the defendants of a film, "Sawing a Woman in Half," based on Goldin's vaudeville act, the Appellate Division allowed him $166 costs but the execution in the case filed in the County Clerk's office shows that the execution was satisfied by direction of the plaintiff's attorneys, House, Grossman and Vorhaus.

Switch Films to Victoria
(Special to THE FILM DAILY)

Wilmingtnon, N. C.—Films are to be shown at the Victoria between road shows, the Roya being used to house tabloids.

Goldstone Sales
Phil Goldstone announces the following sales on "Deserted at the Altar": New England, Pioneer Film Corp., Boston; Southern New Jersey and Eastern Penn, Twentieth Century Film Co., Philadelphia. Goldstone is en route to the Coast, where he will produce a new special for the independent market.

Praises Small Town Houses
A publicity man who writes in from Denver says in part:

"It is a pleasant surprise to find the wonderful modern houses even in the smaller cities. the day of the store shows and remodeled town opera house is gone, Rock Springs, Wyo, a small town has a $100,000 theater, Ogden, Utah we find the Alhambra, a half million dollar house run by a real townman, Mgn, Skinner, and the Pan house in Salt Lake under the management of Mr. Diamond, is one of the finest houses I ever visited, the Lagoon is always a first class operation. These grind houses and the managers are all of a different class than a few days ago, they are well read and on their toes every minute always looking for something new that will appeal."

Among Exchanges
(Special to THE FILM DAILY)

Milwaukee—G. A. Durlam has succeeded A. E. Bernstein as manager of the Famous Players exchange.

Washington—J. L. Cathrot has joined Metro's sales force and is now covering Maryland and Delaware.

Kansas City—Sid Rosecuthal, manager of the Mid States Distributing Co. will go to New York on a buying trip. He is traveling in Missouri and Kansas to find out what is wanted there.

New Orleans—Paul Tressier, of the F. B. O. office at Cleveland, will manage their exchange here.

Minneapolis—G. A. Durlam, formerly with Paramount, will succeed A. E. Bernstein as manager of the Milwaukee office. Bernstein resigned.

Pittsburgh—A. R. Cheery has been appointed manager of the F. B. O. sales office on Forbes St.

Pittsburgh—The Lande Film Dist. Co., have sent Win. Kinkel here to manage the Pittsburgh, Cleveland and Cincinnati offices.

National Theater to be Sold
(Special to THE FILM DAILY)

Philadelphia—The National Theater, on So. Fifth St., will be sold at public auction Sept. 13, at the auction rooms of S. T. Freeman Co., Chestnut St.

Eastman POSITIVE FILM

Adds good photography to picture interest—gives that truthful, accurate reproduction that is only possible when the reproductive scale of the positive material parallels that of the negative. That's why Eastman Positive Film carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK CO.
ROCHESTER, N. Y.
Independents Hit

(Continued from Page 1)

Harry G. Kosch, journey for Independent Producers and Distributors so, when asked yesterday what the organization intended to be, said that a brief would be filed with the Treasury Department but it obviously its contents could not be discussed.

It is said that Educational Films, Inc., will be taxed for a quarter of a million. Ayres is said to be in the neighborhood of $50,000. Warner others over $50,000 and others in proportion. In reference to this Harry Kosch said yesterday that if these taxes must be paid as they are assessed, a large number of independent operators will be forced out of business; that their actual profits during the period mentioned do not meet the amount of the tax, much less the $750,000 that they had to cover.

The provision of the tax contained the Revenue Act of 1918 known as section 906, is as follows:

"That on and after the 1st day of May, 1919, any person engaged in the business of renting or licensing exhibition positive motion picture films containing pictures ready for projection shall pay monthly an excise in respect to carrying on such business equal to 5 per centum of the total rentals received from each such lease or license during the preceding month. If a person owns such a film exhibits it for profit he shall pay a tax equivalent to 5 per centum of the rental or license value of such film at the time and place where and for the period during which exhibited. If any such person, prior to December 6, 1919, made a bona fide contract with any person for the lease or license of such film at the time and place where and for the period during which exhibited, if any such person, prior to December 6, 1919, made a bona fide contract with any person for the lease or license of such film at the time and place where and for the period during which such contract is to be executed, if such a film is exhibited for profit, and if such contract does not permit the adding of the whole of the tax imposed by this section to the amount to be paid under such contract, then the lessor or license shall, in lieu of the lessor or lessee, pay so much of such tax as it is not so remitted to be added to the contract price."

In connection the Treasury Department has made the following rulings:

This applies to contracts with a dealer, exhibitor, or exhibitor for the sale or lease of moving picture films. The term "dealer" as not refer to or include a purchaser for his own use, unless such use in the manufacture or production of another article intended for sale. A foreign government, or a state or any political subdivision thereof, buying or leasing an article for its own use is not a dealer, nor in the case of moving picture films is it deemed an exhibitor or exhibitors. This section permits an adjustment of the tax between the manufacturer and dealer, but it does not affect the liability of the manufacturer to return and pay the tax to the government. (Regulations, No. 44, Art. 37.)

Buys Six Houses

(Special to THE FILM DAILY)

Cleveland—The Ohio Amus. Co. has purchased six neighborhood houses an investment of $400,000.

Protest Against New House

(Special to THE FILM DAILY)

Chicago—Residents of Winnetka, a suburb near here, recently held a mass meeting, protesting against the erection of a $750,000 theater to be built.

Will Be Ready About Oct. 6

(Special to THE FILM DAILY)

Lexington, Ky.—The house being built by the Lafayette Amuse. Co., of which Col. Fred Levy is president, will be ready about Oct. 6. It will seat 1,600.

Fox Will Lay Corner Stone

(Special to THE FILM DAILY)

Cleveland—William Fox is expected here to lay the corner stone for the new theater and office building which will cost $2,000,000. It is expected that the building will be ready for occupancy next September.

Another House for Stanley

(Special to THE FILM DAILY)

Philadelphia—The site of the old Hotel Bingham at 11th and Market Sts., is fast being demolished to make way for the new ten story theater and office building to be erected by the Stanley Co. The house will be called "Elraca" and is expected to open next spring.

Exhibitors of Greater New York

Go into the Rivoli this week and hear the laughter when "One Terrible Day" is being shown.

IT IS ONE OF THE

OUR GANG COMEDIES

PRODUCED BY HAL ROACH

The New York World says:

"There is an extremely funny comedy at the Rivoli called 'One Terrible Day.' . . . It had them laughing out loud yesterday, which is a real accomplishment."

IT'S A TWO REEL

PATHECOMEDY

DURA

FILM PROTECTOR CO.

220 WEST 42 ST. NEW YORK

PHONE BRYANT 5576

ALLAN A. LONNIES, JR.
Putting It Over

Here is how a brother exhibitor put his show over.

Send along your ideas. Let the Film Daily know how you cleaned up.

Looked for The Best Smiles

Racine, Wis.—Masked men traveling around the town in an autonomous, photographing attractive smiles comprised part of the exploitation on "Smiling Through." It was done in cooperation with the muralist and the Bijou, which was playing the production profited by the 200 inches of positive prints.

Offered Scenario Prize

Tulsa, Okla.—Offering an award to the person living here with substance for a comedy to be enacted by local talent, Manager W. Smith of the Rialto around the corner, arranged the rival columns of New York." The Tribune helped in the stunts and about 25 scripts were submitted.

Offered Ticket Prizes

"Oklahoma City—When the Folly played Ruth Roland in "The Timber Queen," Manager Robert Hutchinson went after prospective patrons in the following manner:

A full-page advertisement was carried in the Oklahoma Advance and a notice was placed in the local columns. The notice told of an offer of $10 in Ticket Prizes for the best essay on Ruth Roland. After inserting this notice Hutchinson received over one thousand essays from children and there were fifteen hundred of the persons who expected the Folly the first day of the Folly serial. Manager Hutchinson also distributed the "Timber Queen" wooden whistle which was built on a truck.

"Stole" Advertising

Newburgh, N. Y.—When Gilbert Gooch played "Blood and Sand" at Cohen's Opera House, he was confronted with a problem. Local authorities are rather strict about outdoor advertising and the bus lines have pretty high rates, but Josephson got his think-tank working and hired a negro to carry a window card. He was instructed to say that he was delivering it if stopped. During his numerous rides, he held it in a manner that made it plainly visible. The cost of this was $150 in bus fares.

Short, business-like letters sent to secretaries of clubs listed in the city directory, telling that the demand for tickets was very great and offering to set aside blocks of seats resulted in 16 organizations taking advantage of the offer, while the notices placed on bulletin boards around town amounted to lost free advertising. The negro who rode the buses also paraded about in the costume of a toreador and attempted to put the car filled with little girls into a circus crowd. A carefully decorated lobster and other stunts rounded out the exploitation program.

Wildness of Youth

"The 20th Century Tale of American Youth"

Photographed in Spanish and directed by William Swayne, "The 20th Century Tale of American Youth" is a worthy two-reel comedy.

How to Run a Successful Business

is a vitally important problem. We can help you solve it.

W. A. FLEMING & CO.

Public Accountant and Business Advisors

452 Fifth Ave. Tel. Longacre 90

Mammoth Mailing List of Theatres

JUST OFF THE PRESS

IN

21st Supplementary Edition
1922-1923 $1.50 net

20th Edition-1921-$3.00 net

$4.50 Complete

Julius Cahn - Gus Hill Guide
Rm. 207-701 7th Ave., N.Y.C.
Pathé's President Likely to Be Bernard Benson—Elmer L. Pearson, Vice President, New General Manager

The report published yesterday that Saul Brunet has resigned as President of Pathé was accepted as a distinct surprise to the industry.

Immediately there was conjecture as to his successor. While officials of Pathé refused to discuss the matter as expected that Bernard Benson, a vice-president of the corporation, will become president and that Elmer L. Pearson will be made a vice-president in addition to being general manager of the organization.

Inasmuch as Mr. Benson represents the banking firm of Merrill, Lynch & Co., it is anticipated that the work of handling the large Pathe organization will fall upon Pearson's shoulders. Mr. Benson giving his time almost exclusively to the more important executive problems.

Brunet's Future Plans? The future plans of Paul Brunet are sure to be of interest to the many who have followed his career in America for so long. Some months ago it was exclusively reported in this publication that Brunet might resign as president of Pathé in the near future. (Continued on Page 2)

M. P. T. O. Convention
(Special to THE FILM DAILY)

Boston—The New Hampshire and Massachusetts theater owners opened their convention here yesterday with Sydney S. Cohen and Michael J. Toole present.

McCormick and Wilson Here

John McCormick, West Coast representative for Associated First National Pictures, and Harry D. Wilson, publicity representative for Jackie Coogan, are in town. McCormick will remain in New York a week or ten days and Wilson plans to stay for a month or six weeks during which time plans are being mapped out for Coogan's forthcoming release, "Oliver Twist."

Lesser Here With "Oliver Twist"

Sol Lesser, who arrived in New York yesterday direct from the coast brought the print of Jackie Coogan's "Oliver Twist" with him. According to this film executive, there are possibilities of a road-show tour of the Coogan offering, and if this is arranged, some thirty to forty companies will be sent out from New York, Chicago, and Los Angeles.

Lesser plans to remain in New York several weeks and will not return until after the "Oliver Twist" deal is arranged.

Owen Moore and Arthur Hoyt are responsible for most of the fun in Selznick's "Love is an Awful Thing," said the New York World to provide "an escape from the florid and maudlin stuff of recent flamboyant films."—Advt.

Pola Negri Arrives

Pola Negri arrived aboard the Majestic yesterday and will stay at the St. Regis while in New York. Mabel Normand and Emil Schauer were on board also. A luncheon at which representatives of the press will meet her will be held at Louis Sherry's today at one o'clock.

Here With "Sodom and Gomorra"

Ben Blumenthal was on the Majestic when it docked, with a print of "Sodom and Gomorra."

"More to Be Pitted" on Broadway

"More to Be Pitted," which Apollo Exch. is handling for New York, will be seen at B. S. Moss' Broadway next week.

Dixon Starts "The Beast"

Work has been begun by Tom Dixon at the Tiffford Studio on "The Beast." Included in the cast are Gustav Von Seyffertitz in a comedy character role, Madeline Clare, Helen Ware and Robert Ellis.

Lichtman on Trusts

Almost 200 Exhibitors and Wives Attend Charnas Cincinnati Dinner

Cincinnati—"I believe that no one in the motion picture industry has any reason to fear the operation of any trust in this business," said Al Lichtman, the guest of honor at the Charnas dinner in Cincinnati last night. "None of us have anything to fear except our own shortcomings," continued Lichtman.

The dinner held at the Sinton hotel was a complete success. Over 100, representing the motion picture industry from its inception and dwell upon the importance of exhibitors keeping open time for independent production. Other (Continued on Page 3)

Barber Here

Maurice Barber, general manager of the Cinema Finance Corp. arrived here today as expected. He will be at the Ritz Carlton.

Open at Capitol Next Week

"Broadway Rose," the Robert Leonard production starring MacMurray will open at the Capitol Sept. 17.

Hays Back

Will H. Hays returned from Washington yesterday. He expected to go to New York to see some of the new Eastman theater, but changed his plans at the last moment.

Danto Resigns

Harry Danto who has been with Famous Players sales department in various capacities for some time, has resigned. Danto's last activities were in the New York district.

Dillon Sales Manager

Geo. M. Dillon has been appointed branch sales manager for the New York office of Haddon, succeeding F. Kinghorn, who will handle the Brooklyn territory.

A. L. Gore Sees New York

A. L. Gore of the West Coast Theaters, Inc., arrived in New York this week with Sol Lesser. Gore has never been in New York before. While east, Gore and Lesser plan to arrange for transporting the biggest of musical and legitimate shows now in Gotham to the West Coast theaters, where they have arranged for a downtown theater in Los Angeles to house them.
Quotations

High Low Close Sales
East, Kod. 87 1/2 86 1/4 86 1/4 2,900
F. P. L. 104 1/4 102 1/8 102 9/16 2,900
do pld. 104 1/4 102 9/16 102 9/16 300
Gwen... 75 3/4 74 1/8 74 1/4 4,000
Griffith Not quoted
Loew's 20 1/4 19 9/16 20 1/4 4,700
Triangle Not quoted
World... Not quoted

Incorporations


Dover, Del.—Turnstall Film Exch., Wilmington, Capital, $50,000. Attorney, Corporation Trust Co. of America.


MY EXPERIENCE TEACHES ME

You insure your life and your property.
You do not insure your business prosperity.
We fill the gap between you and the distributor, and it's mighty good insurance.

ALEXANDER S. ARONSON
Producer Service
1540 Bwly. (Loew Bldg.) New York

Pathe's President

(Continued from Page 1)

Pathe Exchange after he reached France was the early part of the summer. Brunet has long been closely associated with Charles Pathe, the head of the big foreign Pathe Corporation. It would not be surprising to find Brunet made president of the French organization, nor would it be surprising to find some interesting developments on the other side following this move.

Those who know Brunet say that he is a Frenchman by nature principally from the fact that he lives on the other side. It was anticipated that Brunet would visit this country, bringing with him Charles Pathe, sometime this fall.

Pollard a Star

Sept. 17 will show Sumb Pollard a star in his two-reel comedies.

Invasion of American Stars

(Special to THE FILM DAILY)

London—It is reported that film men here are much interested in the invasion of American stars in Europe.

Universal to Make New Serial

Work has been started on the new Universal serial, "Around the World in Eighteen Days," by J. F. McLaglen will direct.

Powers Move

The Powers Film Products, Inc., will move to their new quarters in the Robertson-Cole Bldg., 723-7th Ave., Sept. 15.

Bessie Love in Two Reelers

Bessie Love has completed third of the twelve two-reelers being made by F. G. Becker, managing director for little Arthur Trumble.

Buys French Play

"La Belle Marsellaise," a French play written by P. Berton, was sold by Bory Osso, American agent of the Society of Authors and Composers of France to the International Film Service for picture purposes.

Coast Brevities

(Continued from THE FILM DAILY)

Hollywood, Calif.—Christie comedies are starring Neil Burns in a house host comedy, directed by Sidney, with Charlotte Merriam, Sylvia Ashton, Don Bailey and Bebe Blackburn, three and one-half year old swimming actress, appearing in the cast.

Dorothy Vernon of Haddon Hall" will be Mary Pickford's next starring picture.

Harry Carey has started another five-reeler, "Val Paul" is the director.

Larry Senmon is working on another feature comedy.

Nat Ross is directing the opening scenes of the next Gibson picture, "RiUin' Wild." written by Roy Myers.

Sanford Frood, has finished another Twentieth comedy and will soon start work on a new feature.

Mary Ayn has been cast to play the lead in Walt Montana's current Metro comedy, "A Punctured Fortune.

Glady's Walton has finished production on the Lily Lavender Bath Lady and will seek rest in Catalina. King Baggot directed.

Lee Shumway is co-directing with Phillip Hubbard at the Cosmopolitan studio, a new independent producing unit.

Wallace Reid has started a new production, "Thirty Days," in which Wanda Hawley appears. James Cruze is the director and Karl Brown the cameraman.

J. P. Spencer expects to leave for the Hawaiian Islands Nov. 1 to shoot some pictures with Duke Kakamak, the famous swimmer.

Henry McCarthy has started a new Doublet Production at Fine Arts. Lester Crome is star and Mrs. Crome (Francesca Billington) plays the opposite role.

H. E. GAUSMAN

THE ETERNAL FLAME" Opens

(Continued from THE FILM DAILY)

Des Moines—Norma Talmadge's "The Eternal Flame" had its premiere at the Des Moines Monday night.

Will Bring "Robin Hood"

Harry D. buckley will arrive here some time this week from the coast with a print of the Fairbanks picture, "Robin Hood." While here, Buck will arrange with Hiram Abrams a premiere at one of the Broadway houses.

Equity Gets Eisenstein Film

Edward M. Fadman, of Equity Pictures, recently returned from Germany bringing over with him a print of the film on the Eisenstein theory. According to a representative of the company, it took six German protectors to translate the theory for pictures.

Meighan Arrives

Thomas Meighan arrived here from the coast yesterday, and on Friday will leave for Brooks, Ind., where he will visit Geo. Ade to talk out stories. Ade writes for Paramount Upon Meighan's arrival from India he will immediately start work in one of the Eastern studios.

WHAT WOULD YOU GIVE FOR A LITTLE EXTRA CASH NOW

Your plans are completed—everything ready to go ahead—but there's a hitch—not quite enough cash to see it through. We'll tide you over if the proposition is O.K. Financing film enterprises our specialty. Reasonable terms. Quick action.

CHROMOS TRADING CO.
1123 Broadway
Suite 616 Phone Chelsea 8284

Mammoth Mailing
List of Theatres

JUST OFF THE PRESS

IN
21st Supplementary Edition 1922-1923 $1.50 net
20th Edition-1921-30.00 net $4.50 Complete
Julius Cahn - Gus Hill Guide
Rm. 207-701 7th Ave., N.Y.C.
Lichtman on Trusts
(Continued from Page 1)
speakers were Harry Kress of May's Opera House, New York; Carroll H. Dunning of Prisma and the Editor of THE FILM DAILY. Fred Vandervier of the Palace Theater, Hamilton, Ohio, was a genial toastmaster.
Prior to the address William A. Johnston, editor of the Motion Picture News; Robert E. Walsh, editor of the Motion Picture World and Larry Boynton, editor of the Exhibitor's Trade Review were introduced and each responded with short talks.
After dinner the Lichtman production "Rich Men's Wives" was shown to the gathering after which the visiting editors and others left for Detroit where another dinner will be held Tuesday night. The editors will be guests of the Motion Picture Theater Owners of Michigan at a luncheon in their honor in Detroit. F. B. MacLaren of the Capitol Theater of Jackson, Mich., will act as toastmaster.

In the Courts
A default judgment for $3,585 has been filed in the Supreme Court by the Evans Film Mfg. Co. against Nicholas Kessel for failing to develop prints and for materials furnished.

Horace Goldin has filed an application in the Supreme Court to enjoin Louis Weiss and the Clarion Photo-plays, of which he is the head, from contempt of court because of violation of the Appellate Division injunction restraining the exhibition of the film "Magic and Mystery Explained." Goldin alleges that after the injunction was granted the defendants delivered eleven prints to the Goldwyn Pictures Corp., and the film has been shown recently in Atlantic City and in California. He alleges he has been damaged $100,000 by the acts of the defendants and contends that the Keith Circuit will not book his act so long as the film continues to be shown.

"Aesop's Film Fables" in England
"Aesop's Film Fables" are now being shown throughout Great Britain according to the announcement of Fables Pictures, Inc., who state that Granada's Exclusives, Ltd., control the Paul Terry cartoon subject for the British Isles.

The Film Daily
71 West 44th St., New York City
Kindly enter my subscription to The Film Daily for one year, starting immediately, to include
THE DAILY—313 issues—Every Day
Including Weekly Reviews—52 issues
1921 Year Book—Cloth Bound—500 pages
Subscription, $10—Foreign, $15

Know What's Going On

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THE DAILY—313 issues—Every Day
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1921 Year Book—Cloth Bound—500 pages
Subscription, $10—Foreign, $15

Name

Theatre

Address
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the Film Daily know how you cleaned up.

An Interesting Lobby

Newark, N. J.—When the Bradford played “The Storm,” Manager D. J. Stephens started by running a full page ad in the Star-Eagle and then concentrated on his lobby. In the interior was built a scenic cut-out effect reproducing snow-clad mountains. The box office was transformed into a log cabin flanked by lobby walls covered with snow effects. It made a pretty display and made them come in, for the impression of coolness in warm weather was quite inviting.

Serial Story Did It

Dallas, Tex.—One of the widest exploitation aids ever given any local showing of a picture was its recording “The Masquerader” during its run at the Hope. The Dallas Times-Herald carried a serialization of the story and had over half the space in the show, the trucks simply carrying the sign to begin reading “The Story.” No mention was made of a motion picture until the display advertising actually announced it, and that time all Dallas was so well aware of “The Story” that it was like telling a farmer that Henry Ford makes a serviceable automobile.

Artist Attracted Attention

St. Louis—Mike Vogel made them stop and take notice during the past week when he installed an artist on a scaffold at Sixth Street and Washington Avenue and had him paint signs boosting the run of “Blood and Sand” at the Skosras Bros. New Grand Central West End Lyric and Capitol. A young man attired in a bull-fighting outfit impersonated Rodolph Valentino. At times it was difficult for the first night to get the good publicity customers. It is estimated that approximately a quarter of a million passers-by viewed the stunt. Of course there were many repeaters but a goodly portion of the residents were reached.

Trombone Tunes Got Them

Lexington, Ky.—A ballyhoo artist with a sign on his back combined a vaudeville novelty with his street strolling when he appeared to exploit “Fools First.” At the Ad Aead, Manager Henry Eger, who was approached by the man saw the novelty in his act after he had rattled off the names of several dozen popular airs on his trombone. He was widely advertised. His odd make-up and costumed character identified him at once and he played any tune that was called for on his trombone. In two days he became one of the best known characters in Lexington. Inasmuch as he was constantly advertising the theatre and First National Bank, the publicity all around. This man is touring the country and will probably be heard from again.

New Theaters

(Special to THE FILM DAILY)

Elizabeth, N. J.—The Rialto has been opened.

Richmond, Cal.—Turner & Dahnken have opened a house here.

Milwaukee.—Alterations on the Juenke are scheduled to begin at once.

Vichita, Kan.—The Orpheum has been opened.

New Haven, Conn.—The Bijou, formerly vaudeville, just reopened, will run pictures.

Providence, R. I.—The Capitol, run in conjunction with the Strand, opened.

Pittsburgh—John Elmore, will erect a house on Center Avenue. Plans for construction are now under way.

Grand View, Wash.—B. N. and R. M. Barnett will open their new house here Sept. 20.

Wilmington, Del.—State Photoplays, Capital, $300,000, Incorporator, L. E. Wales.

Kansas City—Construction will start soon on a $350,000 house, for negroes.

Lancaster, Pa.—J. W. Vogel will build a theater and hotel building, to cost $200,000.

Caro, Mich.—The Strand, a new $90 seat house, under the operation of James Chapman, has been opened here.

Endicott, N. Y.—The Elvin, a 2,000 seat house has been opened here. A corporation of local residents will run the theater.

Ponchatoula, La.—$30,000 will be spent on a theater by Bernard Anthony, and to be ready the first of the year. The house will seat 500.

San Francisco—The Excelsior, costing $200,000, was opened here recently by R. A. McNiel, R. E. Baines and W. G. Bailey.

New Bedford, Mass.—The Empire Theaters, Inc., will open new Empire, sometime this month, with Norman Dixon as manager. The house seats 1,700.

Pittsburg, Pa.—Work on the new Cameo is fast nearing completion, and is expected to open the middle of this month. The house will cost $125,000.

Jacksonville—R. N. Koblegard, of Wash., and E. R. Minshall, of Tulsa Akla., have purchased a site on Pine St., and will start construction shortly, on a $150,000 theater.

Rockingham, N. C.—The Rockingham Theater Corp. will open their new theater, at the First National Bank, sometime this month. W. G. Atkinson will manage. The theater has recently been remodeled.

At Broadway Theaters

Camelot

Marion Davies in “The Young Diana” is the feature, other film numbers including “The Capitol,” the tress-trimmer, “The Nurse Arrmed,” “Topics of the Day,” a Prizma reel called “Moonlight,” and “Flossen” of the floral news magazine. The overture is made up of selections from Puccini’s “Madame Butterfly,” and another orchestral piece, “The Glove Worm.” There are also two “Celeste” selections played by Edward Turck—Gio- dano’s “Cara Mia Bfen” and “Chanson Villa- gion.”

Capitol

The orchestra starts with a rendition of Tschaikowsky’s “Fourth Symphony” after which there is a unique spectacle consisting of some scenic material flashed on a screen drop with Doris Niles doing an “Indian Dance” as the picture fades out. The mag-azine follows and there is then a miniature extravaganza in which a quartet consisting of Benye Ayres, Louise Scherer, Ava Ban- berger, and Roy Hunter start with “The Blue Danube,” followed by Frederic Fradkin playing Poldini’s “Chanson Boheme,” Schon- Rimsarn” played by Fradkin and danced by Mlle. Gambarelli, “Sixth Hungarian Dance” by Alexander Leopold, Hungarian, and the rest of the ballet corps dancing, and winding up with a finale number in which all on the stage participate. “The Hound of the Baskervilles” is the feature, the adaptation based on A. Conan Doyle’s story, Zerola, operatic soprano, Di Quello plays from Verdi’s “Il Trovatore,” a Carter De Haven comedy, closes.

Rialto

George Mellord’s “Burnings Sands” has been moved down from the River East and is taking its second week on Broadway. Other numbers include an original overture, an overture by Paderewski, and a brand new musical called “The Queen of Sheba,” Riesel- toff’s “Classical Jazz,” and the magazine and “Oriental,” sung by Mary Fahan, soprano, Giovanni Daz, tenor, with Margaret Daily and others. At the theater, Arc_OPT, an Adams plays on the Wurlitzer organ and a Chinese comedy, “Silk-Minute Mary,” closes.

Rivoli

Franz von Suppe’s familiar “Pique Dame” is offered as the overture at which the picture is flashed on the screen, Fred Juel, tenor, and Ozy Schoo, mezzo soprano, using Anton Strehle’s, “Queen of the Night,” as after and the feature, Wallace Reid in “The Broken Bridge,” Audrey, at a Cinemat- tage is offered by Paul Oscard, Nellie Paul, Spaulding, and Amy Miller in “Desert Vulture,” a Pathe one reel comedy, closing.

At Other Houses

House Peters in “Human Hearts” is at the Broadway, Opening Oct. 1, 44th St., “A Little Child Shall Lead Them” remains at the Lyric, and Harold Lloyd is held over at the Strand in “Grandma’s Boy.”

Gives Eastman Booking

(Special to THE FILM DAILY)

Rochester—“The Hands of Nara” has been booked for the new Eastman. Samuel Zierler Photoplays Corp. is handling the picture.

Back From Japan

(Special to THE FILM DAILY)

San Francisco—Sessue Hayakawa is expected to arrive here today from Japan, remaining on the coast for a brief visit. He will reach New York Oct. 1 to begin rehearsals for his first production as a legit actor.
Exhibitors to Aid
Offer Screens to State Fuel Administrator in Coal Emergency
(Special to THE FILMDAILY)
Albany, N. Y.—State Fuel Administrator, William H. Woodin, received here today a telegram from President Charles L. O'Reilly, of the Motion Picture Theater Owners, of New York State, and Secretary S. A. Morse, of the Theater Owners Chamber of Commerce, extending hearty cooperation and support to Administrator Woodin in his efforts to secure an equitable distribution of coal at fair prices throughout the state.
The telegram reads as follows:
"On behalf of the theater owners Chamber of Commerce of the City of New York and on behalf of the Motion Picture Theater Owners of the State of New York which represents every exhibitor in the Empire State we wish to assure you of our anxiety to do our share in the present emergency and to this end appointments will be made in the very near future of men in each local district to render assistance to your district fuel administrators. We pledge ourselves to carry whatever message you may have to the public through the medium of our screens and we are at your command to do any public service you may designate us to do with assurances of our good will in the administration office and with best wishes for your success."

New York Press Meets Pola Negri
Nearly one hundred representatives of New York newspapers and national publications were hosts of the Miss Negri who was entertained at a luncheon yesterday at Sherry's in honor of Miss Pola Negri.
Miss Negri was introduced to the guests by Adolph Zukor and responded to the assembled journalists thru the medium of Ben Blumenthal. Miss Negri leaves for the Coast on Sunday.

Field Exploitation for Goldwyn
Announcement of a force of exploitation to visit the theaters running Goldwyn productions follows the launching of a country-wide newspaper advertising campaign on "Remembrance."

The personnel of the staff and the exchanges to which key members are assigned will be announced soon.

The department will be under the direction of Howard Dietz, Director of Advertising and Publicity for Goldwyn, with R. E. Pritchard as Exploitation Manager.

Following the "Remembrance" campaign, the exploitation force will concentrate on "Sherlock Holmes," the second of Goldwyn's releases, and so on through the full list of 20 productions.

Charnas in Detroit
W. S. MacLaren Likes Travelling Editors to Uncle Tom Troop
(Special to THE FILMDAILY)
Detroit—By far the largest and most enthusiastic gathering of the Charnas-Lichtman flying squadron was held at the Statler Hotel in Detroit Tuesday night. Over two hundred exhibitors, their wives and members of their families attended the dinner given by Harry Charnas of the Standard Film Service in honor of Al Lichtman.
W. S. MacLaren of the Motion Picture Theater Owners of Michigan, probably the strongest exhibitor body in the country acted as toastmaster and kept the gathering in good humor.

(Continued on Page 2)

Seiter With Warner Bros.
William Seiter has been engaged to direct the Warner Brothers screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned." The story was adapted for the screen by Olga Printzlau.

Lewis Leaves Hodkinson
Warren W. Lewis, who has been handling the publicity for Hodkinson for the past year, and who was previously associated with the Selznick organization, leaves the Hodkinson office on Saturday to join the Shubert forces.

"Oliver Twist" on Road
Lesser Plans to Send From 30 to 40 Companies Out
Sol Lesser, now in Gotham is probably one of the busiest persons in the film industry. With the print of Jackie Coogan's "Oliver Twist" production in town, this executive is at the very top show plans at top speed. According to Lesser, if plans shape themselves for definite road-showing of the Dickens film, between thirty and forty companies will operate throughout the territories within as many days.

Companies will leave from New York, Chicago, and Los Angeles. Each company will be headed with an advance man, second man, and manager. Legitimate theaters will be played as well as picture houses and a car load of stage props and accessories will accompany the showings.

Renault Brothers with Century
Julian Stern, president of Century Film Corporation, who is now in Europe, has cabled that he has signed up the Renault Brothers, a celebrated pair of French clowns.

The Renault Brothers, who have been appearing with the foremost continental circuses, will leave for this country on the Mauretania and will go straight through to Hollywood to begin their contract at Century studio.

"Laugh and Thrill" at Strand
Eternal Flame" at Strand a Talmadge in the "Eternal Fire". First Nat'l, will be shown at hand next week.

Goldwyn Big Board
Goldwyn on Big Board
Instruction has been made to the York Stock Exchange for persons to list 1,000,000 shares of stock of the Goldwyn Pictures Corporation. This is in line with the announcement made some days ago in THE FILMDAILY that such a move was intended.

Dancer to Produce
Dance to Produce
Sylvia Albertina Ramch, known to American people as a dancer, will appear in pictures, which are to be made at her newly acquired studio released in the States some time in the fall. Miss Rasch's dancing and technical staff were recently when she was in California.

Brunton Director Arrives
Okev, director and Paul H. Brunton, man for the John Brunton exhibitions, of Miami, Florida, in New York yesterday. They are to put the finishing touches on and finish of the first of Brunton exhibitions, which is the first production from the new Miami Studios, and are now in full blast, with Rex making his "Passion Vine."

(Continued on Page 2)

The BRADSTREET FILMDOM DAILY
XXII No. 74
Thursday, September 14, 1922
Price 5 Cents

THE RECOGNIZED AUTHORITY
Charnas in Detroit
(Continued from Page 1)
throughout the entire evening. He compared the travelling editors and
publishers to an Uncle Tom's Cabin
Group giving Lichtman the role of
Uncle Tom, the editor of THE FILM DAILY
that of little Eva and William A.
Johnston of the Motion Picture
News as a piece of ice.
Lichtman again urged exhibitors to
keep open time for independent pro-
duction and sketched the position of
the independents and their activities.
He told of how Famous Players had
started with a capital of eighteen-
thousand dollars and now had a capi-
tal of fifteen million.
Carroll H. Dunning of Prisma
urged that exhibitors give greater ap-
preciation of the short reel as an
integral and important part of their
program as a prestige argument to
pay better prices than they formerly
have done. Bill Johnston, Larry
Boynon, Bob Walsh and the editor
of THE FILM DAILY also addressed
the gathering.
The party left mid-night for
Cleveland where the final dinner will be
held at the Winton Hotel Wednesday
evening.
DANNY
Turpin Doing "Shriek of Araby"
"The Shriek of Araby" is the title
of the latest Mack Sennett comedy
feature in which Ben Turpin and
Kathryn McGuire appear. The pro-
duction, which will be released
through First National.
Holland a Lichtman Manager
Special to THE FILM DAILY
Minneapolis—Harry Holland has been
appointed manager of the Al
Lichtman Exchange here. Holland
is very well known in the Northwest
territory and was for two years, Edu-
cational manager here. The Licht-
man exchange is in the Loeb Arcade.

"Unlimited Facilities for Quality Work"
SERVING THE FOREMOST PRODUCERS OF THE WEST

Standard Film Laboratories
John M. Nickolaus
S. M. Tompkins
Phones
Hollywood 6315 and 6943
Seward and Robertson Streets
Hollywood California

DURATE
YOUR FILM
DURA FILM PROCTOR CO.
220 West 42d St. New York
Phone Bryant 5075
ALLAN A. LOWKE. M. C.

Ford Plant Not to Close
(Special to THE FILM DAILY)
Detroit—Detroit exhibitors are
happy over the announcement that the
Ford plant in that city is expected to
continue operations and not close on
the eighteenth as announced some
time ago. Henry Ford has just an-
nounced that ample coal will reach
him in time to keep the plant open.

"Buster" Collier Sailing
"Buster" Collier has announced
the latest addition to the cast of "Enemies of
Woman" the Cosmopolitan production
that Allen Grosland will direct abroad.
He will support Alma Rubens and
Lionel Barrymore. Others in the
cast include Gladys Hulette and Nita
Naldi. The party will sail on the
President Harding Saturday and ex-
pect to be abroad about six weeks.
Scenes will be taken in Paris and
Monte Carlo.

"Wildness of Youth"
Packed Full Of All the Ex-
PLOITATION Helps You Need. Ask for a Sample of the
Special Gold-Tipped WHISTLES.
With Envelope those 
CIGARETTES
Fully采: Women Smoking.

STUDIO FOR RENT
Equipped, Bergen Blvd. and
Lafayette Ave., Grantwood, N.
J. For particulars write
E. M. LINCOLN
110 W. 40th St., N. Y. C.
Bryant 5307

"Minnie" Ready
Marshall Neilan's "Minnie"
has been edited and titled, to be re-
in the early fall by First Natic

WHY RUN ANY RISK
The production of a motion
picture involves costs in the
thousands of dollars. Why risk
the success of that feature by
putting it in the hands of poor
positive prints?

No longer is there the ex-
pectation that the output for good
prints is too great. Our rates for
the highest grade of print
are the same as for a feature
that does not cost as much.

Our low rates are possible
because we are experts, not
because we use the most
to-date, scientific labora-
tory equipment. We are the
famous TUBE SYSTEM
which insures absolutely
perfect prints.

Telephone Bryant 1939 and
ask how low these rates are.

THE ASSOCIATED
SCREEN NEWS, 120
24 West 41st Street, New York
Some interesting reading — worth your while!

Los Angeles Herald

Los Angeles Daily Times

Los Angeles Examiner

It's a Bear

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Some interesting reading — worth your while!
From the story by
JAMES OLIVER CURWOOD

THE VALLEY OF SILENT MEN
With ALMA RUBENS

Played to the biggest business of the summer at the Rialto Theatre, week of August 27th. Acclaimed by New York dailies and trade papers as one of the greatest pictures of the year.

Read what these authorities say:

The Picture is a real triumph. The writer has seen at least 7,684 pictures of the great North-west, but never such a world of scenic beauty. — Morning Telegraph

This is one of the best pictures recently shown. — Film Daily

Hats off to Borzage and his settings. — Motion Picture News

It Will Put Money Into Your House

Directed by FRANK BORZAGE
A Paramount Picture

Created by Cosmopolitan Productions
Restrain Valentino
Famous Players Obtain Temporary Injunction Against Popular Star
Temporary injunction obtained by Famous Players-Lasky Corporation through Supreme Court Justice William F. Burr was served yesterday afternoon on Rudolph Valentino, starring in Paramount Pictures, restraining him from entering into contract with any other motion picture producing company or from producing pictures himself.

The restraining order is returnable Monday morning when argument to show why it should not be made permanent will be heard.

Pete Smith With Fairbanks
Pete Smith, director of publicity and advertising for Marshall Neilan Productions for the past three years, will temporarily leave this post to take charge of the exploitation of "Douglas Fairbanks in Robin Hood" in connection with the road show presentations of this production.

Through courtesy of Mr. Neilan Smith has been appointed by Douglas Fairbanks to direct the exploitation of the newest screen spectacle when it appears at theaters which are to be leased by the producer in the larger cities.

Negotiations for theaters in New York, Philadelphia, Chicago, Boston and other cities are now under way.

Fred Desberg Talks
Gives Views on Proposed Uniform Contract at Charnas Cleveland Dinner
(Special to THE FILM DAILY)
Cleveland—Before a gathering of over four hundred exhibitors, their wives and members of their families the series of dinners tendered by Harry Charnas of the Standard Film Service to Al Lichtman came to an unusually satisfactory end with the dinner at the Carlton Terrace in Cleveland Wednesday night.

Addresses were made by the editors of the various trade publications who accompanied the party, by Al Lichtman and Fred Desberg of the Loew Enterprises, Desberg being the speaker of the proposed uniform contract suggested that someone inform those preparing this document that some provision be made whereby the exhibitor was protected from film companies who, after selling an exhibitor a series of productions failed to deliver them.

After dinner the Lichtman production "Rich Men's Wives" was shown at the Allen Theater to the assembled exhibitors and their friends.

DANNY.

Test Exchange Value
"East is West" to be Shown for Preliminary Verdict Before General Release Date
Before an exhibition value is placed on Constance Talmadge in "East is West," this Joseph M. Schenck production will be submitted to motion picture patrons for a preliminary verdict as to its merits, according to a statement just issued by Associated First National Pictures, Inc.

"Play dates for preliminary test runs in six theaters have been arranged. Upon the result of these engagements a temporary or tentative exhibition value will be set, at which rate 40 additional test engagements will be played. Upon the results of the 46 engagements the final exhibition value for all rentals will be set.

"The general release date has been set for Oct. 23rd. The test engagements will precede the release date. Exhibitors will be kept informed as to what the picture does at test runs by advertisements in the trade papers."

Hail President Flinn
New Officers of A. M. P. A.—Vic. Shapiro Vice-President After Spirited Contest
At the annual election of the Associated Motion Picture Advertisers, held yesterday at the Cafe Boulevard, the following ticket was chosen: President, John C. Flink; Vice-President, Victor M. Shapiro; Secretary, Thomas G. Wiley; Treasurer, Horace Judge; Board of Directors, Charles Barrell, A. M. Botsford, Arthur Brilliant, Howard Dietz, Paul Lazarus, P. A. Parsons, Nat Rothstein, Harry Reichenbach, C. L. Yearley, Managing Editor A. P. A. Bulletin, J. M. Loughborough, and Chancellor Chamber of Commerce, Samuel D. Palmer.

(Continued on Page 2)

McGovern Is Back
Elmer J. McGovern is back from Ottawa, Canada with a print of the Ernest Shimpan production "The Man From Glengarry" for which he went up there to cut and edit.

Cohen on Distribution
Raps Present Method at Convention of M. P. T. O. of New Hampshire and Massachusetts
"Methods in the distribution of pictures now in vogue lead to needless waste and excessive costs" said Sydney S. Cohen, President of the Massachusetts Theaters Owners Convention of the New Hampshire and Massachusetts Theater Owners held this week at the Arlington Hotel in Boston. Continuing, Cohen said:

"The system of independent effort in picture play making by denying to the independent producer an opportunity to sell his product to the public and constitutes the greatest menace now facing the industry.

"Present distribution systems are antiquated and must be changed so that the cost of handling pictures will be reduced and independent producers given an opportunity to compete on a plane with the majors. In this relation, directed against the independent producer, must be seen and absolutley a square deal in all transactions of the processes.

(Continued on Page 4)

Operators' Strike Ends
(Special to THE FILM DAILY)
Youngstown, O.—Following a settlement of a wage dispute with operators, a score of houses which had been closed since the reopening of the motion picture business, the men went back to work at the old scale of $5.40 which will be in effect from Jan. 1. When a $5.50 rate will be in vogue.

Garrett Fort Returns from Canada
Garrett Elden Fort has returned from Canada and Newfoundland, where he has been preparing the following complinations for Ernest Shimpan, Ralph Connors' "Glengarry Schen- Days," at Ottawa; the Frederick W. Dietz novel, "Viking Blood," at Halifax; and an original written in conjunction with Kenneth O'Hara, St. John's, Newfoundland.

"Omar the Tentmaker" Arrives
Richard Walton Tully arrived in New York with good fortune for an outfit of his and with the completed film of Guy Bates Post's "Omar the Tentmaker," which will be distributed by Associated First National Pictures, Inc.

Mr. Tully, accompanied by Mr. Post and their daughter, will shortly be in London, where he will produce "The Masquerader" on the stage, as well as supervise the London premiere of "The Masquerader" in picture form.
Hail President Flinn

(Continued from Page 1)

The only opposition in the ticket was for the office of Vice-President, Mr. Shapiro running against I. W. O'Mahony, when the result was announced Mr. Shapiro was declared unanimously elected by a rising vote.

Mr. Flinn succeeds C. L. Yeatsley, who retires as president to become a member of the Board of Directors. After the result of the election had been announced Paul Gulick paid tribute to the splendid work done by Mr. Yeatsley and the other retiring officers of the A. M. P. A. Mr. Flinn was then called on for a speech. He said:

"I feel a particular pleasure in being elected for the reason that I have been away from New York. To come back and he received like this is gratifying. I hope we can accomplish much during the coming year. I have been a member of the A. M. P. A. ever since it was started some six or seven years ago, and can look back with pride on its splendid record. While every other similar organization is just beginning, the A. M. P. A. has stuck."

"My hat is in the ring with John Flinn," said Mr. Shapiro, "I hope I shall be something more than John Flinn's only vice.""

Prior to turning over the chair to his successor Mr. Yeatsley said:

"The past year has been a successful one for the A. M. P. A. and was signified by harmony, unity and good fellowship.

Harry Wilson, a publicity man from the coast, who attended the meeting, extended greetings from the Western Association of Motion Picture Advertisers.

Hyman is a Father

Edward L. Hyman of the Brooklyn Strand is the father of a baby girl.

Jean Grace Hyman.

\"Get Rights to Radio Film\"

"Saved by Radio," the Russell Powell picture, was sold to First Graphic Enterprises, Inc., for all of N. Y. State and Northern New Jersey.

In the Courts

Samuel E. Fink has filed a judgment by default for $4,047 against Francis X. Bushman in the Supreme Court on a note given to J. Robert Rubin on March 3, 1919.

In a suit of the Powers Film Products Co. against the Nicholas Kessel Laboratories in which a judgment for $2,784 was obtained, an execution, which is unsatisfied, has been filed in the County Clerk's office.

The litigation between Horace Goldin and Clarion Photoplays over the exhibition by the latter of a film exposing the secret of Goldin's vaudeville act, "Sawing a Woman in Half," has resulted in the filing of a new action by Goldin in which he demands $100,000 damages and wants a receiver appointed for the business of the Clarion Photoplays.

In a suit by the Film Developing Corp. against the Key Holding Corp. of 209 East 124th Street, in which a judgment for $633 was obtained, the application has been filed in the County Clerk's office unsatisfied.

An application has been filed in the Supreme Court in behalf of Hyman Wink to vacate the service of papers in the suit of Triangle Film to recover on a note by Wink. The application is made by W. E. Keating on whom the papers were served at 71 West 23rd Street, who states that he is employed by the Western Import Co. and the Leader Film Corp. but not by Wink, and that service on him was not binding on Wink, who he says is abroad and is expected back about Oct. 1. He says the notes sued on were given by Wink on June 28 under a contract by which he got the privilege of re-editing and reconstructing negatives of Triangle, and then assigned the contract to the Leader Film. He failed to pay the notes because when he attempted to act under the contract he was enjoined from doing so, Keating said.

MY EXPERIENCE TEACHES ME

Exploitation makes friends for a good picture.

Put it cold and you are with strangers; friends are glad to see you—strangers are indifferent.

ALEXANDER S. ARONSON
Producer Service
1540 Bway. (Loew Bldg.)
New York

Quotations

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Canada Sold on "Rich Men's Wives"

"Rich Men's Wives," the first Al Lichtman release, will be handled in Canada by the Famous Players Film Service, Ltd. The deal was closed by Henry Ginsberg, sales manager, for Lichtman and Louis Rosenberg, for the Canadian company. Famous maintains exchanges in Montreal, St. John, Calgary, Vancouver and Winnipeg.

Zierler Has "Man From Beyond"

Houdini Pictures Corporation announce that "The Man From Beyond" is being booked for road showing in New York and Northern New Jersey by Sam Zierler of the Commonwealth Film Corporation, Eastern Pennsylvania and Southern New Jersey territory, has sold to Bob Lynch of the Metro Film Exchange, Philadelphia and the New England States to Mystic Enterprises, Inc.

Fire in Evans Lab.

Fire, of an unknown origin, broke out yesterday in the plant of the Evans Film Laboratories, 416 West 216th St. Employees extinguished the flames, before the arrival of firemen.

Ralph Connor new

Wrote a more stirring story of the Northwest than "CARON OF THE ROYAL MOUNTED."

He never wrote a better description of the spirit of pioneers that carries the peoples of the Old World into the wilds of the New to "GOD'S CRUCIBLE."

Both of these masterpieces have been picturized with fidelity to detail that breathes the very atmosphere of Canada and Western Empire.

An entire squadron of the Northwest Mounted Police was in "CAMERON," an accomplishment due solely to the influence of Sir Charles Gordon, who is "Ralph Connor in private life. This is the first time these indomitable soldiers of the Northwest have ever appeared in an organization in motion pictures, and their participation lends a measure of action to the picture that at times moves at break-taking speed.

Book both of these RALPH Connor features. Millions of readers know his books, many more millions will be attracted to the theatres, if you show his pictures. They are big hits every test that you can apply.

The Shornum.
"We Can't Recommend It Too Highly!"

That's what Balaban and Katz say. But let them tell you of its big success at their Chicago Theatre in the following wire:

"'Kindred of the Dust' opened at the Chicago theatre to tremendous business. From our observation of the impression the picture is making on our audiences First National has a worthy successor to the biggest dramatic production of the year. Both men and women wept at the powerful emotional scenes. Exhibitors have an opportunity for great results by getting back of this picture. It is perfect in every detail and we cannot recommend it too highly."

**News and Trade Papers Praise**

"This lovely picture is holding audiences at the Chicago theater spellbound. It is as real as hearts and homes and human nature. It makes you hold your breath. Brilliantly acted, its staples are honest sentiment and the truest paths, interlarded with bits of most exquisite humor. See the picture. I don't see how you can fail to be charmed with everything about it. It's one of the simplest BIG and one of the biggest SIMPLE accomplishments ever screened."—The Chicago Tribune.

"Just as good a film as it was a story and we can't think of anything more praiser to describe it."—New York Evening World.

"Unusually interesting."—New York Sun.


"Graphically told with absorbing interest from beginning to end. True to life and a genuine pleasure to see."—New York American.

"A rare pleasure of enjoying a good photoplay beautifully and simply done. The acting is wonderful. Direction is inspired."—New York Evening Post.

"Beautiful in detail."—Los Angeles Times.

"Suspense and interest are held throughout."—Los Angeles Record.

"All that can be asked—a noteworthy film."—Los Angeles Herald.

"Handled in masterly fashion—poignantly interesting — played with remarkable strength. The picture is unusual."—Los Angeles Express.

"Superb direction—a splendid portrayal."—Los Angeles Examiner.

**The Trade Experts say:**

"Sympathetic in appeal and strong in human interest. Expert acting and direction. Smooth, swift—a valuable box office asset."—Exhibitors Trade Review.

"Holds the sympathy from first to last. Great heart interest."—New York Telegraph.

"Splendid direction and good acting. A colorful romance with audience appeal—originality in treatment. Hard to equal. The photography is exceptional. No better story could be selected for Miriam Cooper. She makes it rich with tender emotion. It is Mr. Walsh's masterpiece. There is sentiment, humor, rugged exteriors, a fine thrill, tense suspense, and a fight realistic enough to startle anyone. A well rounded, high class feature—every class of audience can appreciate it."—Motion Picture News.

**An R. A. Walsh Production**

with

**Miriam Cooper**


"**KINDRED of the DUST**"
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Dorothy Devore is to be featured by Christie in “Let’s Run” with George Stewart as leading man.

Hal Mohr will photograph Arthur Treline productions.

John Ellis has been added to the cast of “Peg O’ My Heart.”

Cyril Chadwick has been added to the cast of “The Stranger’s Banquet.”

Waldemar Young has left for New York.

Dogmar Godowsky and Hayford Hobbs have been added to the cast of “The Stranger’s Banquet.”

Hal G. Evarts, author of “The Silent Call,” is in the city en route to his home in Hutchinson, Kans.

The Goldwyn “Passions of the Seas” company has returned from Tahiti.

After four months work, actual filming has completed “The Christian.”

Herman J. Garfield is completing plans for the production of a series of “Buster Brown” Comedies.

Richard Walton Tully has left for New York with a completed copy of “Omar the Tentmaker.”

Conrad Nagel will be Pola Negri’s leading man in “Bella Donna” to be made locally by Paramount.

Production has started on the Penhryn Stanlaw production, “Singed Wings,” with Bebe Daniels.

Billy Bevan has returned from vacation to begin production of the Sennett two-reelers in which he will for- sake slapstick for straight parts.

Universal has purchased “The Social Buccaneers,” the popular novel by Louis Tracy. It may be produced as a serial.

Frank Mayo has finished “The Altar Stairs” and will begin production immediately on “The Hot Head.” Lambert Hillyer directed.

Buster Keaton’s latest comedy, “Day Dreams,” in which Rene Adore plays the feminine lead, has been delivered to First National.

Rowland V. Lee has selected the following cast to support Shirley Mason in “A Circus Story,” which he is directing for Fox: Allen O’Hara, Lulu Warrington, Gravelod Kent, Maude Wayne and Mathilde Brun- dage.

Preferred Pictures will produce a screen version of Larry Evans’ “Are You a Failure?” the scenario for which has been handed in by Ann Russell, who has been appointed head of the scenario department of that organization.

H. E. GAUSMAN.

Cohen on Distribution
(Continued from Page 1)

“One of the objectionable phases of this close corporation distribution system is the block” selling of pictures, where forty or more pictures by a single company, all factory made product by practical people, are presented to the Theater Owners in such a way as to practically compel them to purchase the entire “block” of pictures or be denied the right to exhibit any of them. To secure a few pictures which may have merit be must buy forty pictures or more, most of which have no real exhibition value and in which the theater going public can have no special interest.

“This process of forcing upon the exhibitor and the public factory-made pictures under the guise of art and pre- served by a great corporation and of American genius amount to the manipulation picture line, must cease. It is an imposition upon the public and public alike. It eats into public rights two ways. In the first place it imposes upon the public inferior pictures having little or no appeal or entertainment or informative value. In the second instance through a control of distribution processes, the same agencies shut out independent effort and deny the public that to which they are always entitled, namely, the greatest possible expression of unharnessed art and genius in picture production. Unable or unwilling to supply that which is demanded these agencies refuse to supply. This is the greatest dan- ger of the monopolized distribution system. It defeats the highest pur- pose of motion picture production, which is resident in the freest ex- pression of art and ability, and forces the theater going public to enter- tained only by the factory-made pro- ducts of studios handled solely for the complete commercialization of this great medium of expression and of demonstrated service to the people. It is there that public interest centers and becomes a cause of the radical change must be made at once.

“The Motion Picture Theater Own- ers of America must prepare to de- velop in a definite way such distribu- tion plans as will most effectively meet this situation. The time has ar- rived for affirmative action in this re- lation. Hedged about by artificial business conditions which threaten the life of the industry, through a control which is supposed to be ent- ered upon the interests of the public, the theater owner must act on be- half of his patrons. A definite outlet must be afforded the independent picture and the means to that end can best be provided by the organized action of the, Theater Owners.”

Buys Michigan Rights
F. E. Beecher has bought the rights to “The Parish Priest,” for Michigan.

WHAT WOULDN'T YOU GIVE FOR A LITTLE EXTRA CASH NOW

Your plans are completed—everything ready to go ahead—but there’s a hitch—not quite enough cash to see it through.

We’ll tide you over if the prop- osition is O.K. Financing film enterprises our specialty. Reason- able terms. Quick action.

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Mammouth Mailing
List of Theatres

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ER. JULIA SWAYE GORDON, THORNTON HALL, BOBBY CONNELLY
GRAPHIC PRODUCTIONS, INC. 729 Seventh Ave. N. Y. C.

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Presentation Trailers
1921

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220 WEST 24 ST. NEW YORK
PHONE BRYANT 5576 
ALLAN A. LOWRY
New Theaters  
(Special to THE FILM DAILY)  
Willisville, III.—The Liberty opened Monday. The theater seats 350.

Ballwin, Mo. — W. Baumann has opened a small theater. He will run three nights a week.

Madisonville, O.—Charles Weigel has secured a building permit to erect a $55,000 theater, to seat about 600.

Troy, N. Y.—A. Symansky and H. L. Symansky have opened the Lincoln. E. H. Crawford will manage the house.

Little Rock, Ark.—The Strand, on Washington Ave., opened recently. The house has a seating capacity of 500, and will be under the management of F. Nowell.

Jefferson City, Mo.—J. Horsefeldt of Horsefeldt & Klepenberger proprietors of the St. Clair at St. Clair, Mo., is reported to have under consideration plans for a house at Jefferson City, Mo.

New Fire and Film Protector  
(Special to THE FILM DAILY)  
Atlanta—A. R. Shlensker recently gave a demonstration here with a model of an automatic Fire and Film Protector, which he has invented. The protector works electrically, and will prevent accidents from happening to machines while in motion, the device automatically cutting off the power and the light from the aperture date.

22 Rialto Exchanges  
Lou Rogers Announces Co-operative Plan Covering Entire Country  
According to an announcement of Louis T. Rogers, president of the Rialto Productions, Inc., plans are rapidly being completed for the opening in the near future of twenty-two branches in key cities to be known as Rialto Film Exchanges. Each manager will own his own exchange and work on a co-operative plan in the distribution of Rialto productions.

Nat Levine, former president of Plymouth Pictures has been engaged as general sales manager. The plan further calls for five district managers to be placed at advantageous points throughout the country. The district managers will also share in the co-operative arrangement.

Rialto Productions announce they have already contracted for ten productions and arrangements are now being consummated with various producers for the first year's output.

Opens Office Here  
An office for New York State distribution of "Cinderella and the Magic Slipper," "Twinkle, Twinkle, Little Star" and "Little Red Riding Hood" has been opened at 71 W. 23d Street.

Buys State Rights  
The Fontanelli Feature Films of Omaha have purchased the state rights to the new "Hallroom Boys" comedies, for Iowa and Nebraska. G. B. C. announces that three-thirds of the territory has been sold.

Goldwyn wants the Best Exploitation Men obtainable.  
Men with actual experience either in the field or in managing theatres will be given preference.  
The opportunity is as big as the man.

If out of town, wire. If in New York, telephone Vanderbilt 6200 and ask for exploitation manager.
Seattle Notes
(Special to THE FILM DAILY)
Seattle—Louis Baun, vice-president of Equity Film Corp., is selling state rights for the Pacific Northwest "What's Wrong With the Women?"

E. J. Lipson, former manager for Film Booking Offices here has become manager of the Denver Offices of Quality Productions which distribute the Warner Brothers product in the North Pacific states. Lipson is well known in film circles here, having made his debut ten years ago with L. K. Brin, for whom he is now handling affairs in Denver, Al E. Bernstein, formerly manager for Famous Players in Milwaukee and Minneapolis, is new manager at R-C.

A novel stunt helped to put across "School Days" in Spokane when the Chronicle invited all school teachers in town to be its guests at one performance. The showing was simultaneous with the opening of the school term, at the Auditorium, to picture was held over for eight days.

L. O. Lukan, western district manager for Associated First National is back in Seattle after two months on the Pacific Coast and in the East. He sounds a note of optimism for the future of the industry. After two weeks here, Mr. Lukan goes to Montana.

W. H. Lamont, booker at American Releasing, has recovered from a serious operation for appendicitis, and is back at his desk.

Loew House Changes Policy
(Special to THE FILM DAILY)
Los Angeles—Commencing Sept. 17th, Loew's State theater will eliminate vaudeville acts from the program and run on a solid picture basis. "The Prisoner of Zenda," will inaugurates the policy.

Goldwyn Sales Changes
Goldwyn has transferred Nat Barach, for several years in charge of the Pittsburgh office, to Cleveland, succeeding W. J. Kimes, resigned. Lester Sturm has been named manager of the Pittsburgh office, replacing Barach.

J. H. Hill, who has been assistant manager in the Kansas City exchange, has been promoted to the managership.

De Haven Coming East
Carter DeHaven is completing his transcontinental trip from Los Angeles and will arrive in New York next Saturday.
Mr. DeHaven will remain in New York several days before resuming his trip which will take him to Philadelphia, Washington and Southern cities and hence back to Los Angeles. A luncheon has been arranged for the star to meet representatives of the press and prominent film folk of New York. It will be held on Monday, September 18th, at the Hotel Astor, which will be Mr. DeHaven's headquarters while he is in New York. Accompanying him on his trip is Mr. Al Nathan, his personal representative.

"Roxie" Rothafel of the
CAPITOL THEATRE
Books F. B. O's sensational thriller "The Hound of the Baskervilles" and the Capitol is
Packing 'Em In
all this week

Exhibitors—Don't muzz this one—it's a bear cat
The greatest Detective story author in his greatest Mystery Story presenting

Eille Norwood AS Sherlock Holmes
in Sir Arthur Conan Doyle's biggest and best known mystery story that has thrilled millions.

By all odds-- THE HOUND OF THE BASKERVILLES is the outstanding mystery story of the season among detective stories. F. B. O. exploitation (than which there is none equal to it in the entire industry), plus our advertising, publicity and showmanship, will help you to this one over in your house with a smash. BOO IT NOW.

"THE HOUND OF THE BASKERVILLES" The picture that will bring you a baskful of real profits—ALSO
KEEP your eye on F. B. O. We're going like a house on fire. Watch for another tremendous HARRY CAREY special COMING. Bigger by miles than the biggest he ever made. Also watch for ETHEL CLAYTON in "IF I WER QUEEN," a dazzling star in a DAZZLING DRAMA box-office clean-up.

Another Record Smashed

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Film Booking Offices of America, Inc.
Main Office—F. B. O. Building
7th Avenue at 48th Street
New York
EXCHANGES EVERYWHERE
Binderup Case

The Supreme Court—Writ Returnable Oct. 2

Washington, D. C.—A petition for writ of certiorari was filed in the Supreme Court on October 2. The petition was filed by Charles G. Binderup, seeking to have the court review the case against the Pathe Exchange. The action was instituted by the petitioner at Omaha to recover three damages in the sum of $750,000 for injuries due to an alleged illegal conspiracy in the sale of a number of series of the Sherman anti-trust acts. George Binderup was engaged in the business of exhibiting moving picture films in several theaters in Nebraska and was also engaged in selecting motion picture films from the studios and supplying them, in the form of a lease or balance of programs, to a large number of Nebraska theaters.

The action was alleged by the respondents, in the motion of destroying the petitioner’s business and securing control of the moving picture industry combined, federated and conspired, under and by a number of names, the principal act alleged being that the defendants refused to lease and deliver to the petitioner any motion picture films upon any terms whatsoever at any time. The petitioner alleged that he was unable to secure films from any other source and that by the acts of the defendants his business was totally destroyed.

The United States Circuit Court of Appeals held that the business between the parties to the suit did not constitute interstate commerce.

The petitioner asserts that contracts for films were taken by the Nebraska representatives of the exchanges but were not approved by the New York office and the business therefore was interstate commerce.

It is possible that the court will announce whether or not it will grant the petition case within a few days after the hearing of the petition. If the petition is granted, however, the case would come up for trial, and the petitioner would have to take its regular place on the docket of the court.

Affidavit Filed

By Zukor in Valentino Case—Damage Cannot Be Estimated

In the suit of Famous Players against Valentino to restrain him from entering the employ of any other motion picture producer before the contract with Famous expires on Feb. 7, 1924, an affidavit was filed by Adolph Zukor yesterday in the Supreme Court. Zukor says that Famous Players has invested $400,000, or more, in the past five years has spent $7,600,000 on pictures.

Zukor says that Valentino possesses unique qualities for characters he represents. On Jan. 17 last, he contracted for a year at $1,250 per week with an option to Famous Players of extending the contract for another year at an increased salary. On Feb. 1, Famous Players notified him that the option would be exercised, which extended the contract to Feb. 1, 1924. Zukor says that up to April 15, Famous Players had paid Valentino $35,833 and in addition had advanced him money and had guaranteed certain contracts.

Zukor says that Valentino was never heard of prior to 1920 and that his sudden rise to popularity has been due to publicity given him by Zukor.

Pioneer-LeFevour Reduces Claim Against Corporation

Plans for the resumption of business were drawn up at a recent meeting of creditors of the Pioneer Film Corp. and if these are approved by the majority of the creditors, operating as in the past. A. E. LeFevour’s proposal to waive $135,000 of his $215,000 claim, cutting it to $75,000 in return for the development of the company’s assets.

It is intended to give all creditors their total claims, according Jacob Schecter who is one of the submitters, Thomas H. Matters, Jr., being the other.

Resume Production

World Film Report About to Start—Plans Uncertain

It was reported yesterday that the World Film Corp. is about to resume production. The best information obtainable was that at the moment but one picture is planned and depending upon the success of this production others may be more pictures put in work.

Can't Get Service

Singer Bros. Complaint Against Members of Low Organization and Distributing Companies

The District Attorney of the County of New York and the same official of Westchester County, as well as the Federal Trade Commission in a suit against the company next week to look into the complaint of Singer Bros. against Nick Schenck, David P. Jacobson, and several other organizations and others, also Nat'l Pictures and a number of other important distributing organizations.

Nathan Burkan, who represents Singer Bros., said yesterday he intended to ask for an investigation of the business by an anti-trust commission, to ascertain if the criminal code had not been violated and that the facts set forth in the case for inquiring into the facts of the Singer Bros.' film exchange in their house, the Peekskill, at Peekskill, New York.

In discussing the case Burkan declared that Schenck, Bernard, and the other owners of the Colonial, in Peekskill, had conspired with distributors and blocked the Singer Bros. from obtaining pictures for their new house.

The companies named include, besides First National, Universal, Selznick, Famous Players, and Commonwealth Films. United Artists delivered "Orphans of the Storm" as a part of the contract. The other companies have various excuses for not delivering, or for rejecting the contracts offered. The Singer house is new and cost $50,000.

At First National an official stated that the organization knew nothing of the matter, and it was impossible to obtain any information from Bernard, of the Loew house, or any other involved in the case.

To Build in Atlantic City

(Special to THE FILM DAILY)

Atlantic City—The Stanley Co. of Atlantic City, have purchased a long term lease on the property of J. T. and G. B. Bew, located in the Boardwalk at the Ave. Plans are already well under way for the erection of a house on this site to cost $500,000.
Women Producers
To Make Musical Productions—Have
Van Loan Picture

What is supposed to be the first
ton picture company to be entirely
trolled by women was reported here yesterday. The company known as the Dramus Prod. & Releasing Co., Inc., has a capitalization of $500,000 and identified with the new project are, Mrs. David Allen Campbell, Pres., editor of the Musical Monitor, Mrs. N. Furst, Vice-Pres.; Mrs. E. R. Abbott, Sec'y Tras, and Mrs. Sydney Farrar, mother of Geraldine Farrar. Chairman of the Board of Governors.

All the pictures produced will be
act opera dramas. The first pro-
duction being "The Soul of the
Violin," which had been made for
the company in Italy, last Feb., by
Philip Van Loan. The story deals
with the creation of the Stradivarius violin, tracing its history from the time of its manufacture, in the 17th century, to the present day. In the picture such violinists as Jan Kubelik, Halsey Heifetz, Toscha Seidel, Efrem Zimbalist and Nathan Franko, appear.

Albee Bars Malicious Comment
E. F. Albee, head of the Keith
vaudeville circuit, in a letter to house
managers and performers requests
the stamping out of "any references
to motion pictures in a discordant
and criticising way." Exception is
taken to sarcastic references to con-
troversies in Hollywood implicating
film folk.

Affidavit Filed
(Continued from Page 1)
Famous which has spent $20,000 on
vertising for him outside of its own
publication. Zukor says that Valen-
tino was notified that he was to ap-
pear in "The Spanish Cavalier" which
has begun work Sept. 4 at Holly-
wood. At that time he told Jesse
Lasky that he was going to New
York and would return. He has
failed to do so and did not even re-
port to Famous Players in New York.
Zukor says that on the other hand
a letter was received from his attor-
ey, Arthur Butler Graham, claiming
that Famous Players had breached
the contract through failure to feature
Valentino properly. Famous Play-
ers denied this and demanded that
an instance of it be pointed out. Zukor
states that the acts of Valentino in-
dicate that he intends to breach the
contract, thinking he can get more
money elsewhere. Famous Play-
ers have advised that he has been
negotiating with others and has been
threatening to appear for another
producer.

Zukor says that his company has
already lost $30,000 through the fail-
ure of Valentino to appear in Holly-
wood and the amount is growing
daily. He says that the amount of
damage Famous Players will sustain
if Valentino breaks the contract can-
not be estimated.

Hobart Henley Here
Hobart Henley arrived here yester-
day, after spending six months on
the coast, working for Universal.

THE BARNES PRINTING CO., Inc.

Phones: WATKINS 1416 and 1417

Increased Facilities for
Printing Colored Inserts
Heralds, Programs, etc.

"WE NEVER DISAPPOINT"

229 WEST 28TH STREET, NEW YORK CITY
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Betty Compson will be starred in “The White Flower,” an adaptation of the stage play, which will be filmed in Hawaiian Islands. James C. Van Trees will be cameraman.

George Melford has completed “Elb Tide” for Paramount.

Myron Selznick has left for a one-week trip to San Francisco.

Tom Gallery will be leading man to Agnes Ayres in “A Daughter of Luxury.”

The Lasky management building on Vine St. is being enlarged to a two-story structure.

Maryon Aye will be leading woman for Bull Montana in Hunt Stromberg’s “A Punctured Prince.”

B. P. Schulberg has bought rights for “The Hero,” Emery Pottle’s stage success.

Tom Forman will direct B. P. Schulberg’s production, “Are You a Failure?” which E. T. Unsell is re-staging.

James Cruze will direct Jack Cunningham’s adaptation of Emerson Hough’s novel, “The Covered Wagon,” a story of the days of ’49 on the plains.

Universal will make a Jewel production of all-star cast of “The Ghost Patrol,” from the story by Sinclair Lewis.

E. T. Love, Jr., is making the adaptation.

Leon J. B. d’Usseau, New York scenario chief for Universal, is in the city. He is studying production methods at Universal City.

The Loew’s “films only” policy, calling for the entire elimination of vaudeville, goes into effect at the local Loew’s State on Sept. 17. The policy is already in effect at Loew’s Warhedin San Francisco.

Complete cast of William deMille’s production, “Notoriety,” which will be begun Sept. 18, includes Lewis Stone, Bebe Daniels, Kathleen Williams, Adolphe Menjou, Winter Hall, Edmond Martindel, Bernice Frank, and Myrna Loy.

Wesley Ruggles has purchased film rights for “Blow Your Own Horn,” the Owen Davis comedy drama, and will begin production following the completion of his current vehicle. He will present his brother, Charles Ruggles, in his film debut in forthcoming film.

Tod Browning will direct Priscilla Dean in “Drifting,” which Lucien Hubbard is adapting from the Owen Davis play. Reginald Denny will be starred in “The Abyssal Brute,” which A. P. Younger is adapting from the Jack London story. Both productions will be Universal-Jewels.

Colleen Moore will support Colleen Moore in “Forsaking All Others,” which Doris Schroeder is adapting.

H. E. GAUSMAN.
The Film DAILY

Saturday, September 16, 1922

In the Courts

Issac Guryan, President and Treasurer of the Army & Navy Distributing Co., a clothing concern, have brought suit in the Supreme Court against Loew's Inc., and Daniel V. Picker, asking that the defendants take back their Elsmere Theater, motion picture house, at Crotona Parkway and Elsmere Place, the Bronx, and pay him $43,000 spent on the enterprise and return notes given in part payment.

The papers filed by Isidore Gainsburg in behalf of Guryan show that after he had bought the theater for $65,000 the building authorities inspected all places of amusement in New York City following the Knick-ebrooker Theater disaster in Washington, D. C., and closed the Elsmere on the ground that the walls were cracked and the foundation defective. M. Gainsburg alleges the condition of the building was known to Loew's Inc., and to Picker and that they not only concealed the fact but represented that the theater had made a profit of $30,000 the year before they sold it, whereas it was operated at a loss.

The buyer gave $20,000 and notes for the balance of the $65,000 purchase price, and alleges he lost $12,000 additional in operating the theater. Guryan contends the sellers are liable to him for the damage because as a clothing merchant he knew nothing about motion picture theaters, and was compelled to rely on their representations.

The Clark Cornelius Corp. has been sued in the Supreme Court by Patrick A. Powers for $15,000 on a note for ninety days made on June 3 last.

An unsatisfied execution for $37 has been filed in the County Clerk's office by the United Theater Equipment Co. against the Talking Motion Pictures, Inc.

Gladys Walton has had her manager, Allen Alexander, placed under arrest on a warrant totaling $1600, alleged to have been a portion of funds entrusted him by the actress.

Edward A. Leopoldt has sued the Alexander Film Corp in the Supreme Court for a balance due for posters printed by the Otis Lithographing Co. The defendant has filed a demurrer, but the plaintiff asks that the answer be stricken out as frivolous because the Alexander Company knows it received the posters and is merely trying to delay the case, for which reason Leopoldt asks judgment.

Houses Re-opening

Wilson, Okla.—The Rialto, Sam Horton manager, has been reopened.

Springfield, Ill.—The Vaudette has been reopened.

Ottawa—The Family, Jack Soanes manager, has been reopened.

Oklahoma City—The Palace has been reopened. The Orpheum is slated to follow suit Sept. 16.

A New Exchange in Buffalo

Elk Holladay and F. C. Stalnitz have been granted a new exchange in Buffalo under the name First Graphic Exchange, Inc.

New Stanley House Under Way

The Stanley Company of America, Jules E. Mastbaum, president, has just completed negotiations whereby that organization acquires a site for a new motion picture theater in Atlantic City. The ground is located at the corner of Kentucky Avenue and the Boardwalk and the transaction is said to be the biggest in the history of the ocean resort.

Mr. Mashaun has ordered plans prepared and work to be begun upon the new theater immediately. The structure is to be modeled upon the same lines as the Stanley theater, the Stanley Company's $2,000,000 theater in Philadelphia and will be the most elaborate of its kind not only in Atlantic City but in New Jersey.

Hartford to Direct "Blue Water"

David M. Hartford has completed a picture of "The Rapier for Saul St. Marie Films, Ltd., and has moved his producing organization from the Canadian "Soo" to St. John, New Brunswick, where "Blue Water" by Captain Frederick William Wallace will be placed into production.

New Brunswick Films, Ltd. of St. John, which is producing the picture, Ernest Shipman, who is organizing these Canadian producing units, has just secured rights to "Viking Blood" and others of the Frederick William Wallace stories.

Showing Paramount Pictures

(Daily to THE FILM DAILY)

Detroit—During the recent Paramount Week held here all the Kinsky houses, numbering close to 400 showed solid Paramount pictures.

Theater Changes

Northam, Australia—The Palace, destroyed by fire some time ago, will be rebuilt. A. W. Byfield is the owner.

Findlay, O.—W. S. Richards has purchased the Majestic. Richards also runs the New Royal.

Sydney, Australia—The Repertory was sold recently to F. W. Hughes, who will demolish the house and erect an office building.

Detroit—Halstead, owner of the Savoy, reopened his house last week after alterations. The theater seats 500.

Battle Creek, Mich.—The Regent, which was closed for the summer, has been opened.

Cuts and Flashes

George D. Buckley, having returned from a motor trip to Nebraska, is the Lambs' Club.

Jess Robbins leaves for the Coast where he will resume production.

Arthur Goodrich and Anthony M. Guire, authors, are under contract delivery to Jesse Robbins, two stories each.

Irving Bunce has joined the technical department of the Craftsman Laboratories.

Due to the rail situation, Doug Fairbanks has entrusted the print "Robin Hood" to the personal care of Harry D. Buckley to be taken New York. Buckley has ready left Hollywood. He was road manager of the film. Until the present he was sales manager for United Artists in the Arizona, Utah and Southern California territory.

Saenger to Build in New Orleans

(Special to THE FILM DAILY)

New Orleans—The Saenger Am. Co. are rushing construction on million-dollar house to be completed about the first of the year.

Universal Boys Right

Universal has bought the rights to "The Power of a Lie," by J ohn Beger, the Norwegian writer, for Mofatt Yard & Co. Charles Keny will write the scenario.

Mugged Man Was Exhibitor

(Special to THE FILM DAILY)

St. Johns, N. B.—Fred Triffis, lately found murdered in his home, was an exhibitor who was formerly conducted two houses in Halifax, later operating the Gen. which was destroyed by fire and has never been rebuilt.

Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Reached The Ku Klux Klan

Tulsa, Okla.—A real scoop was the discovery of a secret box by which the letters could reach the Ku Klux Klan. A blind letter box was the answer. The Klan received a letter advising the members to see "One Clear Call" at the Rialto, of which W. M. Smith is manager, and it is reported that this letter was actually read in convention before more than 5,000 assembled klanmen. While it is impossible to determine the exact results of this no question that many klanmen were impressed by this intimate knowledge of their meeting place and regarded the suggestion to attend the First National as a message of real importance.

Distributed 5,000 Telegrams

Quincy, Ill.—H. E. Nelson of the Star, used the personal telegram stunt very successfully to exploit. "The Storm." He had 5,000 telegrams printed which read: Warning! The strom is coming! The phones are going to the gas works. Boys dressed as messengers delivered these to prominent business men, merchants, doctors, lawyers, and housewives of the city. He also put on a contest with the Quincy Herald awarding prizes to the girls who answered this question: "Which should she choose a city or an outdoor man?" Maurice Engle, public director for Universal in St. Louis helped Nelson put it across.

A Penny Matinee

Pittsburgh—Manager Ed Frazier is responsible for the exploitation plan by which he aroused interest in motion pictures and the new season when he initiated a one cent matinee for "Sonny" at his New Grand. The rules were that a child could buy a ticket for ten cents and bring in one companion for a penny. Adults bought tickets at the regular admission price but could bring in another adult or child for a penny. The trouble came when children tried to buy admission and then bring in an adult for a penny. Frazier had to explain the rules in person. It gave him the opportunity to become acquainted with a lot of his patrons, and innumerable ideas for a bargain matinee. They took his explanation in good nature. Daily Herald calling feature at the penny matinee because of its novelty, although the scheme has been used in other forms of business it is unusual as an exhibitor stunt.

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as "Cigarette", the Daughter of the Regiment, the most magnificent role of her career. from the immortal novel by Ouida. Directed by Tod Browning.

UNIVERSAL—JEWEL
For weeks the Selznick production force has labored tirelessly in an effort to reduce its newest and greatest Owen Moore feature to a maximum of 5,000 feet of film.

Every situation not absolutely necessary has been eliminated—every incident shortened to its limit. Even the titles are confined to a minimum of footage.

And still there remains 6,500 feet of film fun with not a single "frame" to "cut".

That is but one indication of the bigness of

LEWIS J. SELZNICK'S

"Love Is An Awful Thing"

starring Owen Moore

by Victor Heerman—A Victor Heerman Production
With a splendid Selznick cast including Marjorie Daw
Features Reviewed

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News of the Week in Headlines

Monday
John Emerson after touring Europe has no fear of foreign competition affecting American industry.

Heads of several distributing organizations may hire detectives to watch certain managers and salesmen.

Uniform contract likely to be settled in Hays office before a month.

Tuesday
Paul Brunet resigns as president of Pathe.
First Charnas dinner for Lichtman held in Pittsburgh attended by 250. Contracts discussed.

Action of Government in collecting back tax may force some independents out of business.

Wednesday
Bernhard Benson likely to be president of Pathe and Elmer L. Pearson vice-president and general manager.

Pola Negri arrives together with Mabel Normand, Emil Schauer and Ben Blumenthal from Europe.

Al Lichtman talks on independence at Charnas dinner in Cincinnati which 200 attend.

Thursday
J. J. McCarthy back from Europe thinks foreign producers will aim at U. S. market.

Sol Lesser plans to send from 30 to 40 “Oliver Twist” companies out on the road.

Exhibitors offer screens to State Fuel Administration in coal emergency.

John C. Finn, Famous Players, elected president A. M. P. A. Other officers chosen.

Friday
Famous Players obtain injunction restraining Valentino from entering into any contract with any other producing company.

Sydney S. Cohen informs New Hampshire and Massachusetts theater owners that present methods of distribution must be changed to bring pictures to exhibitors at lower prices.

Saturday
World Film may resume production.

Pioneer Film may resume business.

“Pardoning the bad is injuring the good.”—Benjamin Franklin.
A Big One and Undoubtedly One of the Year’s Best

Marion Davies in
“WHEN KNIGHTHOOD WAS IN FLOWER”
Cosmopolitan Prod.—Paramount

DIRECTOR ...................... Robt. G. Vignola
AUTHOR ........................ Charles Major
SCENARIO BY ................. Luther Reed
CAMERAMEN ................. Ira H. Morgan and Harold
Wenstrom

AS A WHOLE . . . . . . A noteworthy achievement; has
all the qualities to nominate it for one of the
year’s best

STORY . . . . . Delightful pseudo-historic romance that
is genuinely entertaining; certain to hold any
audience

DIRECTION . . . . . A big task that has been remark-
ably well accomplished; splendid from about
every angle you look at it

PHOTOGRAPHY .......... Excellent
LIGHTINGS ..................... Very fine
STAR . . . . . Far surpasses anything she has ever done
both in her acting and in appearance

SUPPORT . . . . . One of the feature’s strongest points;
every individual performance well worth seeing
EXTERIORS .................. Numerous extensive and spectac-
ular settings
INTERIORS .................. Very good
DETAIL . . . . . Appears quite accurate

CHARACTER OF STORY . . . . . The plight of Prin-
cess Mary, daughter of Henry VIII, who is
forced to marry a King but eventually is happy
with her soldier lover

LENGTH OF PRODUCTION .... 10,800 feet

Cosmopolitan’s production of Charles Major’s pseu-
do-historic novel far exceeds anything that was antici-
pated. The result will undoubtedly put “When Knight-
hood Was in Flower” in the list of the year’s best pic-
tures. And the picture easily bears out all the things
that have been said for it. The production is gor-
egous, the direction excellent, the acting often mas-
terful and it is real entertainment.

Furthermore, the picture looks like the money that
is claimed to have been spent on it. Almost the en-
tire action required many special sets which Joseph
Urban’s usual artistry has taken care of perfectly. The
courtyards and street scenes are splendid and all of
the interior sets are interesting reproductions of old
English architecture. Added to this the marvelous
array of costumes and other elaborate displays makes
it easy to believe that the cost of production ran high.

Great credit is due Robert Vignola, who directed the
picture. From every angle you take it his work
stands out as something achieved. The story is
smoothly told and it holds you all the way. The dra-
cmatic climaxes carry a force that is unmistakable and
even the old last minute pardon carries a thrill, al-
though you expect it. The scene in which Princess
Mary and her lover are overtaken by the King is the
big moment of the first part and the flight of Mary
following the death of her husband, King Louis XII,
is the outstanding bit of the second part. The pursuit
through the storm is really big. The tinting of the
fiery torches adds a touch of realism that makes it
unusually effective. Detail throughout is particularly
fine. The film is still too long and will be the better
of further cutting.

Marion Davies’ interpretation of Princess Mary
Tudor is the most ambitious thing she has ever done
and certainly indicates what perseverance will do. She
portrays a wide variety of moods and is especially
pleasing when she masquerades as a boy and is led
into a fencing match with some ruffians at the inn.

The picture is very beautiful in some of the close-ups and there
is one shot—that in which she prays for her lover’s
safety—that is a wonder. The cameramen deserve
their share of credit for the fine photography and
lighting.

The supporting cast is one of the best ever assem-
bled and almost any individual performance is well
worth the price of admission. William Norris, who
will be remembered as the gay old rascal of “May-
time,” is a play in himself as Louis XII. Just as the
chorus girl in “Maytime” remarked when she married
the old flirt, you expect a title to read, “I hope he lasts
until I get him home,” when Princess Mary is forced
to marry him. Then there is the portrayal of Henry VIII
by Lyn Harding, an English actor who has played the
part many times on the stage. Harding does very fine
work. Forrest Stanley as Charles Brandon is an ideal
hero. Even the small role of the jester stands out.
Johnny Dooley plays it. Ernest Glendenning is fine
and others, all of whom deserve credit, are Pedro de
Cordoba, William H. Powell, Arthur Forrest, Macey
Harlan, William Kent, Gustav von Seyffertitz, Charles
Gerrard, George Nash, Arthur Donaldson, Theresa
Maxwell Conover, Flora Finch and Ruth Shepley. It
is truly an all-star cast.

Story: Henry VIII arranges an alliance with France
by marrying his young sister, Princess Mary Tudor,
to the aged King, Louis XII. Mary rebels and elopes
with her soldier lover, Charles Brandon. They are
captured, Mary kept a prisoner and Brandon thrown
into the tower. Finally Mary consents to marry Louis
to save Brandon’s life and with the understanding that
she may choose her second husband. Louis dies short-
ly after the marriage and Duke Francis, heir to the
throne, attacks Mary in her chamber. Brandon, who
has been warned of her danger at the hands of Fran-
cis, arrives in time to save her. They escape and turn
to England. Francis’ emissary is already there asking
for Mary’s hand. Henry is reminded of his promise,
so the marriage of Mary and Brandon takes place, with
Brandon made Duke of Suffolk.

Put Your Order In and Get Ready to Have It Work for You

Box Office Analysis for the Exhibitor

By the time you can get “When Knighthood Was in Flower”
it will probably have gained sufficient reputation to pack your
house, without your doing very much to convince them that it
is well worth seeing. The vast exploitation that it has already
received, and will receive, in the Hearst publications is build-
ing up a popularity for both the star and picture that should
make it an easy matter for you to cash in on when it gets
around to you.

There have been several foreign productions of stories simi-
lar to “When Knighthood Was in Flower,” so let them see
what an American director can do. You can make promises
and feel sure the production will bear you out. Tell them the
star does the best work of her career as Princess Mary and use
still showing her in the large variety of court costumes which
she wears throughout the picture. Let them know about the
fine work of the supporting cast and make use of the produc-
tion notes given out by the producer to give them an idea of
its biggest.
Rupert Hughes Exploits “Pop” Instead of “Mom” in Heart Interest Story

“REMEMBRANCE”
Rupert Hughes Prod.—Goldwyn

DIRECTOR .................... Rupert Hughes
AUTHOR ....................... Rupert Hughes
SCENARIO BY .................. Rupert Hughes
CAMERAMAN .................. Norbert Brodin

AS A WHOLE ......A very human picture that will probably prove a profitable box office attraction

STORY ...... A contrast to the recent run on “mother” pictures; this time “Dad” comes into his own

DIRECTION ...... Great on bringing out the human interest stuff; just a trifle long drawn out in one or two sequences

PHOTOGRAPHY ................. Very good
LIGHTINGS ........................ Good

PLAYERS ...... Claude Gillingwater gives a mighty interesting and true-to-life performance as “Pop” and Kate Lester as “Mom”; others are well suited and include Patsy Ruth Miller, Cullen Landis and Richard Tucker

EXTERIORS ..................... Few
INTERIORS ..................... All right
DETAIL ......................... Good; some titles great

CHARACTER OF STORY ..........Father recovers from critical illness and finds that his being so near death has cured his wife and children of their selfishness

LENGTH OF PRODUCTION ........ 5,650 feet

As far as the story goes Rupert Hughes’ “Remembrance” is very much like Fannie Hurst's “The Good Provider,” which also tended to exploit father, following a long and successful series of “mother” pictures—successful to the extent that they satisfied the public. However, Miss Hurst's people were good old fashioned Jewish people who had risen to wealth, while Rupert Hughes has selected an American family. But the moral remains the same.

The author has written a very human story and in transferring it to the screen has succeeded in bringing out the human side of it through a deft combination of humor and pathos that brings laughs and possibly tears, in a true-to-life fashion. And the comedy sequences should go over big. A Jewish business man lends a touch of atmosphere and, as may be expected, offers some characteristic humor. One particularly good laugh is where the Jew, after turning down the youth's offer to purchase his business (thinking the boy hasn't the backing he claims to have) sees the boy conversing in friendly fashion with the president of the bank. The Jewish business man loses no time in going up to the fellow to take up the deal where they left off. This is but one of the comedy bits that are to be found throughout “Remembrance.” It has plenty of them and all carry worthwhile laughs.

Hughes has used much of his psychology in the subtitles that are very well written and interesting. The one about the man's life insurance policy being the kindest love letter, etc., and another about the old shoes buying the new shoes, stand out. The latter one follows close-ups of dad's feet, roughly shod, contrasted with the neatly clad feet of his wife and children. There are many equally effective touches. Director Hughes has given a little too much footage to the collapse of the father. While it develops the theme and brings about the reconciliation of the family, it is too long drawn out and the scenes showing the mother and then the daughter running out in the rain could come out all together.

Claude Gillingwater is admirable as “Pop” and Kate Lester splendid as “Mom,” while the children are nicely played by those mentioned above.

Story: John Grout is nearing bankruptcy when illness overtakes him and his selfish wife and children gradually realize how miserably they have treated their provider. Upon his recovery they start life over again on a more cooperative basis, founded on better understanding and appreciation.

Promise Comedy and Pathos and a Good Human Story

Box Office Analysis for the Exhibitor

This is the type of entertainment that will appeal to the largest majority of American audiences. It depicts a typical American home and a situation that is recognized as an existing social condition, more or less familiar to most people. Tell them it is a drama of American home life with true-to-life characters and splendid acting on the part of the players, Claude Gillingwater particularly.

Be sure to let them know about the comedy contained in “Remembrance” and you can promise a variation in this one in which “Pop” is exploited. After the many “mother love” themes it shouldn't be difficult to interest them in a picture in which a father is the center of attraction. It looks like a good box office number if you handle it rightly and give it a good exploitation. Give Rupert Hughes’ name good prominence.
Real Atmosphere of Mystery in Sherlock Holmes Story

"THE HOUND OF THE BASKERVILLES"
Film Booking Offices
DIRECTOR ......................... Maurice Elvey
AUTHOR ......................... Sir Arthur Conan Doyle
SCENARIO BY .................... Not credited
CAMERAMAN ...................... Not credited

AS A WHOLE........... A perfectly fine number for those who like to solve riddles or favor mystery stories in their film entertainment

STORY...... A Sherlock Holmes adventure in which the great detective's ability to solve mysteries has to be taken mostly for granted

DIRECTION ...... Has concentrated upon telling the story rather than in production values; some good effects

PHOTOGRAPHY .................. All right
LIGHTINGS......... Usually good; occasionally too dark

PLAYERS........ The men do good work but the girl, Betty Campbell, is poor; Eille Norwood not given much prominence as Holmes; others Hubert Willis, Rex McDougal, Lewis Gilbert and Frederick Rayham, who makes a good deal of small role of butler

EXTERIORS ........... Particularly appropriate
INTERIORS ............... Good

DETAIL ...................... Ample

CHARACTER OF STORY ...... Mystery in deaths of members of certain family, all of which follow the strange appearance of a dog

LENGTH OF PRODUCTION ........ 5,382 feet

It seems rather strange that a story which exploits the remarkable ability of Sherlock Holmes to fathom mysteries should expose so little of the actual work of the detective. Or perhaps it is just the way in which it is told here that keeps Holmes' method of solving the mystery so much of a secret. At any rate you are asked to take his genius very much for granted while his assistant looks around for clues.

The picture, of English make, offers a perfectly good entertainment for those who like deep mystery stories with the plot thickening with every foot of film that is unwound, the thrills sometimes uncanny and the characters in constant danger of death. It has been carefully developed and quite coherently, despite the complex situations. But, in order to keep it continually comprehensive, many subtitles have been found necessary, plus the written report of the detective's assistant which is shown to the spectator and cleverly recounts events that have preceded it. In this way incidents, perhaps not clear at the time they occur, are fully explained, leaving no doubt in your mind. The only objection is that it keeps you busy reading. And one criticism that is appropriate right here, and applies to many American films as well, is that it is very difficult to read some of the hand written communications. A legible hand writing should be used and the script reproduced large enough to be read with ease.

Director Elvey has obviously given the best of his effort to telling the story and in that respect he has succeeded splendidly. There are a lot of individually good touches and the manner in which he handles the more uncanny bits shows good restraint. There was plenty of room for exaggeration and gruesome touches but they have been passed by. The ending is a trifle too abrupt.

The acting is not especially noteworthy, although everyone fulfills requirements and is well suited to the part. Eille Norwood looks the part of Holmes but has little to do. The performance that seems to stand out most is contributed by Frederick Rayham, as the butler, Osborne. Betty Campbell is a poor choice as leading woman.

Story: Several masters of the Baskerville estate had died suddenly of heart disease, each death following the mysterious appearance of a hound, seen at midnight on the estate. The new master puts the matter before Sherlock Holmes who conducts a secret investigation arriving at the solution that a distant relative, in hope of eventually inheriting the estate, had caused the deaths.

Use the Author's Name and Let Them Know What It's About
Box Office Analysis for the Exhibitor

You know pretty well just what a picture of this type can do for you because you also know whether or not your patrons like mystery stories. If they do, you couldn't give them one that will set them guessing any more than "The Hound of the Baskervilles" will. In case they may not know it, be sure to say it is one of Sir Conan Doyle's Sherlock Holmes adventures.

Because of the recent publicity which Doyle received for his theories regarding spiritualism, and because he is noted as the author of the famous detective stories, give his name plenty of prominence and in case the title may not be definite enough, play it up with explanatory catchlines relative to the dog who appeared at midnight and following each appearance a death occurred. If they want detective stories, don't miss it.
Well Sustained Interest and Action in Latest Mayo Film

Frank Mayo in
“CAUGHT BLUFFING”
Universal

DIRECTOR ......................... Lambert Hillyer
AUTHOR .............................. Jack Becholdt
SCENARIO BY ...................... Charles Sarver
CAMERAMAN ....................... Charles Stumar
AS A WHOLE................. Good action story that will please a “fan” crowd particularly well

STORY............. First rate vehicle for star; moves along at good speed and holds attention all the way
DIRECTION........... Satisfactory; works up to effective climax but might have kept it a bit less obvious
PHOTOGRAPHY ...................... Excellent
LIGHTINGS ......................... Good
STAR............. Does good work in role he can handle very well
SUPPORT............. Edna Murphy capable leading lady; others Wallace MacDonald, Jack Curtis, Ruth Royce
EXTERIORS ......................... Pretty
INTERIORS ......................... Suitable
DETAIL ......................... Ample
CHARACTER OF STORY........... Girl accuses man who had befriended her sweetheart but later marries him when fiancé proves to be a cad
LENGTH OF PRODUCTION ......... 4,518 feet

Frank Mayo has a very suitable story in this and one that gives him a particularly appropriate role. He has a good variety of opportunities and there are enough actionful sequences to keep him busy. The atmosphere is similar to one of his recent features, “Out of the Silent North,” and the themes not greatly unlike each other. In both cases Mayo saves the life of a man for another woman only to win her for himself in the end.

Lambert Hillyer, who directed all of the recent Will Hart pictures, was behind the megaphone for “Caught Bluffing,” and he knows just how to handle a story of this type. He distributes the action evenly and there are a lot of small things that are unimportant of themselves but made to stand out as mighty effective touches just through intelligent treatment. One bit that is especially clever is where Mayo reaches the cabin to which he has rushed in order to save the heroine. He is exhausted when he gets there so instead of jumping on the villain, he merely interrupts the attack upon the girl by falling in the door, with the explanation that his horse had carried him over the cliff.

His method of sparring for time in which to regain his strength is a twist that Hillyer has brought out splendidly.

The attention is held all the way and toward the close Hillyer works up to a rather exciting climax. There is only one fault to be found, and probably that couldn’t be helped, but it does seem that the outcome could have been kept a little less obvious. There’s hardly a doubt in the spectator’s mind, from the start, that Edna Murphy will not marry Wallace MacDonald. It only remains to be seen how he will make his exit while Mayo claims the girl.

The star is given a good supporting company with Edna Murphy handling the lead capably. Wallace MacDonald is the weakling and Jack Curtis a burly villain. Others are Andrew Arbuckle, Ruth Royce, Jack Walters, Scott Turner and Martin Best.

Story: Doris Henry, upon her arrival at Katama, learns that her fiancé, Towers, has absconded with money belonging to his company. Assuming that Towers was influenced by John Oxford, a gambler, she hates Oxford, although she has never seen him. While hunting for Towers, Doris is attacked by her guide and rescued by Oxford, who happens to be in the vicinity. Oxford promises to clear Towers’ name if he will tell the girl the truth. Towers doesn’t keep his promise until confronted by Oxford. He confesses but Doris will have nothing more to do with him. Later she marries Oxford.

A Good Northern Picture if They Like Them

Box Office Analysis for the Exhibitor

You can show them this one and feel quite sure they will be satisfied. If they like Northern stories, so much the better. In case you happened to have played Mayo’s “Out of the Silent North” and found that it pleased them, you can go to it safely on “Caught Bluffing.” Stills and the usual order of lobby display will let them know it is a Northern story.

If they like a good fight you can promise them an exciting one between Mayo and Jack Curtis, as the burly guide. It certainly looks like the real thing. There is nothing objectionable in any part of the story unless they might object to the suicide scene in the dance hall sequence, although this is not really offensive. You might interest your local card sharks by promising them some card tricks in “Caught Bluffing.”
Let us follow this strangely veiled figure through one of the most intriguing mysteries ever screened, listening the while to the strains of Will the Piper, as he roams the countryside spreading a rare philosophy of life. A picture of breath-catching suspense superbly developed by a master hand.

Taken from the great story by MYRTLE REED
Directed by LLOYD INGRAHAM
A Renco Film Production

A shot in the dead of night, a tiny form falls across a beam of moonlight, and the fast-diverging lives of two on the brink of despair are brought together on the one plane of common understanding which all "Married People" know—the patter of little feet. An intensely interesting production and one that possesses unlimited exploitation possibilities.

A Hugo Ballin Production

Another "Miracle Man," with all its possibilities, in which the triumph of steadfast faith over bodily affliction drives home a story of impelling power. A picture utterly unlike the average run of screen diversion, handled with an intelligence that lifts it to a plane of its own.

From popular book by CLARA LOUISE BURNHAM
A Benj. B. Hampton Production

A rollicking comedy in which one rib-tickling laugh fast follows another from the time the first "affinity" swings by his tail as he vamps his brother Simian's better-half, to the finish of a thoroughly sophisticated and up-to-the-moment adventure along the same age-old lives.

From great story by MARY ROBERTS RINEHART
Presented by Ward Lascelle
IRENE CASTLE in "SLIM SHOULDERS"

The climax of Mrs. Castle's screen achievements. In it, she dances more divinely, wears more beautiful gowns and plays more appealingly than in any other picture of her career. Which is possibly why "Slim Shoulders" was chosen to open the Autumn season of the Capitol Theatre, New York.

Story by CHARLES K. HARRIS
Directed by ALAN CROSLAND

WILL ROGERS in "HEADLESS HORSEMAN"

What if the weird Headless Horseman, tearing through Sleepy Hollow during dark o' the moon, did carry a pumpkin for his top-piece? Ichabod Crane never suspected it, until the selfsame pumpkin crashed upon his own luckless pate and thus shattered his hopes of the hand of winsome Katrina Van Tassel.

Adapted from the great classic by
WASHINGTON IRVING
"The Legend of Sleepy Hollow"
Presented by C. S. Clancy

TRIXIE FRIGANZA in "MIND OVER MOTOR"

A "Tish" story that has its beginning in an ear-to-ear smile and its ending in a side-shaking roar of delight. In his two new comedies, Ward Lascelle has stuck a new rate of humor, a staccato of laughter that should echo from the four walls of every theatre in the country.

From the popular Saturday Evening Post "Tish" stories by
MARY ROBERTS RINEHART
Presented by Ward Lascelle

THE BOX OFFICE and Literary Digest's "Fun From The Press"
Just Missed Being a Fine Comedy Feature

Wallace Reid in
"THE GHOST BREAKER"
Paramount

DIRECTION ................................ Alfred Green
AUTHORS...... Paul Dickey and Charles Goddard
SCENARIO BY ............... Jack Cunningham
CAMERAMAN ..................... William Marshall
AS A WHOLE ...... A medium entertainment; not a vehicle that gives Reid much of a part

STORY ...... Romantic comedy; has some good laughs but not enough to make it continuously funny; weak in spots

DIRECTION ...... Takes too long to get started but otherwise adequate; should have omitted feudal episode entirely

PHOTOGRAPHY ....................... Excellent
LIGHTINGS .......................... Good

STAR ...... Hasn't a particularly suitable role and apparently not anxious to impress

SUPPORT ........ Work harder than star; Walter Hiers eventually funny as colored valet; Lila Lee pleasing and Arthur Carewe a fair villain

EXTERIORS .......................... Not many
INTERIORS .......................... Good
DETAIL .................................. Fair

CHARACTER OF STORY ...... American aids Spanish heiress to rid her castle of a "ghost" which turns out to be the girl's suitor who is seeking a hidden treasure

LENGTH OF PRODUCTION ........ 5,130 feet

The adaptation of Paul Dickey's and Charles Goddard's stage play offers about a fair film entertainment and will probably go better than that with Wally Reid's admirers, although it does not give him as good a vehicle as either of his last two features, "The Dictator" or "Across the Continent." It is a romantic comedy with its principal episodes laid in Spain where most of the comedy is brought out through hero's effort to solve the mystery of the haunted castle.

Director Green has taken a little too long to get into the story and the Kentucky feudal sequence is the chief delay in getting started. In the first place it switches the locale from Spain to Kentucky in abrupt fashion and has no part in the story thereafter. It seems they might have found a less roundabout way to bring the hero and heroine together, but they introduce a feud with hero finally taking refuge in the heroine's room at the hotel in his effort to elude detectives chasing him for his attack on one of the enemy.

The best of the story is the ghost episode in which hero Wally braves the terrors of the haunted castle, assisted by his negro valet, played by the good natured Walter Hiers. Hiers does good work, but a real negro comedian such as they have in Owen Moore's latest, "Love Is An Awful Thing," would have been better. Green gets the most out of the situations here and there's some genuine laughs when Hiers fights off armored ghosts with a razor and "shoots" craps with spectres, also his effort to get his master out of the trunk in which he was secreted aboard ship, unknown to the suspicious villain.

The romance is rather weak but will appeal to the star's admirers and Lila Lee fills the part of the Spanish heiress splendidly, especially in looking the part of a Senorita. The photography, as usual in Paramount pictures, is excellent and production values up to the usual standard.

STORY ...... Maria Theresa, a Spanish heiress, comes to America where she secures the plans of a castle owned by her dead father and which contain the hiding place of a great treasure. Warren Jarvis offers to help her rid the castle of ghosts and find the fortune. It develops that the "ghosts" were "planted" by D'Alva, a suitor of Maria's, who also sought her fortune. Jarvis exposes D'Alva, finds the treasure and wins Maria completes it.

Perhaps the One Good Comedy Sequence Will Send Them Out Happy

Box Office Analysis for the Exhibitor

Undoubtedly there are enough laughs in "The Ghost Breaker" to send them out satisfied even though it isn't as fast moving or as continuously funny as it might have been. The star's admirers will likely be well pleased with it unless they prefer Wally in a role that is more romantic. There's more comedy than romance in "The Ghost Breaker."

They are probably familiar with Walter Hiers as a comedian so you might let them know that he supplies most of the laughs in this. Let them know he is a negro valet whose master has him chasing ghosts. That should be sufficient to give them an idea of the comedy to expect. Use Lila Lee's name also. Tell them Reid has a new job in his latest picture. This time it is riding a haunted castle of its ghost and incidentally winning an heiress and a fortune. Title and catchlines can be played up effectively.
Mr. Exhibitor!

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The most brilliant group of directors, authors, scenario writers, cameramen and a stellar aggregation of screen players have worked in harmony and with the utmost enthusiasm to create these wonderful productions.

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It will endear itself not only to those who have risen from "Rags to Riches", but also to that countless multitude earnestly striving to attain the same goal.

Wesley Barry, a star of unquestioned popularity and ability, is supported by a brilliant cast of screen favorites including Niles Welch, Ruth Renick, Russell Simpson, Richard Tucker, Minna D. Redman and others equally well known.

A Harry Rapf Production

Directed by
Wallace Worsley

Adapted by
W. Nigh and W. De Leon
The fiction sensation of the year!

It has caused more comment than any other book published during the current season, and it is unanimously conceded by the critics to be the greatest story ever written about the modern flapper.

Marie Prevost and Kenneth Harlan head a cast of well known screen players which includes Louise Fazenda, Jimmy Morrison, Tully Marshall, Eileen Percy and Clarence Burton!

This picture will prove to be another screen sensation:

Produced by Warner Brothers

Directed by
William Seiter

Adapted by
Olga Printzlau
Unquestionably the greatest wild animal novelty sensation ever produced, with thousands of gleaming savages and hordes of wild beasts furnishing a veritable feast of electric action interwoven in a thrilling story of strange adventure in the African jungles.

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Produced by
Warner Brothers

Written by
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HIS picture will create film history!

It was adapted from one of the most widely read and discussed novels of the year. It deals with conditions which make or destroy marriage, and this problem will strike a poignant chord in the hearts of humanity.

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A Harry Rapf Production

Directed by
Sidney Franklin

Adapted by
Monte M. Katterjohn
HERE is another Wesley Barry film achievement!

The setting of the story, adapted from the book and stage play that has enjoyed years of popularity, is the colorful and romantic slum section of New York.

The popular freckle-faced idol is supported by an exceptionally strong cast including Marie Prevost, Jack Mulhall, Wilfred Lucas, Philo McCullough and Aggie Herron.

*HEROES OF THE STREET*

A Harry Rapf Production

Adapted by
Edmund Goulding
Mildred Considine
Isabel Johnston

Directed by
William Beaudine

Warner Bros.
ONE of the sweetest stories ever told!

A homely human document with an appeal as broad as humanity itself. In its many years before the public, as a stage play and as a novel, the story has become known all over the world.

For real story value, lavishness of sets and a distinguished cast of players, "Little Church Around the Corner" will rank as one of the big box-office pictures of the season.

Produced by
Warner Brothers

Adapted by
Olga Printzlau
GREATEST novel ever written of rural America!

This splendid production will surpass the success of the fiction version and the stage play.

It serves to reveal the bitter clash of new, free ideas against the entrenched complacence of small town tradition. There's a Main Street in every town, and this is but one of the many exploitation hints on the box-office possibilities of this attraction.

Produced by Warner Brothers

Dramatized by Harriet Ford and Harvey O'Higgins

Adapted by Julien Josephson
EXHIBITOR CO-OPERATION

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Skouras Bros. Enterprises
New Grand Central Theatre Building
Grand & Lucas Sts.
St. Louis, Mo.

A. H. Fabian
Associated First National of N. W. Jersey
729 Seventh Avenue
New York, N. Y.

S. & O. Pictures Corporation
298 Turk Street
San Francisco, Cal.
913 S. Olive Street
Los Angeles, Cal.

Independent Film Corporation
1319 Vine Street

Franklin Film Company
40 Court Street
Boston, Mass.

Warner's Exchange
601 Film Building
Detroit, Mich.

J. S. Skirball
Iron City Film Corporation
119 Ninth Street
Pittsburgh, Pa.

The Standard Productions Co., Inc.
146 Marietta Street
Atlanta, Ga.

Creole Enterprises
1401 Tulane Avenue
New Orleans, La.

E. G. Tunstall
505 Toy Building
Milwaukee, Wis.

Big Feature Rights Corporation
Film Building
223 S. 3rd Street
Louisville, Ky.

A. L. Kahn Film Enterprises
115 W. 17th Street
Kansas City, Mo.

Kwality Pictures
2005 Third Avenue
Seattle, Wash.
1525 Tremont Street
Denver, Colo.

Skirball Gold Seal Productions, Inc.
21st Street & Payne Avenue
Cleveland, Ohio

Specialty Film Company
107 S. St. Paul Street
Dallas, Texas

W-B Film Exchange, Inc.
1632 Broadway
New York, N. Y.

Regal Films, Ltd.
21 Dundas Street, E.
Toronto, Canada
Old Fashioned Melodrama In Northern Setting

Jane Novak in
"THE SNOWSHOE TRAIL"
Film Booking Offices

DIRECTOR .................. Chester Bennett
AUTHOR ..................... Edison Marshall
SCENARIO BY ................. Marion Fairfax
CAMERAMAN .................. Jack MacKenzie

AS A WHOLE...... Old school melodrama is given good production but material is too antique to make entertainment

STORY...... Belongs back in the 10-20-30 days; contains a series of near-climaxes in succession of far-fetched situations

DIRECTION ...... Ordinary with exception of fine locations selected for Northern sequence.

PHOTOGRAPHY .................. Good LIGHTINGS .................. Natural
STAR ............. They keep her in Northern pictures
SUPPORT ............. Roy Stewart, the lead; Herbert Prior and Lloyd Whitlock equally villainous; others adequate
EXTERIORS .................. Most of snow scenes pretty INTERIORS .................. Few DETAIL .................. Ample CHARACTER OF STORY ...... Girl seeking lover in North is double-crossed by him after she risks her life to rescue him
LENGTH OF PRODUCTION ........ 5,832 feet

Jane Novak's latest starring vehicle is strictly an old school melodrama and Bennett hasn't tried to make anything else out of it. So it retains all the evidence of the days of the 10-20-30's. It is the old story of a girl's happiness interrupted by first an unfaithful lover and a scheming guardian with the whole theme resolving itself into a series of plottings that consume about six reels. Hero does his best to pave the way for the heroine's happiness but the last minute rescue party is called in to save the hero in the last scene. Roy Stewart overacts as the hero.

Chester Bennett evidently realized that he couldn't change the story so he has let it remain strictly "meller" with no attempt to conceal it. "The Snowshoe Trail" has the most wicked trio of villains that have found their way to the screen for a long time, so it isn't difficult to imagine the wealth of plotting that takes place. And most of it is so terribly far-fetched that it fails to furnish a genuine thrill. The best one is the rescue in the rapids when the heroine falls from her horse and is destined to perish in the falls below. Shots of hero swimming to her rescue with intermittent shots of the falls, supplies a fair, but familiar, thrill.

The Northern sequences are attractive and there are numerous honest-to-goodness snow scenes with the players ploughing knee deep through the drifts. The photography in these bits is very good.

Jane Novak is an appealing heroine but it is doubtful if she will gain much sympathy in her love for the worthless fellow portrayed by Lloyd Whitlock. Herbert Prior also has a hand in the villainous business but his part is short lived. A Chinese cook supplies a mild humor now and then.

Story: Harold Lounsbury's father dies after confessing that years before he had left his partner to die in a mine which they had staked together. Kenly Lounsbury, guardian of Virginia, the girl Harold is going to marry, hears the story, but wants the mine for himself and sends Harold in the wrong direction. Not hearing from her lover, the next year Virginia starts in search of him. Her guide happens to be Bill Bronson, son of the man old Lounsbury had wronged. After many complications the story ends in the romance of Bill and Virginia.

A Suitable Feature For a Certain Class of Patronage

Box Office Analysis for the Exhibitor

There are plenty of audiences that will "eat up" a story of the type offered in "The Snowshoe Trail." The more villainy and plotting it contains, the better they'll like it and to these people you can go the limit on promises for its being an out and out melodrama. You probably know best what angle you should work on to obtain the biggest results. If it is the star, boost her name; if it's Northern atmosphere they like, display stills and give the title a good place.

The title is an easy one to exploit if you want to take the trouble to do it. Have the lobby decorated with snowshoes and have throwaways printed with the picture of a snowshoe and the line: "Follow the trail to the blank theater."
Dorothy Dalton in Another Northern Story and Dance Hall Girl Role

Dorothy Dalton in
"THE SIREN CALL"
Paramount

DIRECTOR .................. Irvin Willat
AUTHOR ......................... J. E. Nash
SCENARIO BY .............. J. E. Nash and Philip Hurn
CAMERAMAN ................ C. E. Schoenbaum

AS A WHOLE............Not ambitious as far as originality goes; thrills will register if they don't mind them being familiar

STORY........A tried and true Northern formula with the usual settings, situations and characters

DIRECTION........Supplies a good production and an adequate cast, but the story is still commonplace

PHOTOGRAPHY ................. Very good LIGHTINGS ................. Good
STAR................Especially pleasing at times and well photographed; will please her admirers

SUPPORT........David Powell, E. J. Brady and Mitchell Lewis give good performances

EXTERIORS ....................... Pretty INTERIORS .................. Customary sets

CHARACTER OF STORY............Dance hall girl is eventually freed of husband who mistreats her and marries man who saved her life

LENGTH OF PRODUCTION .......5,542 feet

J. E. Nash's story might have served for a first rate entertainment if there had not been so many similar ones to precede it. As it is "The Siren Call" will probably give complete satisfaction where they don't object to the very familiar formula which it contains and after seeing the way it was received by an audience that had sat through nearly three hours of vaudeville before the picture, it would seem to have a pretty good chance. They appeared well pleased with it, at least they must have been when they waited for the end.

It is the old story of the dance hall girl who wants to "keep straight." In this instance she happens to be married to the proprietor who, for business reasons, forbids her to wear her wedding ring, and since the girl loves the little gold band and longs for a home and baby, there's sufficient reason why she should gain the spectator's sympathy. Then to further indicate how good she is she is given the care of a babe whose mother and father died in the snow. Willat doesn't fail to make the most of the heart interest touches afforded by this twist.

The remainder of the story is the same old conflict between good and evil with the happy ending obvious from the start. There are two rather effective thrills, one where the reformers burn the dance hall and the battle of hero and the girl's husband on a river barge. The latter has been very well staged, although it would have been better not to have had the boat go over the falls with the hero and girl surviving the plunge. It's too implausible. The fight between E. J. Brady and David Powell on the boat is first rate, however.

Dorothy Dalton gets back to the spangles in the role of Charlotte, the dancer. Despite the familiarity of the role she makes it interesting and appears to fine advantage in most of the scenes. Schoenbaum has seen to it that she was always photographed to the best advantage. David Powell, E. J. Brady and Mitchell Lewis handle the principal male parts adequately. A minor part, that of an Irishman, is played by Lucien Littlefield, one of the best character actors on the screen.

Story: The burning of Brent's dance hall prevents him joining his sweetheart, so he lives with his wife, Charlotte, in a cabin until Beauregard, a trapper, in love with Charlotte, comes to collect a kiss that Charlotte had promised as a reward to Beauregard's saving the life of a baby. Brent leaves and Beauregard attacks Charlotte. Stevens, a prospector, saves Charlotte and chases Brent, who escapes after a fight. Charlotte is happy with Stevens and Brent is killed by wolves.

Will Satisfy if They Don't Object to an Old Plot

Box Office Analysis for the Exhibitor

The average picture audience will undoubtedly be well pleased with "The Siren Call." If, however, you know you have a critical clientele, one that demands something new in their entertainment, it may not do. It is a good Northern story of its kind and you can safely promise enough action to satisfy them. Talk about the burning of the dance hall and the fight on the river boat. Incidentally a trailer showing either of these two bits would be a good means of interesting them.

They probably know pretty well what Dorothy Dalton can do in a role such as she has here and will know what to expect. If she has a number of admirers among your patrons, you are quite safe in showing them her latest picture. The title is good and should be exploited.
Very Poor Story in Dustin Farnum's Latest

Dustin Farnum in
"THE YOSEMITE TRAIL"

Fox

DIRECTOR ..................... Bernard J. Durning
AUTHOR ....................... Ridgwell Cullum
SCENARIO BY .................. Jack Strumwasser
CAMERAMAN ................... Don Short

AS A WHOLE ................. A pity to have wasted such gorgeous backgrounds on such a poor story; so "meller" at times it is funny

STORY ................. Very old school; typical 10-20-30 stuff; doesn't come up to what they want for present day entertainment
DIRECTION ................. Doesn't try very hard to cover up the weak spots in story; production all right
PHOTOGRAPHY ............... Very good LIGHTINGS ...................... Natural
STAR ................. Could not be convincing in such a role
SUPPORT ................. Adequate; includes Irene Rich, Walter McGrail, Frank Campeau, W. J. Ferguson and Charles French

EXTERIORS ................. Many very beautiful shots
INTERIORS ..................... Few

DETAIL ....................... Titles terrible

CHARACTER OF STORY ........ Cousin cheats man out of woman he loves and later frames him for robberies which he himself committed

LENGTH OF PRODUCTION ...... 4,735 feet

If the story of "The Yosemite Trail" was intended to give Dustin Farnum a hero role it certainly missed out, for it is doubtful if many will admire the beating he takes not only when his cousin double-crosses him in his effort to win the girl he loves, but when he is later willing to be hanged for a crime committed by the same man. This is carrying the self-sacrifice theme to extremes and beyond, and such improbabilities hardly make for good entertainment.

It is a great pity that such gorgeous exteriors as those selected had to be wasted on such weak material. Undoubtedly the scenes were shot in Yosemite Valley and needless to say they are always very beautiful. The photography, also, is excellent, but scenery and photography isn't sufficient for entertainment.

For anyone who likes plot and some more plot, "The Yosemite Trail" will be a good number because Walter McGrail, as the chief double-crosser, supplies all the hard knocks and trouble that hero Dustin Farnum suffers, all for the love of Irene Rich. It wasn't enough that Farnum gave up the girl, but he was also ready to sacrifice his life, although you know all the while that he isn't very worried because there's bound to be a last minute rescue and a confession from villain McGrail. The story is so "meller" that it cannot be taken seriously and some of the sequences are probably due for laughs that aren't intended. The bit in which McGrail pushes Farnum down an embankment and then through a chute that deposits him on a track in the path of an approaching train is the wildest thing in the picture.

Farnum hasn't much chance for a favorable impression with such a stupid role and the remainder of the cast performs in mechanical fashion. The sub-titles are very poor and the sentiment very much out of place.

Story: Jim Thorpe and his cousin Ned Henderson both love Eve Marsham. They draw for the privilege of first proposal. Jim wins but Ned double-crosses him and wins Eve. Jim goes to Peru and a year later returns, only to learn that Ned is mistreating Eve and that they are not happy. Ned is suspected of robbing the stage so throws suspicion upon Jim, who is arrested. Rather than expose the man he thinks Eve still loves, Jim keeps silent, but Ned's confession saves him.

Use Good Short Reels With It If You Show It

Box Office Analysis for the Exhibitor

Your folks will have to like Dustin Farnum awfully well to put up with the poor story he has in "The Yosemite Trail," so it would be well to consider the drawing power of his name before you decide to show it. Or if you know your folks are easily suited and won't kick even at the hokum meller presented, then you are equally safe.

The only promises you can make are for the locations and there are some fine ones. And it might be easy enough to interest by showing some stills or a trailer of the more exciting sequences. It would be wise to secure a strong accompanying program, a news weekly, good comedy and whatever short reels you are in the habit of using. A good comedy would help you out in case they don't like the feature.
Doubtful If This Will

Wyndham Standing in
"THE ISLE OF DOUBT"

Playgoers—Associated Exhibitors

DIRECTOR .................... Hamilton Smith
AUTHOR .......................... Derek Bram
SCENARIO BY .......................... Not credited
CAMERAMAN .......................... Not credited

AS A WHOLE..... Mostly well worn situations in picture that remains about in the average class

STORY ........ Society atmosphere and South Sea Island sequence may please them but it reaches no dramatic heights

DIRECTION..... Fair; hasn't handled players to best advantage, particularly leading lady; fails to cover up improbabilities

PHOTOGRAPHY .......................... Good
LIGHTINGS .......................... Good

STAR...... Capable of handling a much better role and deserving of a good story

SUPPORT ....... Dorothy Mackaule much too theatrical and displays little personality; a fair cast including Marie R. Burke, Warner Richmond and Arthur Dewey; George Fawcett should have been permitted to live longer

EXTERIORS ................ Island scenes pretty
INTERIORS .................. Suitable

DETAIL .................. Fair

CHARACTER OF STORY .... Rich husband Shanghai's wife who repulses him, and takes her to island where she finally admits her love

LENGTH OF PRODUCTION .......... 5.483 feet

There have been so many pictures similar to "The Isle of Doubt" that it would have to contain unusual production values, a particularly strong cast or some strengthening feature to make it rise above the average. As it is the picture is an ordinary attraction but with the sort of appeal that may pull big in certain districts where they are not critical, don't bother about improbabilities or the like, but are satisfied with the type of atmosphere and adventure that the story offers.

The author has included mostly familiar situations with very few instances of originality in their handling. There is a rich girl with a mother whose social ambitions demand a rich husband for her daughter. Then there is the cad who persuades her to marry a rich suitor in order that she may divorce him and secure a fortune in settlement. Added to this you have the husband who loves his wife and takes her to a deserted island and through cave man treatment finally wins her love. None of this is new and it has been given the usual treatment.

Director Smith supplies a production that satisfies but does not lift the story out of the average class. There are times when he might have gotten more out of the players and particularly does he allow Dorothy Mackaule to be too theatrical. She overdoes the "haughty" stuff throughout and her personality certainly suffers for it. Wyndham Standing deserves better material if they wish to make a star of him.

It would have been a big help to the story if the role played by George Fawcett had not required that this interesting player "die" in the second reel. He is always reliable and entertaining.

Story: Through the terms of his will, Burton J. Warburton, leaves his wife and daughter, Eleanor, without the luxury they are accustomed to. Gerry Patten has persuaded Eleanor to consent to be his wife but the will causes a change of mind and he suggests that Eleanor first marry the rich Dean Deland, divorce him, secure a large settlement and then marry himself, Gerry. She agrees but her plan miscarries when Deland takes her aboard his yacht, and Gerry also, and for a year the three live on an island where Eleanor finally learns that Gerry is a cad and that Deland is the man she loves.

Entertain the Majority

Get a Good Accompanying Program Or Another Feature If You Use It

Box Office Analysis for the Exhibitor

You should know whether you can satisfy your crowd with a feature like this so you will have to be the judge. If you know they are not hard to please it will do all right and if you cater to the regulation average audience it would be well to surround the feature with a good live comedy number and whatever short subject material you are in the habit of using. Or if you use the double feature day it would work in that way nicely.

Wyndham Standing probably hasn't a great following but his name should be familiar and it might interest them to know that he is starred in "The Isle of Doubt." Play up the title with catchlines, explaining that on "The Isle of Doubt" a woman found her true love and a man won the love of the woman who had married him for his money. You might mention that George Fawcett is in the cast.
HAROLD LLOYD
In "GRANDMA'S BOY"

HIS LATEST, GREATEST
AND LONGEST
PRODUCTION

PRESENTED BY
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EQUALLY acceptable in a village hall or the Throne Room of Buckingham Palace.—Bioscope, London.

It is impossible to reproduce the smallest fraction of the praise, commendation, exultation, adulation with which Harold Lloyd in “Grandma’s Boy” already has been received.

Up to August 1st no theatre had opened it except for indefinite runs. No run had finished, although begun as long before as May 14th.

A veritable tornado of endorsements has followed its every showing.

More indefinite runs start during August and September, as well as shorter ones beginning with September.

Don’t show this greatest comedy feature of all time if your seats are in bad repair or if you and your staff do not want to work handling crowds.

Now Booking For The Fall Season
Alice Calhoun's Latest Is Fairly Entertaining Comedy

Alice Calhoun in
“A GIRL’S DESIRE”
Vitagraph
DIRECTOR .................. David Devar
AUTHOR .................. C. Graham Baker
SCENARIO BY .............. C. Graham Baker
CAMERAMAN ................ Not credited
AS A WHOLE................. Acceptable comedy offering which bears no relation to the title
STORY............. Conventional incidents wrapped about simple theme
DIRECTION.............. Did well enough with material at hand
PHOTOGRAPHY .............. Satisfactory
LIGHTINGS ................. Adequate
STAR............ Likeable; not called upon for anything unusual
SUPPORT........ James Donnelly and Victory Bateman good; others all right
EXTERIORS .................. Commendable
INTERIORS .................. Good
DETAIL .................. Nothing wrong
CHARACTER OF STORY........ Efforts of bogus British lord to marry American heiress frustrated by real nobleman
LENGTH OF PRODUCTION..... About 5,000 feet

Just why “A Girl’s Desire” was selected as the title for this comedy is not quite apparent, for it suggests a problem drama rather than a light offering. There is little in the production that justifies the use of this title and it may prove misleading.

The idea of having Americans of much wealth and little knowledge of the customs of aristocracy hunting a crest and heirlooms, with a resultant effort on the part of one of the blue-blooded gentry to secure some of the material possessions of the newly-rich via the matrimonial route is not a new one. Without anything very unusual in the way of situations, except for a surprise at the finish this just about manages to get over.

Alice Calhoun holds her end of it up well enough but no great demand upon her histrionic talents is made. In one portion the star uses burnt cork in making a debut at a girl’s club in the guise of a janitor. It is not a very effective bit, but she carries it off in good style. Her personality is pleasing and that helps.

In the sequence which shows the search for relics of aristocracy on the part of the simple old couple unused to riches, there is some of the old hokum with the woman misusing unusual words in the titles. It is fairly funny with some creditable work on the part of James Donnelly and Victory Bateman registering in good style.

Story: Girl of poor parents come into sudden wealth, and is at a finishing school where a false “lord” courts her in order to get at the family money. She finds that he is faithless, but his threat to expose her folks who have secured heirlooms and a crest not really belonging in their family causes her to elope with him. The genuine lord breaks up the elopement and weds her instead and the finish where the identity of the real owner of the title is concealed until the very end furnishes a surprise.

Avoid Wrong Impression Which Title May Convey

Box Office Analysis for the Exhibitor

When you start your campaign on this you had better take pains to let them know that it is a comedy, for they will undoubtedly understand from the title that it is a serious play. Let them understand what is all about before you go any further and avoid incorrect impressions.

Alice Calhoun is known to many and has done some good work in the past. Give her name due prominence in the plugging for it should prove fairly potent. As for promises, don’t make them too strong.

Say that it is an entertaining humorous offering and let it go at that.

If you want to use teaser lines, the theme should provide you with some fairly effective ones. Let them run along this line: “He was faithless, but threatened the happiness of her parents with some information he could have disclosed. She eloped with him, but did not marry him. See how the situation was saved, etc.”
Uninteresting and Badly Made Foreign Picture

Edy Darceia in
"WHY DO MEN MARRY?"
Unity Pictures—State Rights

DIRECTOR ........................................Genina
AUTHOR .................................Leo Ozlan
SCENARIO BY .........................Lesley Mason
CAMERAMAN ..............................Not credited
AS A WHOLE...... Not the type of picture that will satisfy American audiences; too obviously continental

STORY...... An unusual concoction, fairly improbable and hardly makes for entertainment

DIRECTION...... Crude and very amateurish; provides one good thrill but effort otherwise is not notable

PHOTOGRAPHY ..............................Poor
LIGHTINGS .................................Uneven
STAR.............. Might be attractive in a suitable role

SUPPORT...... Players not credited; appear uninspired with exception of rather pretty girl playing part of maid

EXTERIORS .........................Few
INTERIORS .................................Fair

DETAIL ..................... Careful editing helps at times

CHARACTER OF STORY...... Man kidnaps wife of another for revenge and returns her after making it appear that she had gone away with him

LENGTH OF PRODUCTION ......... 5,000 feet

There’s hardly a doubt but that this one is going out on the strength of its title and that is its only saleable feature. The production, of foreign origin, is way below the standard of our own films and so obviously continental that it won’t fool anyone. The story is a highly improbable one but does contain situations that might have been made interesting if they had been skilfully handled. The idea in the main is a fairly new angle on the revenge theme but it suffers from poor treatment generally.

Title Will Bring Them In If You Don’t Mind Disappointing Them

Box Office Analysis for the Exhibitor

You won’t be able to satisfy your folks with this one because they will immediately see that it is a poorly made foreign picture and there are enough poor home-made features for them to see without looking at imports. The only chance with this one is where it can be sold to them on the strength of the title and you don’t have to worry about the kicks afterwards. A transient house could undoubtedly do a good business with a title like this to display. The main trouble with the picture is that it doesn’t answer the query.

Some rather striking posters of the star will be available for lobby display and you should have little difficulty in filling the house if you play to a crowd that follows up the pictures with titles that promise a sex story. In this respect they will be disappointed because there are no sex situations in “Why Do Men Marry?”
Some Short Reels

“Thrills and Spills”—Fox
Type of production......................1 reel sport feature

Winter sports at St. Moritz form the subject of this reel which is another of the new series of Fox Educational. Ice skating runs the ballet a close second as shown in the opening shots. In quick succession are shown speed skating, barrel jumping, tobogganings and skiing, the latter being very good indeed. Will make a good filler for any program.

“Soak the Sheik”—Hal Roach—Pathe
Type of production......................1 reel comedy

Paul Parrott travels over the desert on a radio equipped camel in this comedy, which is not above the average in humor. In trying to evade the Sheik while capturing his favorite wife, he avoids sudden death in many forms. A gag that should get a laugh is derived from a shrouded figure standing motionless in the tent where the lovers meet. A kick proves it to be a bronze bust on a pedestal. Thinking they have nothing to fear from shrouded figures they play hide and seek around another one which suddenly uncovers its face and is—the Sheik. This reel is not very much out of the ordinary, but should hold its own.

“The Alphabetical Zoo”—Kineto
Type of production......................1 reel educational

The titles of this single reel animal picture are written in rhyme and run from A to Z. A stands for alpaca, B for Bison and C for camel, etc. Each being illustrated by the animal in question. The animals are photographed in the zoo and form but a minor feature of this picture, the main feature being the titles which introduce the animals. This novelty reel will please the children and make a suitable educational filler.

“The Speeder”—Educational
Type of production......................2 reel comedy

Lloyd Hamilton who is starred in this two reeler uses a flivver to get laughs in the early portion of the offering, after which material of a more riotous nature is introduced. Several novel gags have been inserted and there is a genuine laugh when Hamilton attempts to park his car. As he selects space and starts to drive into it, another machine rolls in and again after he has removed an inconveniently placed car so that there is enough room for him, a faster vehicle rides in. Towards the finish, there is much knock-about stuff, the old idea of the trail of gasoline being lit and pursuing the comedian covering a good bit of footage. It removes a man’s trousers, wrecks a fireworks shop, causes other damage and at the end when Hamilton is being given a summons for speeding completely demolishes the automobile and motorcycle. There is mirth-provoking material in the portion where the frog perches under the principal’s cap and raises it whenever he meets anyone and the film should register in satisfactory fashion.

“Young Ideas”—Universal
Type of production......................1 reel comedy

Roy Atwell is starred in this comedy in which Jack Duffy really plays the principal role. It concerns an elderly grandfather who completely surprises those who expected to find him feeble, and proceeds to cut capers with vim and vigor. Most of the material is of slapstick variety but is is funny enough to get over and there are a few bits of business which are quite clever. An acceptable offering of its kind with Lila Leslie adding pretty features.

“Riding the Goat”—Mutt and Jeff—Fox
Type of production......................1 reel cartoon

The latest Mutt and Jeff cartoon is also better than some of the more recent numbers. In this one the comedy characters visit a circus and on the merry-go-round Mutt gets on a live goat instead of a lion and the maneuvers that he and Jeff go through in an effort to shake off the goat lands them a year’s contract with the circus for the great performance they give. The goat eats the salary given them by the manager and the two do their usual fade-out.

“Bone Dry”—Hal Roach—Pathe
Type of production......................1 reel comedy

Paul Parrott spends all of his dad’s money that he can get having pictures taken of himself as a detective until dad who is a revenue officer sends him out to prove his worth by rounding up some desperate moonshiners. Paul makes a brand of hootch that knocks out even “Bourbon Bill,” the chief moonshiner and turns the whole bunch over to the authorities for himself the “moonshining” daughter. There is a funny chase and a number of situations that will get laughs although the plot is somewhat hackneyed.

“The Eskimo”—Clyde Cook—Fox
Type of production......................2 reel comedy

This is one of the funniest Clyde Cook comedies that Fox has turned out recently. It is essentially a burlesque on the snow pictures that have been so numerous of late, with the exteriors all obvious studio affairs. It opens with Clyde enjoying a morning ride on his ice boat. Cook is one of the crew of a ship that is “frozen in” and of course there’s a burly captain to make life miserable for the comedian. Most of the gags are new and there’s a lot of worth while and original laughs. It is a good comedy number that will go over on most any program.

Pathe Review No. 174

Scenic shots of the “painted waters” of the Adirondacks open this interesting issue. Some of the reflections in the water are exquisite. Next, the “Mud Pie Man” models interesting figures in swift succession. A novel feature of this Review is the passing of Pong, a chief of the Dutch East Indies, the rites of his burial being shown in detail. Handwriting analysis and colored shots of the Amphitheater at Athens do their bit in keeping this issue up to its usual high standard.
Short Reels

"Ancient Rome"—Fox

Type of production..........................1 reel educational

This reel imparts really valuable information in a clear, interesting manner. An animated map shows the extent of the Roman Empire when it was at its height, at the beginning of the Second Century. Present day ruins of ancient Roman glories interspersed with titles containing informative data make up the balance of the reel. Among other ruins are shown the Colosseum, the Forum, the Vestals Temple and the Pantheon.

"Two Slick Traders"—Aesop's Fables—Pathé

Type of production..........................1 reel animated cartoon

"A fair exchange is no robbery" is the moral of this cartoon. Farmer Al Falta has all sorts of trouble with his live stock. The Mule and the Goat play "medicine ball" with him and he is quite ready to change his farm for Ahic's flower. The beginning of the reel is quite funny but there is not the usual wallop at the end which falls rather flat. However it should get over as the animation is clever and the series popular.

"The Blanket Stiff"—Bruce Wilderness Tales—Educational

Type of production..........................1 reel scenic

Some interesting shots of the wheat country are about the best part of this Bruce offering which lacks the scenic beauty usually associated with his productions. It concerns a city fellow who gets out into the rough country, becoming a "blanket stiff" and taking knocks and favorable happenings as they come. He encounters a more experienced wanderer and the two get a "lift" as the reel ends.

"Volcanoes of the World"—Fox

Type of production..........................1 reel educational

The "why" of a volcano is first shown by means of a cross-sectional drawing which is animated. You are then taken on a visit to the most active volcanoes, all over the world. The scenes in which the cameraman flies over the crater of Vesuvius is thrilling in the extreme. This, however, has been used before in a Fox News Weekly. This reel is the first of a series of Fox Educational, all one reel or less in length.

"The Gypsy Trail"—Universal

Type of production..........................2 reel northwest

More complications than usually go into a two-reeler make their way into this story of the Northwest Mounted Police, starring Art Acord. Among the twists introduced in the theme are the kidnapping of a white girl by gypsies, the attempt of the villain to rob a widow of oil land, horse stealing, the jealousy of a gypsy woman because her husband displays affection for the blonde lass, the burning of an oil derrick and a few events of minor importance. Although it is rather jerky because of the quantity of material used and because little of it can be treated at sufficient length, it has a thrilling rescue and plenty of punch. Hugh Hoffman directed.

"Screen Snapshots" No. 9—Pathé

Type of production..........................1 reel fan magazine

Screen stars on a holiday are shown in this interesting reel. Betty Compson and Bert Lytell are in costumes of Grandma's day; Pearl White, back from the land of the Sirens, directs a new serial, and Snowy Baker plays tag with a kangaroo. Among other favorites are shown Johnny Hines, Edward Earle, Grace Darmond, the ex-Mrs. Valentino, Jane and Katherine Lee, Mabel Ballin, Wesley Barry and Colleen Moore. The reel is very entertaining and should prove a winner with any audience.

"Towering Wonders of Utah"—Urban Popular Classics—Vitagraph

Type of production..........................1 reel classic

One of the most unusual scenic offerings offered in a long while is this subject showing many of the strange rock formations in the Mormon State. From start to finish it is replete with striking spectacles faultlessly photographed. There are straight and curved rocks, balanced and slanted boulders, stones resembling toadstools, flat-topped hills, a remarkable natural bridge, as well as other peculiarly shaped works of nature. Written in a spirit in keeping with the character of the offering—of literary worth without the excessive flourishes often found in titles written for scenes—the captions serve the desired purpose. An excellent short subject.

"Water Sports"—Fox

Type of production..........................1 reel sport feature

This reel is not quite as good as the other Fox Educational released up to this time, but should prove adequate as a program filler. The photography is very good, especially the shots of aquaplaning and surf riding, but this subject has been used very frequently in news weeklies recently and therefore may not go as big as it would otherwise. We jump rapidly in this to all parts of the globe, from the beach at Brighton to the beach at Waikiki, Hawaii. There is a novel shot of a game of water tennis.

"Official Urban Movie Chats," No. 33—Hodkinson

Type of production..........................1 reel magazine

A number of portions differing in character and each of interest make up another creditable magazine. Count Ilya Tolstoy, son of the famous author, is shown at work in the first section. After that, the spectator is taken to Algiers where Orientals are seen mingling with people from the west. There is another rapid shift and some highly commendable shots of a spider at work demolishing another insect are presented. Youthful colored musicians are seen in competition following that and closing is some footage showing the effect of perfumes upon wild animals. Quite up to the mark generally.

"The Story of Ice"—Fox

Type of production..........................1 reel educational

The exquisite scenic shots together with excellent photography are outstanding features of this Fox Educational. The reel holds the attention throughout and should be acceptable for any program. It deals with the cutting of ice in the winter for summer use. As a contrast scenes of a countryside which has been flooded by an ice floe is shown. Shots of a Government cutter on the lookout for icebergs closes the reel.
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An Unsolicited Note of Which We Are Modestly Proud
"As Nearly Perfect as Anything of Its Kind Ever Put on the Screen!"

Every line and every word in this remarkable critical review from the New York Telegraph of September 10th is an amazing tribute to one of the greatest pictures produced in the industry in the past five years.

"TIMOTHY'S QUEST."
American Releasing Co.—(F.P.E.)
Reviewed by Gertrude Chase.

CAST.
Timothy .......................... Joseph Depew
"Lady Gay" ....................... Babie Helen Bowland
Miss Avilda Chumney .............. Marie Day
Samantha Ann Ripley .......... John Seddon
Jane Stemple ..................... Bertram Marburgh
Hitty Tarbox ...................... Viola Odgen
Miss Dora ......................... Gladys Leslie
Dave Miller ....................... Wm. F. Haddox
Directed by Sidney Olcott. Written by Kate Douglas Wiggin. Adapted by Katherine Stewart. Photographed by Gene French.

For a thing of its kind this picture is as nearly perfect as anything ever put on the screen.

New England with its pride of landscape and personalities is revealed in a way that has never been surpassed.

The story of two children who wander out into the country from their home in the slums in quest of a home and change the hearts of the people in a narrow little Maine town, is utterly lacking in sensationalism and has no kinship with the usual sloganized material of which pictures are made, but to a public whose taste is still fine enough to appreciate a wholesome and touching story, beautifully acted, the picture will come like a breath of fresh air.

The marvel is that this perfect depiction of New England has been achieved by an Irish director. Mr. Olcott has never done anything so nearly a masterpiece before.

The length might be criticised from the practical standpoint, but even the slow tempo to us was part of the character of it.

Joseph Depew is the boy who plays Timothy. He is one of the few boy-roles ever written and he plays it with the sympathy of a Baryshnikov.

Helen Roland is adorable as the little sister, loved and guarded by Timothy, who wins the heart of the austere spinster, whom everything points out to be ideally cast by Marie Day.

Margaret Seddon plays the sympathetic girlhood lover, and Viola Odgen is inimitable cocoon.

Stories like this and "Rebecca of Sunnybrook Farm" are perhaps too sentimental for the sophisticated, but they are so typically and stanchly American that they deserve a shelf in the library and a place of their own on the screen.
Big Deal Started

Serial Clubs May Secure Non-Theatrical Rights to Kineto Productions

(Special to THE FILM DAILY)

It is understood that W. R. Kelley, treasurer of the Pictorial Clubs, Inc., has concluded negotiations to secure the non-theatrical rights to the Kineto library. It is further understood that several million dollars are involved in the deal.

W. R. Kelley, the head of Pictorial, is reported yesterday that there was to be discussed at this time regarding the move, but that questions were not asked up to where. It is reported that the organization will allow 10 exchanges throughout the year, and there is some talk of one of the salons here being employed to disband this product in non-theatrical circles.

Pictorial Clubs, Inc., will move in 53rd Street early next month.

A present location is 233 Broadway.

Block With Paramount

Block, formerly of the Gold scenario staff, will be left within 4r days for California where he will have important editorial pots in the production department of motion pictures.

Heart's Big Sign

In a letter passing through Broadway in the neighborhood of the Creme

age in astonishment at the tremendous electric sign which is the theater from about the old story to the roof. It is

unquestionably the largest, most magnifi cent sign ever used relative to a par production on Broadway. The

sign has a gold background and in the letters reads "Marion Davies in Knighthood Was in Flower."

Brabin Well Again

Charles Brabin, who was ill, is up again.

Kleine Leaves for Chicago

George Kleine, after spending a k here on business has returned to Chicago. Some time in the near future, it is expected Kleine will announce some interesting plans.

port-Import Gets Pete Morrisons

Export & Import Film Co. have announced the closing of a con set with Sanford Prod, under the terms of which they take over the fire foreign rights, including Can, for the new series of Pete Mor.

semi-western productions now being made by that company. Included in the series are several North ern dramas.

"I'll knock 'em for a row of encomiums," declared the Moving Picture World during the Criterion showing of Selznick's "Love is an Awful Thing," meaning, of course, that the picture will elicit praise from every quarter by reason of its broad humor and fine entertaining qualities.—Adv.

Gleichmann Case

Court Decision Expected Within the Next Few Days—Exhibitors' Attitude

(Special to THE FILM DAILY)

Lansing, Mich.—The State Supreme Court action with reference to Judge Richter of the Detroit Circuit Court is scheduled for a hearing to morrow. A decision is expected within in a few days. The action is based upon an effort of the State Supreme Court to have Judge Richter of the Detroit Circuit Court pass and why he dissolved the temporary injunction previously issued by Judge Irjayne forbidding the exhibition of Paramount pictures in any other first run Detroit theater except the Broadway-Strand.

This will have a definite bearing upon Phil Gleichmann's litigation with Famous Players. Gleichmann is being United Artists and product from sources other than Famous Players and First National. It is understood that the Theater Owners of Michigan, the strongest exhibitor body in the country, has forwarded to Famous Players a resolution condemning action in the Gleichmann case. It is also said that had Gleichmann desired, he could have been nominated for the presidency of the Michigan organization. This he refused. It is further reported that Phil Kunsky and George W. Trendle, Kunsky's general manager, have resigned from the Michigan Exhibitors' organization as a result of these recent developments.

Another Barthele Bes Release

Producers Security is preparing for immediate release "Just a Song at Twilight" in which Richard Barthele mes is featured.

M. P. T. O. Meeting

(Special to THE FILM DAILY)

Omaha—The M. P. T. O. of Iowa and Nebraska meet today.

Paramount Club Holds Outing

An outing of employees of Famous Players was held at Ashbury Park yesterday. The offices were closed.

Carlos Going to Europe

Abraham Carlos, of the Fox organization expects to sail for Europe today after the arrival here of William Fox.

Twenty-seven New Corporations

During the month of August 27 new motion picture companies were formed in the state of New York, representing a capitalization of $1, 017,000.

Moving On

Getting somewhere. Riding into it. And knowing it. With the uniform contract. In sight at least. And maybe only around the corner. Something to think about. If it's right. And it must be. Or it will never last. And this business has about reached a point. Where it had better have some important things, Which will last. So let's take that for granted. But—and here's the point. Assuming you have the uniform contract. Assume it is all satisfactory. Even to the exhibitor body. (And that's saying a chawful.) What next?

SOMETHING TO THINK ABOUT

Maybe it will be this: a central clearing house. Established in New York. Maybe in: maybe outside. Of the Hays office. The purpose of which. Will be to have information cleared through. Just as the banks have the clearing house. In every big city.

Suppose there was an office. Where a record was kept. Of the purchases. Of every exhibitor. Just bookings. That's

(Continued on Page 4)
In the Courts

The trunks and jewelry of Mabel Normand at the Hotel Ambassador were attached in a suit of Perry M. Charles, a publicity man, for a balance alleged to be due, pro sequestering Miss Normand’s trip abroad this summer. He claims she paid him only $1,100, and that she spent more than $1,300 in her behalf. He says she told him he could name his own salary, and he thinks he should have $150 a week.

Incorporations


Dover, Del.—Community Cinema Eqps., Corp., Wilmington. Capital, $100,000. Attorney, Corporation Service Co.

Dover, Del.—Anglo-American Film Corp. Capital, $200,000. Attorney, U. S. Corp. Co.


Quotations

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Cuts and Flashes

Art Acord having fully recovered from his recent accident is about to start another serial, “The Oregon Trail.”

Renault Brothers, famous French clowns, have been signed to appear in Century Comedies.

E. D. Leishman, formerly connected with Warwick Mitchell & Co., public accountants, has been engaged by Universal as a travelling auditor. He has left New York for Pittsburgh where he will begin work.

Director George Melford, Waldemar Young, scenarist; Leatrice Joy, Jacqueline Logan and Raymound Hatton have arrived from the coast to begin production of “Java Head,” at the Paramount Long Island studios. Scenes will also be shot in Salem, Mass.

ROBERT Z. LEONARD Announces that his next production with MAE MURRAY will be “MAM’SUELLE MIDNIGHT” adapted from manuscript novel by Edmund Goulding

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Moving On

(Continued from Page 1)

all. Play dates perhaps. But not absolutely essential. So that all distributors. Would know. Not have to guess. Whether Jim Jones. In Shandygaff. Or Someone else. In Chicago. Had contracted. For a lot more stuff. Than he could possibly use:

During a season.

(Everyone knows why he buys it. To block out the other fellow.)

NO MONEY RECORDS

Now this sort of a bureau. Would be worth its weight. In gold. There should be no records. Of prices paid. And of course no one. Should have access to these records. Properly handled. It would mean. That where exhibitor A needed 104 features. For a year's service. That when his contracts. For service. Reached—let's say—80. That all distributors were notified. And from then on. His purchases would be watched. Carefully. And scrutinized. And then. At the end of the year. Marcus Loew. And others. Wouldn't have a chance to say. That it cost 40 per cent. more. Than was necessary. To get play dates. To have the contracts lived up to. Incidentally. And it's not so incidental, at that. When the uniform contract comes along. There will probably be a play date included. Famous has been too successful this season. With this play date in. Not to have the other companies follow the lead. Hereafter.

KUNSKY'S NEW (?) IDEA

Film folk. Our Michigan way. Talking about the new (?) idea. Of Georgey Trendle. For John Kunsky. They say Trendle wants. To tie up. All the pictures he uses. In the chain. For a period of six months. So that no one else in his town. Can show them for that long. Believing. Of course. That by advertising this. It would help his business a lot. And block out. These pictures. From the neighborhood folks. Who show at less. Than Kunsky does. In his houses. Trendle ready to pay more. To get his product. On these lines.

Well, George. Think this over: Some years ago. Down New Orleans way. Herman Fitchenburg. Had the same bunch. And played it. And got some companies. To book up their stuff that way. And then the neighborhood house exhibitors. Got together. And put over an advertising campaign. Telling the fans. What Herman was doing. And the result was: that Herman had a lot of exclusive contracts on his hands. And the fans were going in the other houses. To help the under dogs. Who Herman had trapped. And that's one of the reasons Herman tied up. With Rich. And the Saenger's. It was a costly experiment.

SPILLING BEANS

Al Lichtman dropped a few pearls. In his various speeches. When you see him. Make him tell you the story. Of Cohen at the race track. It's a nifty. But in his serious moments. And they were many. He tipped off that Famous. Only had $18,000 capital. When Zukor started it. And now has fifty million. And that he had been offered jobs. Big ones, too. With First National. With Goldwyn. And with Universal. Before he started his own.

FOX'S EDUCATIONAL REELS

Something worth while. A move in the right direction. Intended at the start. For theaters. Later. If the non-theatrical field. Including educational institutions. Really develops. As it should. As many think it will. These reels should prove of tremendous value. Something like 1,000 cameramen. All over the world. Looking for material. Looks like Bill Fox. Is stepping out.

DANNY.

On Broadway

Astor—"The Prisoner of Zenda." Just
BrooklynROAD—"More to be Pitied." Brooklyn Strand—Irene Castle in "Slim Shiglours.
Camer—"What's Wrong With the Women?"
Capitol—Mae Murray in "Broadway Rose."
Criterion—Marion Davies in "When Knighthood was in Flower."
44th St.—"Monte Cristo."
Loew's New York—Today—Bessie Love in "Forget Me Not."
Tuesday—"Headin North and the Leper."
Wednesday—Fr ank Mayo in "Caught Bluffing."
Thursday—Owen Moore in "Love is an Awful Thing."
Friday—"Fighting Guide" and "Married People."
Saturday—House Peters in "Human Hearts."
Lyric—"A Little Child Shall Lead Them."
Rialto—Alice Brady in "Missing Millions."
Rivoli—Thomas Meighan in "Man- slaughter."
Strand—Dorothy Talmadge in "The Eternal Flame."

Next Week

Astor—"The Prisoner of Zenda." Just
BrooklynROAD—"Deserted at the Altar."
Brooklyn Strand—Norma Talmadge in "The Eternal Flame."
Cameo—Wallace Reid in "The Ghost Breakers."
Capitol—Not yet determined.
Criterion—Marion Davies in "When Knighthood was in Flower."
44th St.—"Monte Cristo."
Lyric—"A Little Child Shall Lead Them."
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—Not yet determined.

Missouri Rentals Lower

The M. P. T. O. of Missouri in a recent canvass through the state announce that exhibitors here are paying on an average of 40 per cent lower film rentals this year than last year. The fact that a depression in business has led the exhibitors to be more careful in buying is the reason given for the lower rentals.

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A Crashing, Smashing, Up-to-the-minute 20th Century Story of Young People that will bring them in by flocks!

GRAPHIC PRODUCTIONS, INC.
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N. Y. C.

Mr. Exhibitor: Ask Your Film Company for the THEMATIC MUSIC CUE SHEET

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It means more to you than any other accessory. It is the cue that ensures a musically perfect picture presentation.

EDESON RADIO PHONES

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Our pole service: Delivery quickly. and cheap. Our private numbers: Immedi ate delivery. Only 15c per month, 25c per month. Our telephone service: Our wireless service: Our school service: Our industrial service: Our work service: Our women's service: Our service:

EDESON PHONE CO., 8 Beach St., Dept. A-6 Boston, Mass.

$171 Net for a Saturday Evening Performance

That's What We Did for a New England Exhibitor and begging for more of the same stuff.

Not Screen Advertising

Wholesome Films Co. of N. Y. and New England Room 1628
71 W. 22nd Street, New York City
42 Melrose Street, Boston, Mass.

MOTOR CARS COLUMBUS 5430
For Location Blue Bird Auto & Aero Service.
$18.00 Per Day
Another Combine

Missouri Exhibitors Get Together to Buy Film
(Special to THE FILM DAILY)
St. Louis—The Exhibitors Film Exchange, Diets, has taken over the physical distribution of the Fine Arts Pictures Corp. Pat Collins, managing director for Fine Arts, will be in charge, while Johnnie O'Brien and Ernest E. Elkember are the salesmen. The exchange is composed of exhibitors who believe that there is a field for an organization of their kind which assembles an exhibitor pictures and better films at lower prices on the dates he contracts for. The exhibitors interested and their theaters are: Fred Schindler, Missouri, and Cherokee; Fred Warmen, North Grand and Zelphia; W. O. Reeve, Maryland and Eighteenth Street; Thomas James, Comet and Retina; John Karzin, Casa- sino, Olympia and Lincoln; Chris A. Ethim, Star; R. A. Sterlue, Fairy; S. Horwich, Red Wing; Charles War- ren, Queens; Fred Hoelzer, Ivory; Steve Kaiman, Baden and O'Fallon, and Fred Seros, Marquette.

Asso. Booking

Passes Legal Stage—Will Start Shortly—89 Days Assured
The Associated Booking Corp. is the name of the local booking organization made up of members of the T. Q. O. Offices will be secured in the Candler Bldg. and officials of the new corporation will be selected as soon as the legal papers are finished. Mr. Nathan Dunkin, who had a hand in the early days of the organization, has a chance of becoming its president. This new corporation is expected to make a big name in the booking business. The Associated Booking Corp. is the name of the local booking organization made up of members of the T. Q. O. Offices will be secured in the Candler Bldg. and officials of the new corporation will be selected as soon as the legal papers are finished. Mr. Nathan Dunkin, who had a hand in the early days of the organization, has a chance of becoming its president. This new corporation is expected to make a big name in the booking business. The Associated Booking Corp. is the name of the local booking organization made up of members of the T. Q. O. Offices will be secured in the Candler Bldg. and officials of the new corporation will be selected as soon as the legal papers are finished. Mr. Nathan Dunkin, who had a hand in the early days of the organization, has a chance of becoming its president. This new corporation is expected to make a big name in the booking business. The Associated Booking Corp. is the name of the local booking organization made up of members of the T. Q. O. Offices will be secured in the Candler Bldg. and officials of the new corporation will be selected as soon as the legal papers are finished. Mr. Nathan Dunkin, who had a hand in the early days of the organization, has a chance of becoming its president. This new corporation is expected to make a big name in the booking business.

Carter De Haven Lunch

Carter De Haven was the guest of honor at a luncheon given by Joe Schnitter of the Film Booking Office at the Astor yesterday. The other guests included all of the members of the T. Q. C. C. and the editors of the various trade papers. De Haven is making personal appearances at such affairs from coast to coast and will leave within a few days, on his return.

Brandon Joins Cubberley

Minneapolis—Ralph Brandon, formerly associated with Amusements news is now associated with J. F. Cubber- ley in the operation of Finkelstein and Reuben exchange.

Stirred Up

State right operators received further visits from Government tax officials
Representatives of the Treasury Department created considerable stir in the Godfrey Bldg., 720 Seventh Ave., yesterday when they visited a number of offices of state right operators. They were interested in collecting or trying to collect the 5 per cent sales tax which, as before noted, has caused considerable stir in the industry.

It is understood that efforts are being made to bring about a meeting of the State right distributors for the purpose of taking concerted action with regard to the situation which all admit threatens to imperil the existence of a number of firms doing business in this manner.

Harry G. Koech, attorney for the Independent Producers and Distributors Asso. said yesterday that inasmuch as the Association had filed a brief there was nothing to be done relative to the matter until this had been passed upon.

Mike Rosenberg Coming

Mike Rosenberg who, with Irving M. Lesser controls Western Pictures, exploitation, and who is associated with Sol Lesser in Principal Pictures Corp., will arrive from the Coast this week. Rosenberg will be at the Lesser offices in the Loew State building during his brief stay here.

Advertising

To Be One of Feature of New News Reel—Exhibitors Reported Agreeable
The Associated Screen News plans to publish a news reel twice a week, and expects to start operations about Nov. 1 or shortly thereafter.
E. G. White, general manager of the organization said yesterday that information reaching them was to the effect that exhibitors would be glad to show the reel, which would be furnished without charge; the expense of maintaining the service coming from national advertisers whose product would be in some form shown on the screen, as a part of the reel.

A Correction
The rights to the Einstein film for America are held by Equity Films in the Selwyn Theater Building and not by Equity Pictures as appeared in a recent issue. Edwin M. Fadiman is in charge.

Valentino Case

Argued—Star Dislikes a Barrel for Seating Purposes
Supreme Court Justice Wasser- vogel reserved decision yesterday on the application of Famous Players Lasky for an injunction restraining Rudolph Valentino from breaking his contract with Famous Players which, it is alleged does not expire until Feb. 7, 1924.

Dr. Marshall, attorney for Famous Players, argued very briefly stating that Valentino is a man of education and a college graduate and that he knew what he was signing when he made the contract, which, it is alleged he is now seeking to break. Arthur B. Costello, who appeared for Valentino in explaining his contention that Famous Players broke the contract first, asserted that it was agreed to advertise Valentino as star to "Blood and Sand," but that Famous Players also advertised Lina Lee and Nita Naldi as co-stars which he alleged to be an action taken in good faith. He also alleged that the plaintiff compelled him to hire his own torcado to instruct him for the picture instead of doing it for him.

(Continued on Page 2)

Bert Adler on Trip

Bert Adler, publicist for Distinctive Prod., Inc., is leaving on a two weeks trip through the Southern territory.

Moor Plans Two

(Special to THE FILM DAILY)
Washington—Two houses, costing $250,000 and $150,000 are to be erected by Tom Moore, according to a local report.

Times Square Fire
Fire breaking out in the offices of the Continental Films Inc., Herbert Miles, proprietor, on the sixth floor of the Leavitt Building at 130 W. 46th St., caused considerable excitement yesterday in the Times Square section but little damage. Miles estimated the total loss at less than $500, including three reels of film and office fixtures.

More inconvenience was caused by water which short-circuited the elevators and put them out of commission for the rest of the day. The cause of the fire is unknown.
Valentino Case
(Continued from Page 1)
Valentino’s attorney also asserted that the plaintiff’s testimony of his wife was further cause for his contention that the plaintiff broke the contract first because as soon as he had married, the plaintiff demanded that his wife leave for the East in three days and instead of giving her the time he ordered, he took her to court in an attempt to protect her from annoyance, she was compelled to ride in a berth where she was found and disturbed by reporters.

He says that this treatment of his wife so affected him that he was unable to do any work.

Valentino alleged further that the plaintiff agreed to give him the same contract as it gave Thomas Meighan but he found out that they were not the same, because Meighan is paid for the time he is both playing and working and Valentino is only paid when he works.

He also alleges that the plaintiff compelled him to pay the cost of his correspondence which cost him $20 a month.

He also alleges that when "Blood and Sand" was given a private showing on the Coast he was not permitted to invite his friends as other stars have been. He also alleges that mail and telegrams sent to the plaintiff’s office for his wife were held up.

Theater Fire Snuffed Out
Quick work choked off an incipient blaze in the Cosmos, 176 E. 116th St. Damage trifling.

Barach Succeeds Kimes
(Special to THE FILM DAILY)
Cleveland, O.—Nat Barach has succeeded William J. Kimes as manager of the local Goldwyn office.
At Pittsburgh Lester Sturm formerly with Fox, is managing the Goldwyn branch, replacing Barach.

Labor in Censor Fight
Peter J. Brady, president New York State Allied Printing Trades Council, is broadcasting a pamphlet to the effect that this organization and the labor committee of the motion picture censorship law, as signed by Governor Miller. The pamphlet states that the New York State Federation of Labor will seek the repeal of the bill.

Family Rates in Texas
(Special to THE FILM DAILY)
Bastrop, Texas—The Dixie here has tried a novel stunt with good success as an attendance booster. Family tickets are now sold at 50 cents on Saturdays admitting all the members of a family living outside the city limits. This enables week-end shoppers to take in the Dixie show collectively.

Disturbance at Paris Opening
No far-reaching results are expected at the D. W. Griffith offices from the reported disturbance in a Paris theater at the first showing of "Orphans of the Storm."

Griffith makes the point that the feature was passed on by French governmental authorities before it was admitted to France for exhibition.

The matter is now in the hands of the European distributors of the production but no further outbreak is expected.

Cuts and Flashes
Helen Ferguson has been chosen as leading woman in "The Hot Head."

Bette May will be Lee Moran’s next leading woman.

Wesley Barry, who recently completed "Little Heroes of the Street," for Warner's, will shortly start on another personal appearance tour throughout the country.

Through Jess Smith, Pauline Garon has been signed to do one picture for Famous Players. On completion of her work in "Glengarry School Days," at Ottawa, she will leave for the Coast.

Through the J. Crosby office Paul Walters has been signed to play the heavy in C. A. Burr's forthcoming comedy. The cast includes Raymond McKee and Mary Anderson. The picture is now being filmed at the Mirror Studio.

Fox After Chicago House (Special to THE FILM DAILY)
Chicago—William Fox is negotiating for a "loop" theater to house his big productions such as "Nero" during the coming season. Negotiations for the Olympic, a legitimate house in Randolph Street, are reported on but so far no contract has been signed.

The Olympic has 1760 seats with $4,000 reported as weekly rental. It is understood that the Fox special productions will open in some legitimate theater by Nov. 1.

Pauline and Valentino
The girl upon whom Valentino’s "Blood and Sand" is based is Pauline Barrett. She is an American and the story was written by an American, William A. Wellman, who is now directing other pictures in Hollywood.

Pauline is a good-looking girl, but she is no fashion plate, for her dress is the usual American costume of American cut.

She didn't come over with Valentino and she has no idea of his reputation.

They met for the first time when Pauline was shipped across from New York to Hollywood. It was a love at first sight and the two became engaged immediately.

Valentino Case
(Continued from Page 1)
In the suit the plaintiff contended that the defendant was liable for not delivering the picture "Blood and Sand" to the plaintiff on time.

The defendant, in its answer, contended that the picture was delayed in transit.

The case is set for trial on October 21.
Theatre Changes

Ill., Texas—The Hope has been closed under a new management.

Butt Ridge, Ark.—J. C. & L. L. have purchased the Triangle;

Boston, Mass.—An organ has been erected in Gorden's new Olympic cost of $50,000.

Shore, Texas.—Fuller has sold a interest in the R. & R. to T. Rowley.

Rock, Ark.—A. H. Stebbins, of the Majestic has resigned, the owner has not been named.

Kyle, Texas.—The Rialto, seating 700, under the management of Hall was opened here recently.

Philadelphia, Ark.—Cecil Cupp has leased the A. A. Walker's hall-interest民族的 the owner.

Los Angeles.—The Lyric, former picture house has been remodelled, dance hall under the name of Venetian Gardens.

Iredell, Ia.—J. S. Bassett & Co. Weber have disposed of the Keinley theater, to theBounds, who have changed the name of the Grand and thoroughly remodeled the house.

Ace Heads Own Company

V. Coyle has resigned from the Bliss and Coyle at 1600 Broadway to head Walter V. Coyle, with offices in the Candler Bldg. taking industrial, educational propaganda pictures.

Oklahoma Notes

Oklahoma City—The Broadway has been reopened.

Kirkland & Davenport have purchased the Dreamland at Denton, Texas, from Manager Bates.

The Melba formerly the Hope, at Dallas, will reopen shortly.

L. C. Baxley will open a new house at Kansas, Texas, in the near future.

New Exchange in Buffalo

(Business to THE FILM DAILY)

Buffalo.—A new exchange will be operated by Berkowitz and Mills.

Atlas Makes Purchase

Atlas Film Dist. Co. has purchased "Why Do Men Marry?" for Greater New York and Northern New Jersey.

Bouvenq Here

Nils C. Bouvenq of the Swedish Biograph has arrived here from Sweden with features and short length subjects. He is accompanied by his wife and daughter and will spend the fall and winter in this country.

Another Northwest Mounted

(Business to THE FILM DAILY)

Edmonton, Alberta—The Alberta M. F. Ltd., which is to make a production dealing with the Northwest Mounted Police, has been organized. "The Scarlet Keeper" is the title of the production. Local business men are financing the concern.

Exhibitors Get Injection

(Business to THE FILM DAILY)

Council Bluffs, Ia.—An injunction restraining operators from interfering with local houses was obtained by Morris Cohen, Abe Smead and Benjamin Harding, managers of the Strand, Majestic and Liberty respectively from Judge E. B. Woodruff.

In the Courts

A summons has been filed in the Supreme Court for judgment on thepleas against Arthur F. Beck in its suit against him.

The U. S. Moving Picture Corp. filed an answer in the Supreme Court for judgment on the pleas against the corporation in its suit against him.

The Vario Films Inc. has filed an answer in the Supreme Court for judgment on the pleadings against the corporation in its suit against him.

Martin, OF the East river, said "enact" accompanied the treasurer at the time the suit was filed.

Bassett Kramer Hall said "enetian" acompañed the treasurer at the time the suit was filed.

Chicago—National Screen Service has opened new quarters at 522 S. Wabash Ave. in charge of H. C. Young. This office will directly serve exhibitors in Illinois, Indiana, Wisconsin, Missouri and Iowa.

Experience

Studying the plans and problems of numerous diversified lines for many years has given us an experience that comes to few. It is at your service.

W. A. FLEMING & CO.
Public Accountants and Business Advisors
452 Fifth Ave. Tel. Longacre 9074

BEST THEATRES EVERYWHERE
are using the following ad, sent in their
newspaper advertising

ADDED ATTRACTION
Neal Bearn in
That Son of a Sheik
The Latest
Join in the Fun
Joe DeForest's Comedy

Get them at all Educational Exchanges on all new Christie Comedies

"An inch in time draws nine"

COMMERCIAL FIBRE CO. OF AMERICA, INC.
Phone: Madison Square 4410
15 East 26th St. New York City
Sole Agents for
Fabbrica Italiana Lamine Milano
F. I. L. M.
Positive new film manufactured in Italy. Ask for samples and prices.

SMASHING ALL RECORDS
THE FIRST OF THE 6 BOX WINNERS
IS PACKING "EM IN AT ALL THE BIG FIRST RUN THEATRES
HUSTLE TO YOUR BEST EXCHANGE OR WIRE
C.B.C. SALES CORP
1600 BWAY, N.Y.C.
Tuesday, September 19

Newspaper Opinions

When Knighthood Was in Flower

Cosmopolitan Prod.—F. P. L.—Criterion

TUESDAY—* * * As a spectacle, it is dazzling to the eye, splendidly impressive and superficially true to the romantic and picturesque setting. And spectacle and story go together. Neither can exist without the other. The spectator is easily interested in the people and scenes, but the story is slightly in the background and secondary to their surroundings. Which means that the boy who loves 'paper' alone likes it, "Marion Davies" * * * "Marion Davies" is surprisingly, she really outdoes herself. HERALD—* * * The best motion picture Marion Davies ever made. " * * " We see in it a stirring performance by this beautiful young woman, an example of fine acting in cinema directing which ranks high alongside the best in real world and do the same for a box office. And a background which has not to our knowledge been surpassed.

AMERICAN—* * * Sets a new pace for motion pictures and gives them an entirely new sense. This film has started to grow up. There is a lot of sophistication to the story. The more cast looks like a list of all the available classics and every role was played with wonderful results.

MAIL.—The most beautifully ambitious motion picture ever produced. * * * Sets a new standard in magnificence and splendor of production. A good portion of the story is true to the love scenes and the rest of it is contained in the film and is as the result of dialogue, the work of some of the best writers and directors. Miss Talmadge creates one of the most interesting characters on the screen and Miss Talmadge is no better than the character she is playing in this film. The film most strongly depends. The story drags and the acting is less than American production at all except for its fine photography.

HOLLYWOOD—The picture is more consistently dramatic than "Smutlin Through," and there are sufficient intense scenes to warrant several romances. Miss Talmadge is very moving, playing with exceptional variety in her different moods and modes, fitting tears with tears so gently—well, the ladies will have to see the scenes.

EVE, TELEGRAPH—Norma Talmadge does a most appealing bit of acting. The treatment of a husband and a wives. Miss Talmadge creates one of the most interesting characters on the screen. The story is a good one. The picture has been shot in such a style that the weaknesses of the story are not shown and that the work of the true interpretive artist is appreciated. "Smutlin Through" and "The Eternal Flame" are both excellent, but these two are not as good. The picture is beautifully shot and adds much to the artistic merit of the picture. GLOBE—Excellent opportunity for an artist and the director. Unfortunately, Norma Talmadge, who has always given Dorothy Gish a helping hand in so many pictures, got in so many layers of this picture, much of which may be left out as a result. She is a beautiful artist and the picture is beautifully shot, but it is not as satisfying as "The Eternal Flame." She is taken in a new light, and the picture is a real winner. As an artistic movie doesn't have to come from Germany, there is none, not by a long shot.

The Eternal Flame—First National Strand

TIMES—* * * Some of Miss Talmadge's later pictures have been very believable efforts, but she does too much for them in "The Eternal Flame." For example, the picture, because it presents the story of a woman in a believable way, is a triumph of story, intelligent direction and an unusually good supporting cast.

N. Y. WORLD—There are a great deal of beauty and dramatic strength in this adaptation of Rilke's "In the Garden of luxury." A remarkably fine performance by Miss Talmadge and one which adds to the box office excellence of Conway Tearle. * * * make it a real and holding entertainment. People who have not seen Miss Talmadge in a more effective role.

THE PICTURE is long—over too long, perhaps, but every foot of it is used. How could it fail to be with those two fascinating people, Norma Talmadge and Conway Tearle, as the lovers. Frank Lloyd, as the director, and Francis Marion, as the adapter, add to this beautiful picture, a film which actually becomes a picture of the century. Miss Talmadge creates one of the most interesting characters on the screen, Miss Talmadge is no better than the character she is playing in this film. The film most strongly depends. The story does a bit of acting. The picture is a good one. The picture has been shot in such a style that the weaknesses of the story are not shown and that the work of the true interpretive artist is appreciated. "The Eternal Flame" and "Smutlin Through" are both excellent, but these two are not as good. The picture is beautifully shot and adds much to the artistic merit of the picture. GLOBE—Excellent opportunity for an artist and the director. Unfortunately, Norma Talmadge, who has always given Dorothy Gish a helping hand in so many pictures, got in so many layers of this picture, much of which may be left out as a result. She is a beautiful artist and the picture is beautifully shot, but it is not as satisfying as "The Eternal Flame." She is taken in a new light, and the picture is a real winner. As an artistic movie doesn't have to come from Germany, there is none, not by a long shot.

Mammoth Mail List

List of Theatre

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20th Edition—1921-$3.00
$4.50 Complete

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Rm. 207—701 7th Ave., N.

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(Special to THE FILM DAILY)
San Diego, Cal.—The Bill will show first run hereafter serials are to be booked in con.

ICAN ABRAMSON presents

WILDESS OF YOUTH

A FEATURE THAT COM AS NEAR PORTRAYING THE MODERN CHARACTER AS LIFE SEE IT WITH THE PRESENT DEPARTURES OF Detail That V. G. Copus With The Greatest Features Ever Released

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Europe Hopeful

"No Need to Fear Foreign Producers" Says E. E. Shauer, Back from Long Trip

"Hopefulness is the most impressive thing in European conditions today" says E. E. Shauer, of Famous Players, who has returned from a two months tour of Europe. "But high-cost American producers need have no fear of losing any of the world market to foreign producers.

The best sign in England was the constant shortening of the delay between the film shooting and the release of pictures. Two years ago the period ranged from 12 to 18 months. Now nine months would be fair average. It will soon bring the lease date, as near our American.schedule as is physically possible.

Belgian conditions show a great change for the better. The leading theaters in Brussels and Antwerp are using posters liberally. Business conditions in France are uniformly good.

Spain is on the threshold of the big business ever known. Two splendid new theaters are being erected in Barcelona and one in Madrid. Next year will bring the presentation of pictures on a scale never before attempted in Spain. Signs of similar improvement in Italy are found in the larger cities.

Only in Germany and Central Europe is improvement being held back by political and economic conditions."

One Week for Affidavits

It is understood that Justice War-
sogel of the Supreme Court has
granted the attorneys for the Famous
Players-Valentino case an additional
week in which to secure affidavits.

Notice is expected for at least
the two weeks.

Cohen Leaves Metro

Harry J. Cohen, formerly in charge
of the Foreign Department for Metro re-
signed on Monday.

It is understood that in all prob-
ability, Arthur Loew has which is
buying the Foreign Department for
the next two years, will probably succeed
Cohen in charge.

Houses Closed

(Special to THE FILM DAILY)

Chicago—All Balaban and Katz
houses were closed on Monday
in respect of Mrs. Ida Balaban
Katz, wife of Sam Katz, of First
National who died last Friday. At the
funeral there was a big turn out of ex-
hibitors and exchangers. Mrs. Katz
has been ill for some time.

Winik Sells Out

London Reports Tom E. Davies Ac-
quiring Interests in Western Im-
port and Pearl Companies

(Special to THE FILM DAILY)

London, Eng.—The Film Renter
and Moving Picture News says in
part:

"We understand that Tom E.
Davies, Jr., has acquired the entire
interest of H. Winik in the Western
Import and Pearl Distributing Com-
panies of 86-88 Wardour Street. Mr.
Davies stated that he was not in a
position, at the moment, to either
confirm or deny the statement.

(Continued on Page 4)"

Barry Picture at Capitol

"Rags and Riches," featuring Wes-
ley Barry will have its premiere in
the east at the Capitol, next week.

Kane to Coast

Arthur S. Kane will leave on Thurs-
day for the Coast to look over produc-
tion activities there.

Peekskill Theaters Seek Injunction

Justice Martin of the Supreme
Court signed an order requiring Asso-
First National, Loew's Inc. and ofi-
icals of these corporations to show
cause why the Peekskill Theaters,
Inc. should not be granted injunc-
tion asked.

As before noted, Peekskill Thea-
ters Inc. claim that by intimidation
and coercion they are being deprived
of film service.

The writ is returnable for Justice
Martin today.

In the September issue of The Educational Screen, "M. F. L." said of
Select's "A Woman of No Importance": "built on the gripping play of
Oscar Wilde, this story loses none of its force when transcribed into
the medium of the screen. Under the exquisite beauty and firmness of Fay
Compton, the story furnishes the screen with one of the year's finest pro-
ductions."—Advt.

Atlanta Films Week

Better Films Committee in Forward Movement
(Special to THE FILM DAILY)

Atlanta, Ga.—"Better Films Week"
the first concrete expression of the
Better Films Committee through the
picture theaters of the city started yester-
day with the cooperation of re-
-presentative clergymen and of the
club's leaders.

This event is a unique one in At-
lan's film history as it is the first
time that exhibitors, clergymen and
leaders in public life have definitely
worked together.

Ernest L. Crandall, director of lec-
tures and visual instruction of the
community schools of the City of New
York, was the opening speaker yes-
terday at the Rotary Club. His topic
was "Motion Pictures in the Class-
room." R. R. Atkinson of the re-
creative department, Russell Sage
Foundation, New York City, spoke on
"The Motion Picture—A Corrective
Agent" at the Kiwanis Club.

Other speakers during the week
will include Edward M. Barrows,
associate director of training service
for community workers, Columbia Uni-
versity and Rev. Chester C. Marshall,
First Methodist Church, Bridgeport,
Conn.

Organizations participating in "B-
ter Films Week" include the Chamber
of Commerce, Masonic Club, Lions'
Club, women's clubs and parent-teach-
er associations, Christian council, min-
isters' associations and the Civilian
Club.

Technicolor Active

Application to list 60,000 shares of
common stock on New York
Curb Market—Directors Elected

Technicolor Inc., a company or-
ganized to produce color, has ap-
plied to list 60,000 shares of common
stock on the New York Curb Market.

The entire authorization is reported
at $3,000,000.

Members of the Board of Directors
have been elected, including many big
names. They are: Russel Coit, William
Hamil Childs, James C. Colgate, William H. CoolIDGE, C. E.
Danforth of Loew's Inc., Frederick
H. Ecker, A. W. Erickson, Albert
(Continued on Page 2)

Ginsberg Goes South

Henry Ginsberg, sales manager of
the A.I. Lichtman Corp, left last night
for Atlanta and New Orleans relative
to the Lichtman distribution in the
South.
Technicolor Active
(Continued from Page 1)

Fritschle, William Travers Jerome, Herbert C. Kalnus, N. T. Pulsker, Nicholas Schenck and Thomas W. Sclooom.

On July 27, THE FILM DAILY printed an article about the showing at the Cameo of special strips of film taken from what was reported to be a feature called "The Legend of Troubled Water," produced on the Coast by Joseph Schemek from a story by Francis Marion and directed by Chester Franklin.

The process is said to have been invented by Dr. Daniel E. Comstock, a professor of physics at the Massachusetts Institute of Technology. It is claimed that all natural colors, including blue, are fixed on the film, which can be shown on any projection machine and requires no special apparatus.

The bankers in the new company are said to be James B. Colgate & Co.

The name of "Technicolor" has also been used in a color photography process in which G. A. "Doc" Willat was interested. Willat worked on the process for years and one feature was photographed in Florida under his supervision but it has never reached the public.

Booking Office Dissolved
(Special to THE FILM DAILY)
Shigamok, Pl.—The Chamberlain & Higgins booking office has been dissolved by mutual consent.

Chicago Notes
(Special to THE FILM DAILY)
Chicago—Pat Campbell, formerly exploitation manager for United Artists has been appointed publicity man for Woodland and associate theaters.

Ed. Silverman, Chicago's Select office, announces that Ascher's have booked "Love is an Awful Thing" for the circuit.

Sigmund Faller, formerly manager of Jones, Linick & Schaefer's Bijou Dream, has been appointed manager of the Orpheum on State St.

The Edward Small Co. have opened a Chicago office at 732 S. Wabash Ave. Ed. Silton is the manager and Phil Tyyrell has been appointed Western representative.

L. M. Rubens, president of the Illinois M. P. T. O., is in a Chicago hospital, where he has just undergone an operation for the third time since his return from Europe.

Frank Thielen, president of the Thielen Circuit of theaters, his seriously ill in the St. Joseph Hospital in Joliet. Mr. Thielen was on his way to one of his theaters in Joliet when a cornice from a building broke loose and landed on Mr. Thielen's head, fracturing his skull.

Brewster With Warner Bros.
Ralph Brewster, son of the publisher of the famous publications bearing the name will handle "fan" magazine publicity for Warner Bros.

In the Courts
An answer with a counter claim for $10,000 damages has been filed at the Supreme Court by the Clark Corporation against Herbert A. Fowler. The defendant alleges that on Sept. 22, 1921, the plaintiffs agreed to sell them eight films and were to get their way out of the income from the releases. It is alleged that four were delivered and that the plaintiff then represented that another film "Blind Circumstances," which the would deliver would be better than the other and the defendant took that an released the ability and character for the other four, and executed bills of exchanging for the films delivered, which he is beguined on. The firm says it took "Blind Circumstances" greatly in the other and it was a severely criticized by the reviewers that several contracts for the Bio were broken, causing the damage due stock.

Incorporations
Dover, Del.—Wandering Cro
Photoplays, Capital $25,000.


St. Louis—Rivoli Theater Co., Capital $30,000. Will operate the Royal recently purchased by Universal. Roy Ross, an incorporator, Barney Rosenthal, R. G. Taylor at Nat Steinberg, each with 100 share of stock.

St. Louis—The Allied Amusement Co., Capital $20,000. To operate theaters in South St. Louis. The stock is held as follows: Fred J. Heimleister and E. L. Kuh, 99 share each, and Forrest J. Trellis, 1 share.

SITUATION WANTED
ACCOUNTANT—Capable office man with ability to handle several tax offices, other interests, supervision of accounts, analysis of all accounts and financial reports including systematized laboratory experience, exceptional ability in bookkeeping. Address K. A. 28, care The Film Daily.

Mammoth Mailing
List of Theatres
JUST OFF THE PRESS
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RUPERT HUGHES

Goldwyn's Next Release

Sherlock Holmes

in

and hundreds more!

Goldwyn's First Big Picture of the Year

Booked by—
At Broadway Theaters

Capitol

The overture is "Pagliacci" and another musical number follows, Julia Giusi rendering on the piano Liszt's "Hungarian Fantasy." The customary mask is worn until the "Divertissements" unit is offered. The Capitol Quartet sings "Deep River," Mlle. Gambarelli dances "Une Tahiére de Musique" and Alexander Ooms and associates appear in the prologue, billed as "Broadway Rose," Mme Murray in "Broadway Rose." The feature closes the program.

Cameo

"What's Wrong With the Women" is the feature. Other screen numbers including the news offering, one of the Avenue's Fables series, a Prima called "Fashion Hats" and "Our Terrible Day," a comedy. Selections from "The Chocolate Soldier" are played as the overture and Michael Voskin's rendition of McDowell's "Long Ago" and "Value Bla- ette" on the violin completes the musical program.

ROBERT Z. LEONARD

announces that his production

with

MAE MURRAY

Following "CORONATION" will be

"THE FRENCH DOLL"

Based on A. E. Thomas' English Adaptation of the French Play

"La Jeune Fille a Maitre" by Paul Armont and Marcel Gerbido

PRODUCED BY

TIFFANY PRODUCTIONS, Inc.

M. H. Hoffman, Gen'l Mgr.

1540 BROADWAY

NEW YORK CITY

Newspaper Opinions

"Manslaughter"—F. P. L.

Rivoli

WORLD—Its melodramatic pace seems to take it nowhere. It is as if a new man had become interested in the affairs of Lydia East, a rich woman and a thumbling, licentious, the District Attorney, and Evans, the rich man. It has not yet been decided in fact, before Mr. De Mille's reasons for making and "Manslaughter" are exhausted. For its early parts, the picture is very slow. It is in the business of being terribly dull, and it is in the business of being a bacchanalian YOUTH.

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1540 BROADWAY

NEW YORK CITY

Universe Buys Play

Universal has bought the screen rights to "Up the Ladder," from Wm. A. Brady.

"This Freedom" to Ideal

(Special to THE DAILY FILM)

London—Ideal has secured the film rights to "This Freedom," the new book by A. S. M. Hutchinson, who wrote "If Winter Comes." "This Freedom" will be the first of the three Demi-Claire Arthur Compton is cast for the leading role.

WILDNESS OF YOUTH

A Feature That Will Sell 'Em

All Talking and Create an Over

Flow Demand for Admission. A Picture That Will Make the

BOX-OFFICE Come Up Eating.

GRAPHIC PRODUCTIONS, Inc.

729 Seventh Ave.

N. Y. C.
New Griffith Film

One Exciting Night" with Carol Dempster and Henry Hull, Due On Broadway Soon

D. W. Griffith's new feature, on which he has been working for the last five months, is rapidly nearing completion. Following the usual Griffith procedure, no official announcement has been made of the title, the cast or the nature of the story. The production has been tried out in Derby, Conn., under the working title of "The Haunted House" and now the final eliminations are being made. The picture, as shown in Connecticut, is more than 13,000 feet but will be cut to approximately ten reels.

Present plans are to call the film "One Exciting Night." Taking his cue from the success of "The Bat" and other mystery plays on the stage, Griffith says he has produced a suspenseful, Producing for the film is the producer who put his finger on the ultimate phase in one night, thus involving many lighting effects.

Carroll Dempster and Henry Hull, who play in "The Cat and the Canary" are the stars. Others in the cast are Anna Harris, Margaret Dale, Frank Herold, Charles Crocker-King from the "Bull Dog Drummond" company, Jordan Wallace, Frank Wunderlich, Greta Street, and Charlie Mackay.

"When One Exciting Night" was production not a visitor was allowed at the Mamarroneck studio.

Simultaneous openings of "One Exciting Night" in several large cities will be under the management of Albert L. Gray. Present plans are to show the picture as soon as possible.

Rent Color Process

Technicolor plans to print positives for all producers leasing cameras Plans under which Technicolor, the two producers have made known yesterday by William Travers, one of the company's principals, will lease its cameras to producers and print positive films for distribution. We already have a laboratory at Boston with a capacity of 50,000 feet of positive film a week. All money received from the sale of stock will be spent in enlarging this plant and adding one in Hollywood, Calif., so that we will have a capacity of a million feet of positive a week. This will put color photography within the reach of all producers.

"One feature has already been produced on the Coast. It is "The Miracle," which will be released in October. The technicolor version, 1,700 feet long, will be released in October, probably by Metro.

(Continued on Page 2)

"Remembrance" At Capitol Oct. 1

Rupert Hughes "Remembrance" is scheduled to open at the Capitol Oct. 1.

Bachmann on Vacation

J. G. Bachmann, treasurer of the Al Lichtman Corp., yesterday left for a week's vacation in Maine. William Fox Back From Abroad

William Fox returned yesterday on the Berengaria from a three months trip abroad covering Great Britain and the Continent.

Max Glucksman Due

Max Glucksman, the warm and sunny South American importer is due in tomorrow from Rio. He will remain several weeks before going to London.

Henley's Future Plans

Hobart Henley who has about completed his contract with Universal is expected to announce his future plans within the next few weeks. It would not be surprising if these plans kept him in the East.

Negri Leaves for Coast

Pola Negri left yesterday for Famous Players studio at Hollywood to enter production. She was accompanied by John C. Flynn, who will act as her personal representative en route.

Accept Resignation

Of Brunet—No President Likely Until Next Year

At the regular meeting of the Board of Directors of Pathe Exchange, Inc., the resignation of Paul Brunet as President was formally accepted and the Board authorized the following statement:

"No action was taken on the election of a new President, nor is any such action contemplated for some time to come, and in all probability will be deferred until our annual meeting some time next year. The Pathe Executive organization as now composed has been functioning for over a year with splendid efficiency and with entire satisfaction to all concerned. We accordingly see no immediate need of rearrangement or changes in management. Furthermore, the resignation of Mr. Brunet will in no way affect the policy of the Company nor its management."

Elmer Pearson, general manager of Pathe, will in all probability be the acting head of the organization until the annual meeting.

Sees 40 Weeks

Of Business in Theaters and 12 Weeks Closing

(Special to THE FILM DAILY)

London—Earl Hammons, of the Educational Film Corp., has been here, negotiating a deal with Ideal Films, Ltd., whereby the latter will handle the larger part of the educational output in England.

Questioned as to the present position of the business in America, Hammons is quoted as saying that it is gradually getting into the hands of a better type of showman. "When this becomes general," he declared, "you will find that they will run their houses on strictly commercial lines, writing their expenses off in 40 weeks. This method will enable them either to close their theaters for the remaining 12 weeks of the year, or to keep open at a loss if necessary. Some of the big showmen, such as Butterfield of Michigan, are already doing this, and the result is that they are avoiding the unnecessary expenditure of setting up and cutting down, and can afford to run good pictures instead of being forced to indulge in false economy in the management of their enterprises, which is what has been happening to a certain extent during the past summer."

Allen Creditors Ask Extension of Time

(Special to THE FILM DAILY)

Toronto—An application has been filed and formally made to George S. Holmsted, K. C., Registrar in Bankruptcy, by the creditors of the Allen Theaters, Ltd., for the granting of an extension of time to the company in which to satisfy claims.

This action was agreed to by a majority of the creditors of the company, which was announced, who felt that an extension would be preferable to selling out to another theater company which has made several offers to buy the Allen theater assets.

The application to the registrar in bankruptcy for his approval for an extension, which was made on September 14, is the final legal move on the part of the creditors to provide for the solution of the financial difficulties of the Allen Theaters, Ltd.

New Southern Deal

E. V. Richards and Al Lichtman Features Distribution

(Special to THE FILM DAILY)

New Orleans—E. V. Richards, Jr., of the Saenger Amusement Co., and Al Lichtman have formed a partnership agreement under which a company to be known as the Al Lichtman Southern Exchanges will be launched.

(Continued on Page 2)
Rent Color Process
(Continued from Page 1)
"Technicolor pictures can be taken by artificial light. The color is printed on films which can be shown on any projection machine. There is absolutely no 'fogging' or breaking up into primary colors when rapidly moving objects, such as an aerial propeller, are shown. Technicolor films can be purchased at a cost low enough that they can compete with black and white pictures.

"Technicolor, Inc., the new company has been organized under Delaware laws, with $30,000 shares of capital stock, at no set par value, to take over the stock of the Technicolor Motion Pictures Corp., a Maine corporation, with an equal number of shares.

"Technicolor has been brought to its present state chiefly by Dr. Daniel F. Comstock, professor of physics at the Massachusetts Institute of Technology."

"Shadows" New Title

"Shadows" is the new title of Ben Schuller's second picture for Al Lichtman. The working title was "Ching, Ching, Chinaman." Tony Forman directed.

Pathe Has Will Rogers Comedies

Pathe announces the acceptance of two 2-reel comedy productions starring Will Rogers for release this Fall. They are entitled respectively, "The Ropin' Fool"—which was shown at the Capitol, with great success several months ago, and "Fruits of Faith."

Business Coming Back

"Manslaughter" broke all Sunday records at the Rivoli; last Sunday, the opening. The attendance at the theater was 8939, exceeding the previous record set by "Blood and Sand," by 42. Sunday night records were also broken at the Capitol, by "Broadway Rose."

"Manslaughter" will be held over for a second week at the Rivoli.

Loew Stock Active

Loew's, Inc., which closed at 2145, yesterday has been actively traded in during the last two days.

New Southern Deal
(Continued from Page 1)

"There will be three subsidiaries to take care of the 11 Southern States. One will be the Al Lichtman Exchange of Dallas and will control sales in Texas, Arkansas, and Oklahoma; the second will be the Lichtman Exchange of New Orleans to handle Louisiana and Mississippi and the Al Lichtman Exchange of Atlanta to handle the Carolinas, Tennessee, Georgia, Alabama and Florida. Richard and Lichtman will each have an equal share in the ownership of the exchanges.

E. C. Lefevre, former district sales manager for Asso. Producers in the Southwest will be general manager of the Dallas district. He left for the South early this week. Harry Ginsberg, sales manager of the Al Lichtman Corp., is in Atlanta today arranging for the opening of the exchange there. The fourth branch will be established in Oklahoma City shortly.

Petitioned Into Bankruptcy

A petition in bankruptcy has been filed against the Cinemaglows, Inc., of 8 Bridge St., by these creditors: Hanley Printing & Publishing Corp., $784; Consolidated Engraving Co., $24, Henry Bosch Co. $64. It is alleged the corporation has consented to be adjudged bankrupt.

A petition in bankruptcy was filed against F. W. Pictures, Inc., of 8 Bridge St. by these creditors: Hanley Printing & Publishing Corp., $87; Baumana & Co., $8, and Crystal Art Service, Inc., $52. It is alleged the corporation has consented to be adjudged bankrupt.

To Show Non-Theatricals

Dr. Chester C. Marshall who left for Atlanta yesterday took with him five of the National Non-Theatrical Motion Picture Films which he will exhibit in connection with his talk in Atlanta showing what the non-theatrical field is doing in the Better Film Movement. These reels are part of a series of 52 which were made in Italy taking five years to make, and it is said cost $3,000,000.
"MANSLAUGHTER," RIVOLI'S BIG HIT

Cecil B. De Mille Has Turned Out Remarkable Motion Picture From the Popular Novel.

CAST IS WELL BALANCED

Thomas Meighan, Leatrice Joy, Lois Wilson and Several Others Score Individual Hits.

By R. W. BAREMORE

Cecil B. De Mille's latest, and perhaps greatest, production, "Manslaughter," is at the Rivoli this week, and from all indications that theatre will enjoy one of the biggest weeks of its career. Yesterday afternoon and evening the house was out early, the house was jammed for the early showing and there was considerable of a crowd on line waiting to get in.

All of which speaks well for the drawing power of the DeMille name, and it must be said right here and now that the producer will not disappoint his legion of admirers in this screen version of Alice Duer Miller's novel. Far from it, for here is a really great picture. Great in its dramatic power, in its action, production and greatest of all in its direction. It runs, we should say, about seven reels, and there is not a dull moment during the hour and a half that the picture is on the screen. There is action at all times, and here and there truly breathless minutes, as for example, the thrilling smash-up, between the speeding, skidding auto and the motorcycle. This and many other bits work one up to a high pitch of excitement.

Then there are those scenes that bring a tear to the eye, the ones showing Lois Wilson as the mother with her sick boy, a shot or two in the prison and some scenes after a court trial. Yes, it is a great picture, one that DeMille may well be proud of and a positive treat for the film fans of the country.

Mr. DeMille has not been sparing in his elaborate scenes and has fully lived up to his past reputation in such matters. There are some startling views of Roman ruins, staged with several hundred people on the set, that rival anything of their kind ever photographed. Also there are one or two shots of a New Year's Eve party at a modern joint and some pictures taken on Brooklyn and in the studio that will make up the spectator house that will make up the spectator house that will make up a screen in the fashion of the motion picture theatre.

It's A Paramount Picture

Rodolph Valentino in "Blood and Sand"
Opening Day 8797 admissions

Cecil B. DeMille's "Manslaughter"
Opening Day 8939 admissions

Jesse L. Lasky presents

Cecil B. DeMille's
"Manslaughter"

with
THOMAS MEIGHAN, LEATRICE JOY and LOIS WILSON

From the novel by Alice Duer Miller
Scenario by Jeanie Macpherson
It’s Sure Read

Film Daily, New York City:

It is no more right that I should send you this unsolicited letter in connection with the announcement which appeared relative to my association with Blue Prod. daily was the only medium we used in making the announcement, but frankly, I did not realize the far-reaching effect it would have. My telephone was constantly ringing with calls from people in every branch of the business.

It is really commendable. More power to you.

Yours truly,

NAT LEVINE, General Manager.

To Make 10

(Special to THE FILM DAILY)

Los Angeles—Mrs. A. B. Maescher, one of the biggest business heads of Los Angeles, and president of the DeLux Building Co. has just returned from a trip to New York, where she made arrangements with Arrow Film for distribution of 10 productions.

Eugene Evans has been appointed general manager. Jack Pratt has been appointed Director General and J. Grubb Alexander, will handle the scenario department.

Monopole Sales

Max Cohen, of Monopole Pictures, Inc., has just returned from a ten-day trip on the road. The Monopole Three Star Serials short “Deserted” in Seaboard features James Reid, Lillian Gish and Dorothy Gish has been sold for the following territories: Greater New York, Producers Feature Service, Eastern Pennsylvania, Austin Co., Philadelphia; Western Pennsylvania and West Virginia, Viny Film Corporation, Pittsburgh; Eastern Illinois & Indiana, Griever Productions, Chicago; Georgia, Florida, Alabama, Tennessee, Ohio and South Carolina, Savini Films, Atlanta, and Canada to Canadian Exhibitors Exchange, Ltd., Toronto, Canada.

“Big Boy” Williams Sales

Di Lorenzo, Inc. announced this week the following sales on their series “Big Boy” Williams productions produced by Frederick Herbst Productions to Dave Segal of Royal Pictures, Inc., Phila., Eastern Pennsylvania and Southern New Jersey; to Harry Segal of Pioneer Film Corporation of N. E., Boston; the six New England States; and to Herbert and Moe Kerman, 130 West 46th St., Greater New York and Northern New Jersey.

Houdini Foreign Sales

Miss Bertha Schwartz reports the following foreign deals for Houdini Pictures Corp.: “The Man From Beyond” for Australia and New Zealand, Argentina, Uruguay, Paraguay, Chili, Peru and Bolivia. and “Haldane of the Secret Service” for Argentina, Uruguay, Paraguay, Chili, Peru and Bolivia.

Storey Has “Shadowlufs”

Storey Pictures will distribute on the independent market a series of twenty-six “Shadowlufs” animated silhouettes created by Bryant Fryer.

Short Subjects Questionnaire

Replies received from Federated Film Exchanges of America Inc. in answer to the questionnaire sent out by that company asking theater owners why they do not already acquire short subjects indicate that this condition is mainly due to the lack of interest of patrons in short subjects. The majority of the replies are to the effect that patrons regard short subjects as “fillers” which are used to lengthen a program, and that their quality is not taken into consideration.

To Erect Exchange Building

(Special to THE FILM DAILY)

Producers and Operators, to house several independent exchanges will be built on Forbes St. and finished about December.

Playgoers Get New Production

At the Dist. Corp. have placed their forthcoming feature “The Man and the Moment,” with Playgoers Pictures, for distribution.

Goldstone Sells More Rights

Phil Goldstone announces the following deals in “101 Altar”; New England, Pioneer Film Corp., Boston, So. New Jersey and Eastern Penn., Twenty Century Film Corp., New York, Phila., Goldstone will be on route to the coast, where he will make a new special for the state rights market.

To Handle Distribution

(Special to THE FILM DAILY)

Pittsburgh—Skirboll Brothers have announced that all their state rights distribution in their territory was handled through their newly formed company, the Iron City Exchange. They have also already acquired the Western Penn. rights to the C. B. Burr Whitman Bennett picture, “Secrets of Paris.”

Levinson Has Napoleonic Picture

Jesse A. Levinson has acquired for distribution throughout the United States and Canada “The Plotting of an Emperor,” said to be a spectacular costume picture based on the celebrated love affair between Napoleon and Josephine. The story of their romance is well known to all students of history. Dist. will be through the State rights market.

Levinson says he also controls the rights for the British Kingdom and colonies, for which distribution arrangements have not as yet been made.

"Broadway Rose"—Metro Capital

E. V. Mail—Mr. Murray entones, tremendously, yes, even violently, as she portrays her sad role in this opulent film, which was created with an eye to the cost of settings. This sort of film usually brings a hold on the public, and, that is attractive and does jazz dancing well. As a matter of fact she has always become down.

MORNING TELEGRAPH—Mae Murray provides most of the glamour in this "drama. how the fantastic pose and attractive and will lose none of her following through this picture. The production, too, is unusually good and she is probably somewhat what the public wants.

WORLD—Somehow the lovely Miss Murray seems too gorgeous to enlist sympathy. She is like a sort of legend, but he will be almost certain to resolve all over again that this blond star is the vivacious beauty of them all.

AMERICAN—Mae Murray, as Broadway Rose, revealed three special preferences. When she aimed at emotions she wriggled her shoulders to tears. On the other hand, it was grace that she purported showing, she owned up a most remarkable ability to kick and jerk about. And while under the influence of these same attributes she was draped or swathed in golden cloth. She was, in fact, a golden rose of energetic leanings.

HERALD—They have produced Edmund Goulding’s story with a fine and lavish effect. The films of the commonplace, and it’s a pity he has controlled Miss Murray to the same effect, for her sake. Now she seems to control him. She has so many golden clothes she appears to have been dipped in the mudder.

TRIBUNE—If you like Mae Murray you’ll surely like this new picture, for it has more of everything in it than any other of her producing ones. The first part is done in beautiful natural color and at all times a delight to the eye. The picture has been very well directed by Robert Leonard.

SUN—Robert Z. Leonard, the director, and we, believe, the brothers who provide the film with exquisite settings (however possible.), is sure to say that the direction is flawless.

Mary Anderson With Burr Comedies

Mary Anderson has signed to appear with Ray McKeel and Charley Murray in C. C. Burr’s “All Star Comedies.” Production has already begun at the Glendale studio under the direction of Gregory La Cava. Plans call for a month for a year.

Opening Another Exchange

(Special to THE FILM DAILY)

Bullets—Berkowitz & Mills, operating the Elk Exchange in New York City, will open a new Exchange here, to be located on Franklin St.

Abramson Sales

Ivan Abramson has sold territorial rights for “Wildness of Youth” to Frank Zambreno of the Progress Picture Co. of Chicago for Northern Illinois and Indiana, to Richards and Flynn of Kansas City for Missouri and Kansas and to William F. Pierce of the Mill Film Co. of Philadelphia for Eastern Pennsylvania, Southern New Jersey and Delaware.

Pioneer Bankruptcy Sale

(Special to THE FILM DAILY)

Chicago—by court order, a public sale of all the assets of the Pioneer Film Corp., of Illinois, bankrupt, consisting of 217 reels of film, was ordered. "I'll Get You, Dr. Jekyll and Mr. Hyde," "Swifter than a Whirl," "Sinning with Father," "Sons of Children," "Suspicion," "Tempest and Sunshine," "What Is It?" and several others. The estate of Michael Tauber and Co. are conducting the sale.

To Handle the Hoxie Series

(Special to THE FILM DAILY)

Pittsburgh—Simpatico Exchange acquired the series of six Jack Hoxie westerns, produced by Ben Will from Arrow Film Corp.

Sell Rights on Unity Pictures

Unity Pictures, Inc., have sold rights of “Why Do Men Marry,” Greater New York and to the New Jersey to the Atlas Film Distributing Co.

BEWARE OF THE LAW

The picture with a Walla likes an officer’s club!

Picks an audience right out of their seats and whirs the up to the rugged North.

They thrill—love, hate, fig with the dynamic characters that make it.

“One crowded hour of glorious life”—then home again satisfied.

Get your territory for State rights smash from

JAWITZ PICTURES CORP.

729 Seventh Ave. Bryant 54

STUDIO FOR RENT

Equipped. Bergen Blvd. & Lafayette Ave, Grantwood, J. and L. 723, 1650 Broadway, E. K. LINCOLN

110 W. 40th St., N. Y. C. Bryant 5307

FilmMakers" are made with Dk MX. Care is Dangerous Productions and Film"
Life of Kaiser

specially Relating to War Period

Being Made by Warner Bros.

It is reported that Warner Bros.
are making a special based upon the
life of Kaiser Wilhelm, a large por-
tion of it dealing with his relation-
to the Great War.

Harry Warner said yesterday he
did not care to discuss the matter at
this time. It is said that the deter-
mation to present this special is
based upon the manner in which the
public is being attracted to the
movies of the Kaiser now being
published by a large syndicate of
publishers in this country, the New
York Times and Chicago Tribune
among the more important.

It is expected that the part of the
Kaiser played in the Great War; his
heroic cruelty, and other unusual
affairs connected with his life will
be covered in the film.

It will be recalled that the Warner’s
produced “My Four Years in Ger-
many” based upon the volume pub-
lished by James W. Gerard, the for-
mation ambassador.

Lillian Gish Signs With Inspiration

Charles H. Duell, president of In-
formation Pictures announced yester-
day that he had entered into a contract
with Lillian Gish for a series of
pictures. Under the terms of this
contract Miss Gish severs completely
all relations with her former employ-
ees, the D. W. Griffith organization.
As Gish will be directed by Henry
Ping. The first picture will be “The
Nate Sister,” by Marion Crawford
and will be made in Italy. “The
Nate Sister,” was in this country
for seven years by Viola
Duell.

Mr. Duell also recently signed Miss
Loth Con Y., who at present is play-
ning opposite Richard Barthelmess. It
is understood that she will play again
in Richard Barthelmess, following
which she will appear in a picture
with her sister.

Back With Norma

Eugene O’Brien will again be seen
leading man for Norma Talmadge
this year after her coming production
of “The Voice of the Minares.”

“Knighthood” in London

able dispatches received by Cos-
opolitain Prod. say that this firm has
distributed the Scala in London and will
now “When Knighthood Was in
Morning” for an indefinite run
beginning Oct. 1.

P. E. Potter, representative of the
British publications abroad is in
charge of the showing.

Linder to Produce Here

According to cable reports from
Paris, Max Linder will make his pic-
tures in America.

Strand Books Fox Educational

It is understood that the Strand
has booked the first five of the new
series of Fox Educational.

Pete Smith Here

Pete Smith, publicist now with
Douglas Fairbanks, has arrived from
the Coast, to make arrangements
for the New York opening of “Robin
Hood” and is making his headquarters
at the United Artists offices. While
the theater has not been definitely
set, rumor points to the Apollo.

Stan Laurel Comedies to Metro

Metro will distribute eight comedies
starring Stan Laurel, made by the
Amalgamated Producing Co. ac-

gording to W. E. Atkinson, Metro’s
general manager, “The Egg” and
“The Weak-End Party” are ready for
release. Gil Pratt is directing with
Norman Taurog as his associate and
Clyde Brockman as devisor of stunts.

W. A. Steffes Here

W. A. Steffes of Minnesota is here
controlling with officials at the na-
tional headquarters of the M. P. T.
O. A.

Low in Technicolor

Marcus Loew will be elected a
member of the Board of Directors of
Technicolor Inc. next Tuesday ac-

cording to a statement issued by Wil-

liam Travers Jerome

Moreno With Lasky

(Special to THE FILM DAILY)

Los Angeles—Tony Moreno has
been signed by Lasky to play the lead
in Gloria Swanson’s “My American
Wife.”

Schlesinger to Europe

Gus Schlesinger, general manager of
Warner Bros. foreign department,
sells today for Europe. He is at
the Berengaria. Schlesinger is leaving to
close a big deal in London and will
also visit the Continent. David P.
Howells, and Louis Brock of the
Schenck offices are sailing on the
same boat.

Booking Combine
May Find Difficulties of Arranging
Average Program—Much Dis-

cussion

There has been considerable dis-
cussion among a number of distribu-
tors with reference to the recently
organized Associated Booking Corp.
As before noted this organization is
made up of a number of the more im-
portant members of the T. O. C. C.
who are planning a get together for
the purpose of making their own ar-
rangements in an effort to escape
from the embarrassment and difficulty
of playing important pictures at the
big circuits around New York have
shown these features.

The promoters of the Associated
believe that they can secure a large
number of members of the Chamber
of Commerce to co-operate and are
putting about 400 days of booking.

It is well known that practically all
of the larger companies have long
refused to do business with any booking
combine. All of them are working
with the Stanley Co. of America, but
this has been of such long standing
that it is generally not considered.
Otherwise there has been a general
objection to doing business with book-
ing combines. This was clearly de-
monstrated a year or more ago when
members of the Northwest com-
bine, engineered by Jensen & Von
Herberg finally dissolved because of
difficulties in securing product.

“It is impossible to say at this time”
said one of the distributors who has
been talking this matter over with
other distributors, “what the attitude
will be. This is sure: our company
(it is one of the largest) will not do
business with a booking combine.

The company thing to do is to say
this realizing fully what some exhib-
itors in this section are up against
because of the circuit booking.”

Morris Back

Sam Morris, of Select has arrived
from London and the Continent.

Going Up

Chicago—Railroads of the
country are moving the largest
volume of business in their his-
tory, except in October, 1920, it
was announced yesterday at the
Western offices of the Associa-
tion of Railway Executives.
Among Exchanges
(Special to The Film DAILY)

Philadelphia—J. J. De Roy has been named roadman for the local Fox office.

Toronto—H. E. Masters is acting as special representative for Pathe. He was formerly with United Artists as branch manager.

Rochester—Sherman Webster, formerly special representative for Select, is now representing Nu-Art in this territory.

Portland—Fred Normand, branch manager for Pathe, has resigned. L. A. Samuelson, inspector-buyer of the Seattle office succeeds Normand.

Seattle—The Vitagraph exchange here, announces the appointment of L. V. Lamb, of Portland, to the sales staff, covering Washington.

Atlanta, Ga.—Frank Merritt, of Birmingham has joined the F. B. O sales force in this territory. Frank Rogers, formerly of Fox, will also be connected with the same organization.

Chicago—Tom Delaney and Tom Normand have been added to the Fox sales force. I. Natkin is now covering Eastern Illinois for Metro, while Charles H. Dingleman is covering Indiana. H. D. Johnson is a member of Goldwyn's sales staff. Joe Koppel has become affiliated with F. B. O. sales department, while Bill Brimmer, Theodore Stover and E. A. Rockerbrand are now Educational salesmen.

Newspaper Opinions
"Missing Millions"—F. P.-L. Rialto
AMERICAN—The art of Alice Brady now above the rather maudlin matter contained in the crook picture entitled "Missing Millions" at the Rialto. And Miss Brady owns a certain "art." She dominates the various situations. "Missing Millions" is neither better nor worse than a hundred other films that have an interesting star, and no story at which to laugh.

EVE, M.A.I.—Crook stories have a fascination all their own, whether in book, on stage or screen; and when they are done well, they are fairly certain to supply interesting entertainment. "Missing Millions" is well done, and, having one strikingly weak point, is an excellent example of the crook film.

HERALD—For seven-eighths of its length, "Missing Millions," Alice Brady's latest vehicle, counts within striking distance of being the best crook thriller ever produced in films, qualified to challenge all comers. It just loses on points, you might say, for in the end it suddenly gets stuck in a bog of sentimentality.

TRIBUNE—Whatever may be said of the picture, Miss Brady's glamour is well worth prolonging a long way to see. The story is by Jack Boyle and it is the tale of Mary Dawson and Banton Blackie. It is one of those stories where crooks turn out to be detectives and detectives turn out to be crooks, and you feel all the time as though you were playing "Button, button, who's got the diamond necklace?"

SUN—The picture is a fairly good specimen of its kind, but it is never as exciting as it promises to be.

TREASURY—This sometimes exciting picture is one of the best pictures seen this month. It is a story of suspense, and you never know who is the good man and who the bad man, or the good man, that is, until the end. You will say, "Missing Millions" is a fine picture, a good picture, a better picture. It is a picture that is going to make the audience feel good, and it is a picture that is going to make the exhibitors feel good.

Visitors
Visitors at the 17th Street office yesterday were Sam Grand and Harry Ashton of Boston.

FOLLOW the leader, good game, whether it after school or in motion picture business. The harder the pace the leader sets the more fun you get out of it, and in the case of Irene Castle's new picture "NO TRESPASSING," the fun is translated into money at the office.
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Ran Resemblance Contest
Hartford, Conn.—In connection with the showing of “The Eternal Flame” at the Princess, Manager Needle of the Princess offered a string of “Norma Talmadge Pearl” to the girl who most resembled that star.

Reached the Golfers
Centralia, Ill.—An interesting and simple bit of exploitation for “Golf,” the Larry Semon comedy was used by the Illinois Card reading, “This ticket and 40 cents good for one lesson in Golf, etc.”, were given to members of the Country Club and quite a few of them attended.

All for a Short Subject
Kansas City, Mo.—During the run of “Golf” at the Royal, arrangements for window displays were made with various sporting goods stores. Several hundred golf balls bearing announcements about the picture were tossed out on the fairways, while the house front was decorated with various implements used in the ancient Scotch game. It was a somewhat unusual spurge on a short reel offering.

They Feared the Dog
Toronto.—Ballyhoo advertising that was a reminder of circus days was a feature of the exploitation of “The Silent Call” at the Allen. A strong likeness of the dog in the film was created and put on an old circus wagon for display around the city. The painting on the box, done in red and yellow with hand lettering was the “tort show” variety. The dog used as Strongheart was really an amiable animal but the signs on the wagon “Hands Off and Do Not Touch” created the impression that he was ferocious. The campaign was further tied up with a Dog show at the Exposition ground.

Romantic Atmosphere
Huntsville, Ala.—In his lobby for “The Dictator,” Manager C. A. Crute tried to create the gay, romantic atmosphere of South America. Japanese lanterns were hung over all lights in the lobby, and posts on each side of the lobby were wrapped with red and white bunting. Red and white bunting was also hung in festoons across the front of the lobby. Crepe paper streamers, red and white, were hung from the lights. Along the sidewalk in front of the theater were a number of small orange trees with green fruit on them, while Wallace Reid’s name in cut-out beaver board letters was hung in front of the lobby.

Got Up Novel Heralds
Philadelphia, Pa.—The Stanley through Eli M. Orlovitz, Paramount exploiter, got up a novelty herald for “Blood and Sand” consisting of the words “blood” in red ink and “sand” in real sand. The process takes some time but is fairly simple and inexpensive. The herald naturally requires two runs through the press on the second run the rollers were “inked” with glue. As soon as the word “sand” was imprinted in glue the primer sprinkled sand over the herald some of the grains catching on the glue, and the rest rolling harmlessly off. They cost only $7.50 a thousand.

To Be Successful
You must constantly know how you stand so as to be able to plan the development of your business.

We can help you.

W. A. FLEMING & CO.
Public Accountants and Business Advisors
452 Fifth Ave. Tel. Longacre 9074

SITUATION WANTED
ACCOUNTANT—Capable office man, formerly auditor for firm with several branch offices, other interests, supervision of accounting, also preparation of all statistical and financial reports including systematization; laboratory experience; exceptional credentials as to ability and character. Address K-29, care The Film Daily

COMMERCIAL FIBRE CO. OF AMERICA, INC.
Phones: Madison Square 4450
15 East 26th St. New York City
Selling Agents for
Fabbrica Italiana Lamine Milano
“F. I. L. M.”
Positive raw film manufactured in Italy. Ask for samples and prices.

YOU CAN MAKE YOUR DREAMS COME TRUE
A lack of sufficient capital should be no hindrance in realizing your most cherished plan. If it is a problem of expansion or promotion be the motion picture industry, we can help you. All dealings in confidence. Terms not excessive.

CHROMOS TRADING CO.
1123 Broadway
Suite 616 Phone Chelsea 8284

Mammoth Mailing
List of Theatres
JUST OFF THE PRESS
IN
21st Supplementary Edition
1922-1923
$1.50 net
20th Edition-1921-$3.00 net
$4.50 Complete

Julius Cahn - Gus Hill Guide
Rm. 207-701 7th Ave., N.Y.C.
Theater Changes

Winslow, Ark.—A new house has been opened by Mr. Martin.

Cincinnati.—Legitimate attractions will be shown at the Grand after a summer of pictures.

Highlands, Ky.—Fred J. Dolle, of the Alamo and Louis Sterle at the Walnut will spend $50,000 on a theater.

Lansing, Mich.—The Gladmer a new house opened last week; Claude Cadly will manage.

Webster Groves, Mo.—J. A. Seipker of Edwardsville, Ill., has assumed the management of the Ozark, succeeding Thomas Hehl. Seipker sold his Wildie Theater, Edwardsville, Ill., several weeks ago.

Prod. Security Increase Capital

The Producers Security Corp. have filed an increase in capital from $300,000 to $600,000.

Jossey Leaves for New England

J. S. Jossey, Arrow special representative, who just returned from a trip through Pennsylvania and Maryland leaves today to cover the New England territory.

Sam Benjamin to F. B. O.

(Special to THE FILM DAILY)

Oklahoma City—Sam Benjamin, formerly manager of the Universal exchange, has been appointed manager of the F. B. O. exchange here by Harry M. Berman, general manager of distribution for F. B. O., now on tour.

"A Bill of Divorcement" Here

Prints of "A Bill of Divorcement" six reels, produced in England with Constance Binney starred, have arrived at the Reginald Wards office. This is taken from the stage play which ran in New York and London last season. Fay Compton and Malcolm Reid are in the cast. Denison Clift directed the production for Ideal Films Ltd.

Censorship, Big State Issue

(Special to THE FILM DAILY)

Boston, Mass.—The question of censorship will undoubtedly be taken up as an issue at the Republican Convention on Saturday Sept. 23 as it will be put to referendum vote at the regular State election in November. The woman's vote is expected to have a large influence on the result. Speakers against censorship are appearing before the women's clubs of the State.

Non-Theatrical Films in Iowa

(Ames, Ia.—A recent report submitted by Charles Roach, in charge of visual instruction for the Iowa State College of Agric. and Mech. Arts furnishes interesting figures on the work being carried on by films in the state. Films were shown at 3,184 events, with a total attendance of 563,360. The report also indicates that, out of a total of 98 counties in Iowa, 38 counties, or a percentage of 59, are receiving ten or more film programs annually on a farm bureau circuit.

Canadian Notes

(Special to THE FILM DAILY)

St. John, N. B.—G. A. Margotts, manager for Famous Players, St. John exchange, has been transferred to Winnipeg. Margotts was formerly with Universal. P. J. Nogan succeeds Margotts.

Mrs. A. C. Wilson has been appointed to the New Brunswick Board of Censors. She is the first feminine appointee to this board. Dr. N. S. Birds, superintendent of schools of St. John is the chairman of the board, and E. S. Owens is the remaining member.

Ben Williams, manager of the Wonderland Carnival Show, was arrested in Edmundston, N. B. for showing of alleged obscene motion pictures. He was committed for trial in the circuit court.

Will Be Called Rivoli

(Special to THE FILM DAILY)

St. Louis—The Royal which Universal bought from Harry Kopier, is to be known as the Rivoli when reopened.

Jawitz Back

Charles Jawitz, president of the Jawitz Films, has returned to New York from a trip through several territories. He reports good business.

"Baskervilles" in Photoplay Edition

A special photoplay edition of "The Hound of the Baskervilles," the Sherlock Holmes story now distributed by F. B. O. will be issued by Crosser and Dunlap, publishers. In this edition, Conan Doyle's novel will carry a special jacket, mentioning the photoplay, and will be illustrated by "stills" from the feature.

Sentenced for Stealing Films

(Special to THE FILM DAILY)

Kansas City—Roy Ballinger, an operator at the Electric Theater, Independence, Mo., and Luther Laviron, negro vault man have been sentenced to six months in the county jail for stealing $10,000 worth of films from the local Pathe exchange.

Union Operator Head Jailed

(Special to THE FILM DAILY)

Council Bluffs, Ia.—As the result of an operator's war which has been raging for more than four weeks a number of arrests, and several indictments returned for the throwing of tear bombs and other anti-law implements. Among those who have been given jail sentences are Mayor Fad- den, pres. of the Omaha local of the Inter'l Alliance of Theatrical Employees, and Thos. Smith a member.

Lloyd Picture Still Going

(Special to THE FILM DAILY)

Los Angeles—At the close of the 18th week, "Grandma's Boy," was shown about 1,000 times to almost 400,000 people during its phenomenal run. The picture has attained distinction in many ways, it played the Symphony all summer, something that has never been done by any picture in any theater. The picture is in its 19th week and is still going strong.
No Megaphones or Directors When DeForest Idea is Put to Test

Lee De Forest, just back from Europe, discussing his invention for making pictures, is quoted as saying: "An entirely new technique from the usual silent drama remains to be developed."

"Ordinary film pictures on the screen can be greatly benefitted by the addition of the voices of the actors. An entirely new class of music will be possible, according to the phonofilm. Actors and actresses who can speak as well look pretty and make funny faces will be in demand."

"We will now hear, when a fine cruise is shown of a waterfall or a surf upon the shore, the impression of its music of nature is represented, and perhaps the fault of which only now makes all such pictures tangibly empty."

"The creative revolutionary effect the phonofilm promises to have on the silent picture industry, Mr. De Forest added will be the silencing of the talk director."

"Mr. De Forest will have no more megaphones to direct the actors being "shot" to the camera. All must be silent during the production of the 'phonomography' so as not to mar the recording of the actor's voices."

"The talk director, therefore, must do "stuff" in pantomime."

Cromelin in London

(Special to THE FILM DAILY)

London—Paul Cromelin, head of Irish Ocean has arrived here. He is in charge of UK tours to Europe to look over film situation.

"Trifling Women" at Astor

Ingram's "Trifling Women," a two-reeler, will succeed "Prisoner's Cell" at the Astor opening Monday, Oct. 2. The cast includes Barbara LaMarr, Ralph Novarro, Lewis S. Stone, Edward Connelly, John George and Mrs. Trifling Women," is an origianl story by Ingram.

Gene Stratton-Porter Producing

(Special to THE FILM DAILY)


Universal Buys "Bavu"

Universal has bought the screen rights to "Bavu," the Russian melodrama, for the last season at the Carroll theater. It will be produced with an all-star cast.

Wesley Barry for Vaudeville

Wesley Barry will soon be seen on the vaudeville stage supported by ten other members of the cast. He will do a song and dance specialty. The boy actor is now rehearsing on the Coast and will work his way East.

Walter Hays on Committee

Walter Hays of Buffalo will serve as a member of the rotating committee in the New York office of First National for the two weeks commencing Monday, Sept. 25, representing Moe Mark.

Christie Buys Coast Property

(Special to THE FILM DAILY)

Los Angeles—Charles Christie and George Mauser have purchased from a syndicate, of which Gore Brothers, Sol Lesser and John Young form a part, frontage on Hollywood Blvd. between Cosmo and Vine Sts.

Dixon and Cast in Auto Crash

Thomas Dixon and several members of the cast of the "Beast," now being filmed, narrowly escaped death Thursday when a two-ton motor truck crashed into their auto in Lexington Ave. as the party was on its way to a location in Bronx Park.

Those in the crash were Dixon, Madelyn Clare, Warner Richmond, Filie Schaff, eight years, and his mother.

Move to Show "Four Horsemen" to League of Nations

(Special to THE FILM DAILY)

London—Representatives of the League of Nations are working in conjunction with Marcus Loew and Sir William Jury to arrange a showing of the "Four Horsemen of the Apocalypse" before the League of Nations at the earliest opportunity. This move follows the endorsement of the film by the League of Nations.

Prominent film men planned a luncheon for Mr. Loew but, owing to his departure for the United States, the chair of honor was occupied by Sir Harry Brittain, M. P. Two offers advanced by Mr. Loew were set forth. Acceptance of the first has resulted in the effort to show the production to the representatives of the League. Mr. Loew also sent word that, regardless of profit or loss, he would be glad to send the film to remote countries so the material "was removed from the war"

Strand Books Lupino Lane Comedies

The Lupino Lane comedies made by Fox have been booked for the Strand, by Joseph Plunkett. "The Reporter" will be the first.

Mary Alden to be Stared

Mary Alden will be starred by Al- lied in producing film. It was decided by the management of the organization. "The Man of Glimmergurry" and "Glimmergurry School Days," operating under a Dominion charter.

Filing Forms New Firm

Philadelphia—John F. Gill, formerly manager of the R. C. Exchange has organized a new distributing company of which he is president and general manager. The new organization will be called Imperial Pictures and is temporarily located at 1302 Vine Street.

Start Filming B. B. Production

John Adolfo is directing "The Dar- ling of the Rich" for B. B. Prod. at the Whitman Bennett studio. Yon- ker's, Betty Blythe is starred and her supporting cast includes Gladys Leslie, Montagu Love, Charles Ger- rard, Leslie Austin and Walter Walk- er. Edward Paul is the cameraman.

Pathe Declares Dividend

Pathe Exchange, Inc. announces a dividend at the rate of 8 per cent per annum on the preferred stock, payable Sept. 15th to stockholders on record at the close of business on Sept. 20, 1922. The statement explains that these are the dividends accumulated during the past year and Canadian-made films enjoy great popularity here.


Saturday, September 23, 1922

Price 5 Cents

Booking War?

Associated Feels Hostile Attitude

Toward Any New Combine

Must Be Combattted

While incorporation papers have been secured for the newly formed Associated Booking Corp., made up of members of the T. O. C. C., the important matter of securing films for the first run exhibitors by the organization will be attended by considerable difficulty if Nathan Bur- kman, attorney for the organization, has been quoted as saying yesterday. "I understand that the distributors and producers who make up the Hays organization have already expressed opposition to this booking plan" Bur- kman said yesterday. "They regard all circuits as an evil and this particular circuit is a very unwelcome child. The chiseling will be a sad party."

"However we have no doubt as to our ability to go film. We are confident that the new incorpora- tion is so new that it has not had time to make booking arrangements. Any difficulty in securing film is regarded as a bridge which we will cross when we come to it.

"The present booking situation is very serious to independent theater owners, without the purchasing pow- er of a circuit. I refer to the present unjust way of determining who shall be first run exhibitors and who shall be forced to take the lower rungs."

"Formation of the Associated Booking Corp. is entirely due to the system that operates unjustly toward innocent men who have made large investments and who must protect themselves financially."

"It is up to the powers that be to devise a plan whereby the evils of the present system of booking first runs can be overcome."

The following statement was is- sued from the Hays office: "The attention of Mr. Hays has not yet been called to this matter. Mr. Hays is the only person qualified to outline the policies of this organization. He will do when the proper time comes and will give every one a square deal."

Another Woman Director

(Special to THE FILM DAILY)

Los Angeles—Julia Crawford lves, Famous Players-Lasky scenario writ- er, has been made a director. She will leave soon for the Hawaiian Islands to film one of her own stories with a cast including Betty Compton, Sylvia Ashton, Edward Martindale and Arthur Hoyt.
Coast Brevities
(Special to THE FILM DAILY)

In Hollywood, a leading edge production has completed "Ridin' Wild," a title of "Lady Rattles," and "White Tiger," and will star Gladys Walton. The Runaway Girl, to be adapted by Hugh Hoffman from Gray's Ann. Louis Dodge's Ladies Home Journal story. Directed by King Baggot, the production is under the supervision of Welden, Otto Hoffman, Rose Gere, William Robert Daly, Ted Price, Robert Agnew and Ann Schaeffer.

Ground was broken this week for the new Hudson exchange, at 2033 Third Ave.

Universal has completed production on the King Baggot picture, "The Kentucky Derby."

Barbara Bedford, who has been ill, has caused a hit in the production of the Jack Conway film in which Herbert Rawlinson stars.

The M. P. T. O. A. of Northern California has appointed a committee of nine designed to represent all of the motion picture industry in combating adverse legislation and censorship.

"The World's a Stage," the principal Pictures production written by Elmore Gryll will have an English premiere at the Globe, London, simultaneously with its American premiere.

Anna Q. Nilsson, Craig Ward, leading man; Percy Hillburn and Allan Miegeker, Harry Vallejo, and Edward Ludden, cameramen; were exposed to serious burns in filming fire scenes in San Fernando valley for "Hearts Aflame."

Edward Lemen will direct Art Acord in "The Oregon Trail," historical, material varying from the original, Universal states that the picture is regarded as inportport for production of contemplated series in Europe.

Leah Baird is at work on a production from her own scenario for a four-play set, "All Mine," with Richard Tucker, Walter McGrail and Tom Sanelli in cast. Release will be through Associated Exhibitors. Wallace Worsley is directing. Arthur Todd is cameraman.

Paramount Week is being observed with personal appearances of stars at local houses showing Famous Players-Lasky films. Fox Week, Sept. 10-16, will be marked with the exhibition of three Fox films for first runs and two for second runs.

Mildred Davis will not renew her contract with Hal Roach and Pathe to continue as Harold Lloyd's leading lady. Lillian Leighton, now under a contract signed by Pathe, as has been consistently reported, Pathe's inability to star another picture, other than a few shorts, and officers to star in features coming from other sources, which has made her decide against continuing as a leading woman, are given as the reason. Miss Davis' contract expires with the current Lloyd production.

H. E. GAUSMAN

Incorporations

Albany—17th St. Theater Corp., Capital $1,000. Incorporators, M. Rosenblatt, E. Elliot, S. Weiss, Attorney, M. Klatzko.


Jefferson City, Mo.—Rivera Theater Co., $30,000. Incorporators, Barney Rosenthal, R. G. Taylor and Nat Steinberg. 100 shares each.

Jefferson City, Mo.—Alls Amuse, Co. $20,000. Stockholders, Fred J. Hoffeineister and Emilie L. Kuh, 99 shares each. Plan to erect a theater in South St. Louis.


High Taxes Force Houses to Close (Special to THE FILM DAILY)

Berlin—Three hundred theaters members of the Assn. of Cinema Theater Owners, will close owing to the excessive amusement tax. Hamburg houses have already closed for the same reason.

Edit and Revise Lee Kids

William Fox is issuing five two-reel comedies starring the Lee Kiddies which have been retitled and reassembled by Ralph Shurman from past Lee kids pictures. "A Pair of Aces" is now at the Fox exchanges. Others along as follows: Sept. 30, "Three Kids and Skirts"; Oct. 8, 'Double Trouble'; Nov. 12, "Town Terrors" and Dec. 17, "The Wise Birds."

Taisho Buys Four for Japan

The Taisho Film Co. has purchased for Japan the three Warner productions, "School Days," "Kags to Riches" and "Little Heroes of the Street," all starring Wesley Barry. They have been called "Kismet" the Gascier production.

Aching Hearts!" Completed
(Special to THE FILM DAILY)

Betzwood, Pa.—"Aching Hearts," a six reel production written and directed by Frank N. Seiberling has been completed at the Betzwood studios.

Lee Kohliner, Richard Farrell, Arthur Ashley, William Strauss, Jane Thomas and Betty Howe are in the cast. E. S. Manheimer will market the picture.

Free Campaign Material

Every exhibitor signing to play First National attraction will receive free of charge, a full announcement package containing adequate material for an opening campaign according to an announcement from the main office. The object is to provide a certain number of materials, especially those in small towns, an opportunity to put on handsome advertising displays. The supply of announcement package contains the following material:

A two color campaign press sheet; four oversize sheets in colors; one each in "Smart," "The Masquerader," "Kindred of the Dust" and "The Heritage" and containing scenes from several attractions. A colored announcement sheet with a strip of First National stars and feature players and a list of attractions. A set 2x14 star portrait brochures. A slide and a picture card to request cards and mats free. Mailed announcement package such as program suggestions, samples of miniature star photos to be given away and lobby strips.

Mammoth Mailing
List of Theatres

JUST OFF THE PRESS

IN

21st Supplimentary Edition 1922-1923
$1.50 net

2oth Edition-1921-$3.00 net
$4.50 Complete

Julius Cahn - Gus Hill Guide
Rm. 207-701 7th Ave., N.Y.C.
A New Idea in National Advertising of Motion Pictures!

HERE'S some big news for you. Ellis Parker Butler, one of America’s foremost authors, whose book “Pigs is Pigs” is known to practically every family, will write a series of six story advertisements in the Saturday Evening Post on “East is West.”

First National considered this picture so unusual it invited Mr. Butler to see it. He was so enthused over its bigness and its fine entertainment value that he agreed to write a message to the American public on its merits. It was then arranged to use these heart to heart talks in the most widely distributed medium known, The Saturday Evening Post.

Think of the tremendous asset in having Mr. Butler write these messages under his own signature. No more capable writer could be engaged to undertake such a campaign. And his high standing as a man of letters will carry additional weight. Besides, the American people love the personal touch in advertising, and especially when a man of so unusual attainments talks directly to them, telling them what HE thinks. This is something new in picture advertising.

We want the public to know that “East is West” is a BIG picture, so big that it can’t be compared with any previous Constance Talmadge picture. So we arranged for this unusual campaign to drive home the fact to every man, woman and child.

These six story advertisements will also be reproduced on six half sheet posters for your lobby so that a single glance will connect the advertisement with the picture, even if any one should not have taken time to read them through, though they’ll be so interesting every one will read them.

Joseph M. Schenck presents

CONSTANCE TALMADGE

in 8 reels of the best fun and thrills ever screened

By Samuel Shipman and John B. Hymer, from the play produced by Wm. Harris, Jr.; adapted by Frances Marion; photographed by Antonio Gaudio; art direction by Stephen Goossoon.

Directed by Sidney Franklin, Director of “Smilin’ Through”

FIRST NATIONAL ATTRACTION
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Just Plain Postal Cards
Sabetha, Ky.—Ordinary postal cards with printed announcements, carrying a large or small illustration, each time have been used successfully by the management of the Royal to keep people in this section apprised of its coming features. On many occasions this has proved a means of getting the motor car crowds from the country into the house, and was especially successful in the case of "The Prodigal Judge" recently.

Interested the Police
Kansas City—A few feet of film, a motion picture camera and cameraman won a huge amount of publicity for "In the Name of the Law" when it was presented at the Liberty. Police officials were interested in the matter and they agreed to take part in the stunt which consisted of having a pistol duel and chase staged for the benefit of the public while the camera was cranked. The newspapers wrote it up explaining that it was the shooting of a scene for the police film.

Music from the Roof
Logansport, Ind.—W. H. Lindsey is an ardent radio fan, as well as a showman. Coincident with his showing of "My Wild Irish Rose," he worked a clever stunt. Equipping a phonograph with a repeating device, and the vocal record, he hooked it up to his radio amplifier, and placed the whole assembly on the roof of the theater. With the machine slowed down a little more than ordinarily would be done, the effect was weirdly attractive.

Created Medical Discussion
Lawton, Okla.—Breaking into the medical profession Manager H. A. Williams of the Murray got prominent physicians to express an opinion as to whether such a close resemblance of two men as forms the basis of the story of "The Masker" was possible. To start the exploitation the manager did some research work and uncovered records of where double identity and mixed identities had puzzled the police. With this as a basis he went the rounds of the medical fraternity and uncovered a wealth of material that formed the basis of a feature article in the Oklahoma Constitution. The Constitution went a step further and arranged for a personally conducted shopping tour for a mysterious man garbed in a mask and Prince Albert. It was sponsored by the paper’s advertising department, all the stores staging bargain sales at set hour with the understanding that the masquerader would head the shopping contingent. It worked all ways. The stores were glad of the notice, the newspaper had a chance for an extra advertising spread and the Murray profited by a lot of gratuitous publicity.

Saying It With Music
Scotts Bluff, Neb.—The song published in connection with "Burning Sand" and bearing the same title has been used by Manager Ostenvarg of the Orpheum to exploit the George Melloyd production. A singing contest was started with cash prizes for the winners and the ambitious vocalists warmed before the presentation of the film. The winner sang as a prologue and it worked out in a profitable manner.

Letters from Prisoners
Kansas City, Mo.—The Royal came through with an exploitation stunt for "If You Believe It, It’s So" that was so touching in its appeal that it interested the whole town, and cracked the columns of the conservative Kansas City Star wide open. Although Kansas City is in the state of Missouri, most of its interests lie in the adjacent state of Kansas. Howard Price Kingsmore, the Paramount exploiter, offered to exhibit the picture to the inmates of the Lansing Prison, the state prison of Kansas. If the warden would permit the prisoners to write their reviews of the picture. Warden M. F. Amrine consented and the exhibition was staged. Kingsmore announced that the writers of the best review would receive cash prizes. The story of "If You Believe It, It’s So," which deals with crook, life and regeneration, got under the skins of the prisoners for they all wrote their criticisms under a seeming emotional stress. A flood of manuscripts poured into the warden’s office and Kingsmore then took them to the Kansas City Star where the editors used them in a feature story. The Star ran the letters for several days, and the reception by their readers is best attested by the number of "open forum" comments which were sent to the editors.

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PRISCILLA DEAN
Dans "Cigarette" dans la Fille du Régiment du Film
"Sous Deux Drapeaux"
"UNDER TWO FLAGS"
DU ROMAN IMMORTAL DE OUIDA
SOUS LA DIRECTION TOD BROWNING
UNIVERSAL—JEWEL présenté par CARL LAEMMLE

Now Playing
WORLDS PREMIERE
at
MARK STRAND
Broadway N.Y.C.

London Headquarters: Savoy Hotel
Cable Address: Wanewar, N. Y.
News of the Week
in Headlines

Monday
Pictorial Clubs Inc. negotiate deal for non-theatrical rights to entire Kineto library.
Twenty-seven companies incorporated in New York State during August with total capitalization of $1,011,000.

Tuesday
Famous Players injunction to retain Rodolph Valentin argued in Supreme Court. Justice Wasservogel reserves decision.
Exhibitors Film Exchanges, Dist., a St. Louis exhibitors combine, takes over physical distribution of Fine Arts Picture Corp.
Associated Booking Corp., made up of members of T. O. C. C., starts with 80 booking days.
Associated Screen News announces news reel twice a week.

Wednesday
Tom E. Davies buys out interests of H. Winik in Western Import and Pearl Distributing Co.'s of London.
Technicolor Inc. applies to list stock on New York Curb Market.
“Better Films Week” starts in Atlanta with co-operation of clergy and clubs.
Court orders First National and Loew's Inc. to show cause why Peekskill Theaters Inc. should not be granted injunction in suit over film service.

Thursday
“One Exciting Night,” new Griffith film, nears Broad-
day.
Pathe directors accept resignation of Paul Brunet from presidency. No president likely until next year.
E. V. Richards, Jr. and Al Lichtman form Al Lichtman Southern Exchanges with four offices.

Friday
Film Life of Kaiser reported in production by Warner Brothers.
Lillian Gish signs with Inspiration Pictures.
Difficulty in securing product may confront Associated Booking Corp. members.
Metro gets eight Stan Laurel comedies.

Saturday
Asso. Booking Corp. members not surprised at opposition in securing product.

“Pardoning the bad is injuring the good.”—Benjamin Franklin.
A Regular DeMille, Including an Unnecessary Orgy

Cecil B. DeMille's Prod.  
"MANSLAUGHTER"  
Paramount

DIRECTOR ...................... Cecil B. DeMille  
AUTHOR ...................... Alice Duer Miller  
SCENARIO BY .................. Jeanie Macpherson  
CAMERAMEN................. Alvin Wyckoff and Guy Wilky  
AS A WHOLE ................. Gripping, powerful theme with usual DeMille extravagances. Looks like real money in the box office  
STORY ............. Unusual for the screen and except for trite ending, powerful. Roman bacchanale dragged in by the horns  
DIRECTION ............... Superb, especially the orgy of ancient Rome  
PHOTOGRAPHY ................ Magnificent  
LIGHTINGS ................. Splendid  
PLAYERS ................. Tommy Meighan comes back into his own with a rush. Leatrice Joy a delight to look at. Lois Wilson excellent as always. Others haven't enough to do to talk about  
EXTERIORS .................. Excellent  
INTERIORS ......... The Cecil B. DeMille type  
DETAIL ........................ Splendid  
CHARACTER OF STORY ...... Should be a clean-up for any house. The rich girl suffers like the poor usually does  
LENGTH OF PRODUCTION ....... 9,061 feet

To the collection of splendid productions now being released, Cecil B. DeMille comes along with "Manslaughter," and adds another to a tremendously interesting lot.

Everyone who read this when it appeared in the Saturday Evening Post realized its picture possibilities, but when DeMille took it over he decided apparently that it did not have sufficient material for a true, typical DeMille production, and so to the Miller story he pushed in another. Now as originally written the story seemed good enough. It told in a striking and commendable manner what happened to a typical rich girl of today who had nothing but money and time, and spent both in an effort to strike a happy proportion between Heaven and Hell every twenty-four hours, so that when this spoiled and pampered beauty is the cause of a traffic cop being killed and is sentenced to prison for manslaughter, human beings generally agree that she sure got what was coming to her. Of course, in the end she married the relentless prosecuting district attorney, who all the time has been her heavy lover. But DeMille wasn't satisfied with this and so he drags in a Roman orgy, to make certain that this, in picture talk, becomes sure fire.

There have been orgies and orgies. Every director now and then conceives an idea of what an orgy should be and most of them are distressingly weak, insultingly sickening and get nowhere. But Cecil DeMille decided that his orgy was to be a real one, and it is. Just how it gets by the censors is surely interesting. The way the Huns led by Tommy grab the various females and hurling them on their horses ride away, into anything you want to imagine has enough picture hokum to put this over anywhere.

Tommy Meighan, nor for that matter the entire cast, nor the story need this, but it all helps. Tommy comes back into his own with a tremendous kick as the prosecuting attorney and Leatrice Joy is a sheer delight pictorially. She is so easy to look at. There is a long and unimportant cast, but they haven't enough to do to talk about.

"Manslaughter"—What a Title for Electric Lights!

This looks like real money. You have so many things to work with that you should need very little help in getting this one over right. First, it is a DeMille production. Then it has a peach of a title. This is going to look very good in the electric lights. For once a title gets away from the sickening sweet stuff so many producers like to use. This is going to hit a lot of picture-tired people on the nose because it is so different.

Then you have Thomas Meighan whose name should be easy to work with and you can also talk about Leatrice Joy who is photographed so beautifully that she looks like a knock-out in a dozen different ways.

Judging from the way in which "Manslaughter" has been received on Broadway it should be easy to get this one by. They are fighting for seats at four o'clock in the afternoon.

You can work the title with unusual exploitation angles, especially around election time in November.
Tried and True Story Weakness of Mae Murray's Latest

Mae Murray in
"BROADWAY ROSE"
Tiffany Prod.—Metro

DIRECTOR .................. Robert Z Leonard
AUTHOR ..................... Edmund Goulding
SCENARIO BY ............... Edmund Goulding
CAMERAMAN ................ Oliver T. Marsh

AS A WHOLE.......... Average crowd seems to like
this stuff which doesn't measure up to previous
two successes

STORY.......It's a wonder they don't get tired of
using this dancing girl, Broadway willun and
country boy hero

DIRECTION.....Good. Allows star to overact too
much at times

PHOTOGRAPHY ............... Splendid
LIGHTINGS .................. Excellent
STAR..........Works as hard as ever. Make-up too
white, giving ghostly appearance at times

SUPPORT ......Monte Blue the same quiet country
boy. Ray Bloomer, the millionaire's son without
out a spine. Charles Lane of course the heart-
less father. Others unimportant

EXTERIORS .............. Very good
INTERIORS......Lavish. Of the Leonard standard

DETAIL.......Good. Somebody tried to be smart
with the titles

CHARACTER OF STORY.....Could not offend.
 Been tried out time and again

LENGTH OF PRODUCTION.....About 7,000 feet

This is a tricky one. The title, "Broadway Rose,"
sure looks like a box-office. Mae Murray, who in her
two recent successes has proven one of the sensations

in so far as she has won back a tremendous public
is likely to please because she has one of those part,
where despite the wicked willun she is happy with the
man of her choice back on the farm. This although
she had all the glamour of Broadway at her feet.

They have loved this kind of stuff in picture houses
since Harry Davis opened his first one in Pittsburgh.
They probably always will. But there is no more
comparison between "Broadway Rose" as a story and
Miss Murray's two other recent successes, "Peacock
Alley" and "Fascination," than—

Of course Miss Murray works hard. She always
does. She is probably one of the most sincere workers
in this business, and inasmuch as she is on the screen
most of the time her personality is bound to have its
effect and those who like her rarely can see too much
of her.

The direction is up to Bob Leonard's usual stan-
dard. All of the sets are magnificent, but even this fails
to help in keeping your audience from outguessing the
result. They know from the moment Monte Blue ap-
ppears on the screen and is contrasted with Ray Bloom-
er as the millionaire's son, just what is going to hap-
pen, and they have to sit through a lot of footage be-
fore their guess comes true.

The star is allowed to overact at times and her
make-up is too white. She wears gorgeous gowns
and the production values are exceedingly high, but
the story is so old that some may find fault with it,
especially those who have been looking to her for the

type of material presented in her two recent big ones.

The Hattons did the titles. They look as though
somebody tried to get smart.

Concentrate Everything On Star—This Should Be Enough

Box Office Analysis for the Exhibitor

This one looks very good. Besides a well-known
star you have so many advantages in your favor that
putting this one over should be child's play. You
have Mae Murray's name and based upon her two re-
cent successes, she is probably one of the most pop-
ular women stars of the day.

You can talk about her great successes, "Peacock
Alley" and "Fascination," and you can say that she is
just as charming in this as the others.

Then there is a certain type of audience which "love"
stage romances on the screen. To them you can ap-
peal by talking about Mae Murray as the Broadway
dancer who eventually marries the country boy when
she finds the millionaire's son is worthless. There
are still a lot of people who like this sort of material.

Concentrate everything on the star because if Mae
Murray's name and her reputation doesn't get them in,
you're just in hard luck.
Tender, Delightful, Heart Throbbing Story Makes Excellent Picture

“TIMOTHY’S QUEST”  
American Releasing Corp.

DIRECTOR .................. Sidney Olcott  
AUTHOR ................... Kate Douglass Wiggin  
SCENARIO BY ............... Katherine Stuart  
CAMERAMAN ................ Katherine Stuart  
AS A WHOLE................. Charming, delightful. Unusual in that two extremely clever youngsters carry this all the way  

STORY........... Tender, throbbing with heart-punches which will delight your women folk immensely  
DIRECTION........... Fair. Missed many splendid opportunities  
PHOTOGRAPHY .............. Good  
LIGHTINGS .................. Average  
PLAYERS........... Master Joseph Depew and Baby Helen Rowland practically the whole thing. No others important  

EXTERIORS...... Some charming country and excellent slum shots  
INTERIORS ................. Good  
DETAIL ..................... Good  
CHARACTER OF STORY...... Will please all except those who look for wild excitement and thrills in their picture entertainment  

LENGTH OF PRODUCTION......... 6,377 feet  

Every once in a while—too seldom it seems—someone comes along with a picture full of heart throbs, full of sentiment, full of charm. And it gets away from the wild thrilling line of stuff that so many think constitutes a good picture. “Timothy’s Quest” is one of these. The story is slight, indeed almost meagre, but then so was the story of “Humoresque”; so was the story of “Over the Hill.” It isn’t so much the story as the treatment and while Director Olcott has failed to take the fullest advantage of what was offered in this delightful theme, nevertheless he has turned out a mighty fine picture. It might have been improved very much, but just the same it registers very definitely and there isn’t any doubt but that your women patrons are going to dampen several handkerchiefs before these two charming youngsters, Master Joseph Depew and Baby Helen Rowland, bring the story to a close.

The dominant idea of the theme is that love is alter all the compelling force. The manner in which these two bring this about is one of the sweetest, finest, cleanest things that the screen has ever known.

It might seem that this sort of a theme with youngsters carrying the leads might sag, but it doesn’t. From the moment you are introduced to the city slums until the final shot it holds you very strongly.

Production values are quite satisfactory and the cast very good, although except for Vivia Ogdin, who will be remembered as the gossip in “Way Down East,” there isn’t very much for anyone else except the clever children and a humanly intelligent dog called Rags.

The story tells of two tots left in a tough tenement district which has the ironic name of Minerva Court. The boy overhears one of two drunken women say that he and his little supposed sister are to be sent to an orphanage, steals away taking with them their pet dog and a funny little wagon, a feature of which is a wicker clothes basket. They board a freight car and land somewhere in New England, where they finally reach the home of a stiff, prim old maid who is soured on life because of the manner in which her neighbors regard her sister’s unfortunate experience.

How they obtain real heartfelt sentiment and sympathy, and how it eventually develops that they are the children of the unfortunate sister, completes the story.

Go Strong After Your Women Patrons—Forget All Else

Box Office Analysis for the Exhibitor

Here is one of the pictures that are called “different.” It is. And it’s so full of charm with so many punches that keep you feeling for your handkerchief that it is a safe bet that your women folk will love it. Base all of your appeal to your women patrons. Take no chances. Circularize and otherwise inform your women’s clubs and your church folk about this one and tell them it is the sort of a story that mothers love to see.

You haven’t any names worth talking about to draw them in so stick to the idea of the story and the moral which is that children make the home a worthwhile place and that a home without them is incomplete.
"The Season's Best"

These words have more than one important significance to the Metro exhibitor this year.

They voice Metro's wishes for the prosperity of the showman:

"The season's best"

They fix the quality of the new big Metro pictures, in relation to all others:

"The season's best"

They foretell the kind of business the Metro exhibitor will do with the amazing array of special photoplay attractions now about to be released:

"The season's best"

Metro Pictures Corporation
Here are the Crowds

Story by
Anthony Hope

Scenario by
MARY O'HARA

Photography by
JOHN P. SEITZ

Stage Version by
EDWARD ROSE

Distributed Exclusively by
Metro Pictures Corporation

A Bigger Success than the 4 HORS
Proofs positive that The Rex Ingram Production of The Prisoner of Zenda is a picture no exhibitor can afford not to capture

Here are the criticisms:

Arthur James in the Moving Picture World—
“A great attraction picture.”
Motion Picture News—
“Bears all the earmarks of a million-dollar production.”
Moving Picture World—
“Rex Ingram once more... has supplied the screens of the country with a moving picture achievement.”
Exhibitor’s Herald—
“The Prisoner of Zenda has several things in it that may make the famous quartet of ‘Horsemen’ look out for their blue ribbons.”

Morning Telegraph—
“The Prisoner of Zenda should occupy a place among our best photo-plays.”

Picture Play—
“Pure romance and enchantment.”

Film Daily—
“A splendid box office, sure fire picture.”
Translated from Cine-Mundial—
“Will win applause and profits.”

New York Sun—
“Easily the peer of all romantic photoplays.”

New York Journal—
“A good evening’s entertainment.”

New York World—
“Reflects credit upon its makers.”

New York Herald—
“A very good one, making it worthwhile to fight one’s way through the horde.”

Daily News—
“A thrilling and well done picture... it is distinctly worth while.”

EMEN of the APOCALYPSE
Let The Hands of Nara grab the fat profits for you
A picture with business in every finger tip.

Clara Kimball Young in

Presented by HARRY GARSON

A METRO PICTURE
Backed by NATIONAL Advertising

Photoplay owned and copyrighted by SAMUEL ZIERLER
Photo play Corporation

Jury Imperial Pictures Ltd Exclusive Distributors throughout Great Britain
Sir William Jury M.B.E. 1925
Great cast, including Elliott Dexter, supports her.

Harry Garson is the Director.

Author famous: Richard Washburn Child, Ambassador to Italy.

Advance interest through novel, a best seller.

Production is Miss Young's most lavish.

Story reveals Mysterious Russia.

Exploitation unlimited, everybody has hands.

Everybody read Serial, in Collier's Weekly.

Distributed except in New York and Northern New Jersey by

Metro Pictures Corporation.
What a destructive youngster.

The $5. BABY

She keeps smashing Box Office Records

Tuck her in the crib of your booking schedule and watch her tell Old Dull Business "Bye Bye"
Viola Dana in The $5. Baby

A Harry Beaumont Production
Story by Irvin S. Cobb
Scenario by Rex Taylor

Distributed only by Metro Pictures Corporation
If you forget to book Forget
Your Competitors won’t! Not after notices like these:

NEW YORK TIMES—
Genuinely poignant. Wins your spontaneous sympathy.

EVENING MAIL—
It strikes its note of appeal as few films that have crossed the horizon of the silver sheet. “Forget-Me-Not” is a fine, clean, beautiful picture.

NEW YORK WORLD—
It is an excellent production in every particular.

A LOUIS BURSTON Production

Story by Henry R. Symonds
Scenario by John B. Clymer
Directed by W.S. Van Dyke
Jury Imperial Pictures Ltd Exclusive Distributor throughout Great Britain
Sir William Jury Managing Dir.
“Forget-Me-Not,” at the Criterion, held the attention engrossingly from the start to finish. It was charmingly and artistically told — genuinely poignant drama. Anybody who can sit nonchalantly through these several scenes must be callouser than any professional critic.

Variety —
The picture looks strong enough to go into any of the week stand houses and get money.

New York Review —
A most remarkable picture. It is one of the finest pieces of work all the way around — in directing, acting and photography — that we have yet seen on the silver sheet.

Evs —
“Forget-Me-Not” is aptly named. Few who see this little screen drama will soon forget its sweetness and charm.

Film Daily —
Exhibitors . . . can rest assured that they will be pleased with “Forget-Me-Not.” Exploitation should be simple enough.

Billboard —
The world will not soon forget “Forget-Me-Not.”

Suitability — Show this everywhere.

Entertainment Value — 100 percent.

 Distributed by

Metro Pictures Corporation
Well, I swan! If here ain't QUINCY ADAMS SAWYER in the pitchers! I don't swear often, but this picture

QUINCY ADAMS SAWYER is a plain humdinger

Presented by SAWYER LUBIN Pictures A METRO S.L. Special Production

From the novel by Charles Felton Pidgin.
Adapted by Bernard McCouville
Directed by Clarence G Badger

Distributed by Metro Pictures Corporation
Well, I allus said the boy'd make good
More'n ten million people have read the book about him
An' the play went quicker 'n hot cakes

Say, who's that playin' Alice Pettengill? Why, it's
\textit{Blanche Sweet}

And there’s Obadiah Strout himself. No, it's
\textit{Lon Chaney}

Who’s that purty girl with the black eyes—Lindy Putnam, the village vamp?—
\textit{Barbara La Marr}

An' Abner Stiles, the blacksmith?—
\textit{Elmo Lincoln}

Is that Mandy Skinner? No, I d'clare, it's
\textit{Louise Fazenda}

Say, where'd they get this cast?
Never saw such a high-priced collection.
Why there's

\textit{June Elvidge} \hspace{1cm} \textit{Kate Lester}
\textit{Gale Henry} \hspace{1cm} \textit{Billy Franey}
\textit{Hank Mann} \hspace{1cm} \textit{Taylor Graves}
\textit{Joseph Dowling} \hspace{1cm} \textit{and Harry Depp}
\textit{Edward Connelly}
\textit{Victor Potel}
\textit{Claire McDowell}
You've Only Read the First Chapter

in the book of big box-office business
Metro is printing on the screen this year

Watch for these to come:

The Rex Ingram Production of
TRIFLING WOMEN

VIOLA DANA in June Madness
A Harry Beaumont Production

Louis B. Mayer will present the
FRED NIBLO PRODUCTION of
THE FAMOUS MRS. FAIR

COLD COURAGE
A Special Production of Ben Ames Williams's stirring sea romance
All the Brothers Were Valiant

Robert Z. Leonard will present
MAE MURRAY in a new production

LAURETTE TAYLOR
in Peg O' My Heart
By J. Hartley Manners

And Other Equally Big,
Equally Powerful Drawing-Cards

Metro Pictures Corporation
Norma’s Latest a Beauty But Still Quite a Bit Too Long

Norma Talmadge in
“THE ETERNAL FLAME”
Associated First National Pictures

DIRECTOR .................. Frank Lloyd
AUTHOR ...................... Honore de Balzac
SCENARIO BY ............... Frances Marion
CAMERAMAN ................ Tony Gaudio

As a Whole...... Beautifully mounted and splendidly composed; probably one of the star’s best offerings

Story...... A particularly happy choice; affords star unusually varied role with fine acting bits

Direction...... Has made a picture very beautiful to look at; good on the whole but uses too much footage

Photography .................... Excellent
Lightings...................... Excellent

Star...... Plays with a good deal of feeling and sincerity; very fine in this

Support...... Conway Tearle has splendid opportunities and handles them capably; others Rosemary Theby, Irving Cummings and Adolphe Menjou

Exteriors ...................... Few
Interiors ............. Elaborate at times; attractive
Detail ............. Given good attention

Character of Story...... Woman enters convent when her lover fails to respond to her letters but is rescued by him just before taking her final vows

Length of Production .......... 7,453 feet

Norma Talmadge’s latest release is a very fine picture and, excluding “Smilin’ Through,” is the best of all her recent productions. It is gorgeously mounted and from start to finish it fascinates the eye, not only through the star but in the settings and excellence of photography and lightings. “The Eternal Flame” is a pictorial accomplishment whatever else it may be.

The story is a splendid vehicle for the star. There may be some doubt as to its entertainment value, inasmuch as it may not appeal universally. However, it makes a good picture and as such should please the largest majority. Frank Lloyd has given it a most careful production and there are some sets in which he must have reveled, such as the ballroom scenes and those in the convent. They are beautifully done. Excellent photography and lighting is equally responsible for the feature’s attractiveness.

There is only one thing that can be held against Lloyd and that is the excess footage. Although all the sequences and scenes are interesting and good to look at, there are a few that are too long drawn out. He takes too long to tell you that the Duchess’ lover will not relent, for instance, and despite the remarkably fine work of Miss Talmadge in the convent sequences, and the uncertainty of the climax which he develops, this also is a trifle drawn out. It needs some more cutting to give it an evenly sustained interest.

As the wife of the Duke who wagered on her fidelity Norma Talmadge acquires a role that is about the closest approach to what she needs. Her portrayal of the coquette is delightful and the more dramatic moments carry a restraint and conclusiveness that is first rate. Her best work is in the convent episode where she tries to remain true to her vows but finally goes back to the world with her lover. Conway Tearle gives an excellent performance as Montriveau. Others are of minor importance.

Story: De Langeais wagers with de Marsay that the Duchesse de Langeais would accept the attentions of no man. The Duchesse leaves her husband when she learns of the wager. She falls in love with a young soldier, Montriveau, whose friends persuade him that he is being trifled with. When the soldier does not answer her letters, the Duchesse enters a convent and is about to take the final vows when Montriveau comes for her.

Will Surely Appeal to a Better Class Clientele

Box Office Analysis for the Exhibitor

“The Eternal Flame” is a picture that will be appreciated by the better class patronage. You can safely make promises for it and talk about the beauty of it. By now you know what “Smilin’ Through” did for you or your competitor. They’ll undoubtedly be anxious to see what Norma follows with and you should be quite satisfied with the business if you give your attention to putting it over.

The star’s name is one of your best bets. Appeal to her admirers and tell them they’ll be sure to like her in “The Eternal Flame” and for those who want to know, say it was adapted from Balzac’s “La Duchesse de Langeais.” Conway Tearle’s name might also be used. Catchlines or notes from the press sheet can be used to give a further idea of the story and atmosphere.
Here is a production that we know possesses unusual box-office values. This knowledge is based upon the picture having proved these values across the big new "Third Circuit" in New York and elsewhere. Sydney Cohen and others have said they believed it to be as strong as "Humoresque." We don't say that ourselves, but we cannot help exhibitors from saying it after the picture has made good at their box-offices.

A J. L. Frothingham Production

THE WOMAN HE LOVED

From the story by William V. Mong

Directed by Edward Sloman

William V. Mong who wrote this unusual story, with laughter and tears combatting each other for control of your emotions, acts the role of a Jewish refugee who found sorrow—and happiness—in America. The challenging Marcia Manon plays the leading feminine role. You will like the story even more than the critics who are quoted below.

What the Critics Say:

The Film Daily: The theme of "The Woman He Loved" is satisfactory stuff with happy and pathetic moments so distributed as to maintain interest. It is essentially a human interest drama. In our opinion it is not a big picture, but a pleasing one and it will prove satisfactory entertainment.

Trade Review: An entertaining story with an appeal that will be fairly general. Excellent types; good comedy situations and at times revealing a real sympathetic appeal. Will prove a worth while attraction in houses where "Humoresque" and "The Sign of the Roio" have found favor.

Leeand Reviews; A good, clean picture that tells a heart story; has a nice love interest, plenty of smiles and is very well made in every detail. Plenty of humor and real pathos—not over done and one that will interest every type of audience.

Moving Picture World: William Mong, considered by many to be among the foremost character actors on the screen draws a fine characterization in this picture. He wins immediate sympathy for the man he portrays. You can make this another "Humoresque" with some driving. A story built on the idea of making certain human appeal, which it has in no small degree.

Motion Picture News: Heart interest story based on family separation. Much sentiment and character study here. Play it up for heart interest ... it will go like a house afire.

We beg also to report that Pete Harrison, of Harrison's Reports, and Fred Schader, of Variety, had attacks of mental dyspepsia the day they saw the picture and wrote dyspeptic reviews. With a quorum present they are outvoted.
“Boston Blackie” Story Will Please Admirers of Crook Themes

Alice Brady in
“MISSING MILLIONS”
Paramount

DIRECTOR .................... Joseph Henabery
AUTHOR ........................ Jack Boyle
SCENARIO BY ................. Albert Shelby Levino
CAMERAMAN ................... Gilbert Warrenton

AS A WHOLE..... Rather interesting crook picture
if you can believe that crooks could ever get
away with as much as they do here

STORY...... Nicely told and given an adequate pro-
duction; a good cast; interest pretty well sus-
tained

DIRECTION...... Generally satisfactory; keeps
story moving at good pace and handles cast
very well

PHOTOGRAPHY ............... All right
LIGHTINGS .................... All right
STAR...... Does good work; sometimes looks badly
in closeups; will please her old admirers

SUPPORT....... A good cast with David Powell,
George LaGuerre and others

EXTERIORS ..................... Not many
INTERIORS ..................... Suitable

DETAIL ........................ Ample
CHARACTER OF STORY...... Girl trying to avenge
death of father implicates innocent man but
tells the truth to save him

LENGTH OF PRODUCTION..... 5,870 feet

The “Boston Blackie” stories have been so popular
and so widely read that a picturization of one of them
should meet with public favor. Alice Brady returns
to the screen in an interesting “Boston Blackie” story,
one that gives her a role which undoubtedly will please
her admirers. The star plays with a good deal of
sincerity and a desire to appeal to her audience and she
succeeds pretty well. She does not photograph as
well as she used to probably because she has gotten
quite thin. Miss Brady wears attractive costumes, as
usual.

There is only one possible objection to the story and
that is some improbabilities which it contains in the
way of remarkable feats accomplished by crooks. It
is hard to believe they could ever operate as success-
fully in reality as they do in “Missing Millions.” The
secreting of an impression of the key to the strong-
room of a ship by a girl who has won the confidence
of the purser is plausible enough but the workings of
her two male accomplices who conceal themselves in
the strong-room long enough to open many chests of
gold and replace it with lead weights is a highly im-
probable bit even considering the fact that the “detec-
tives” also turned out to be crooks. It isn’t likely
either that a man would be permitted to take part in
the grilling of the man he accuses.

Another almost impossible twist is that in which
the two crooks are surprised at their work by the other
two crooks and in the fight that follows no ship at-
tendant appears on the scene until Boston Blackie
and his accomplice have made a get-away. However,
for those who won’t pick it apart for improbabilities,
the feature will prove sufficiently entertaining.

Joseph Henabery supplies an adequate production
and succeeds in holding the attention nicely all the
way through and handles the cast very well. David
Powell does good work as Boston Blackie and others
in the cast are Frank Losee, Riley Hatch, John B.
Cooke, Wm. B. Mack, George LaGuerre, Alice May,
Cooper Cliff, Sidney Dean, Beverly Travers and Sid-
ney Herbert.

Story: Mary Dawson agrees to return valuable
diamonds which she has stolen if her father will be
freed of a charge of which he is really innocent. She
is double-crossed and her father dies in prison. Mary
plans her revenge by stealing the gold which
will save her father’s, accuser, Cantwell, from bank-
ruptcy. She fails because it would send an innocent
man to prison. Later Mary marries her accomplice,
Boston Blackie, and Cantwell kills himself because of
financial ruin.

Announce Star’s Return and Appeal Particularly to Men and Boys

Box Office Analysis for the Exhibitor

Exhibitors who cater to a large majority of men
will undoubtedly find they’ll be well pleased with
“Missing Millions” or young boys as well will partic-
ularly relish a picturization of a Boston Blackie story.
Let them know that “Missing Millions” is one of them
and tell them about the international crooks who never
thought a job too big for them to tackle.

For the women patrons use the star’s name and an-
nounce this as her return to the screen. If she proved
a favorite in the past make a special effort to reestab-
lish her and you can say she wears some pretty new
costumes in “Missing Millions.” Say that David Pow-
eill is her leading man and use catchlines to give an
idea of the story.
Familiar Situations in Meller that is Highly Improbable

"MORE TO BE PITIED THAN SCORNED"

C. B. C. Film Sales Corp.—State Rights

DIRECTOR .................. Edward J. Le Saint
AUTHOR .................. Charles E. Blaney
SCENARIO BY .................. Not credited
CAMERAMEN .......... Gilbert Warrenton and King Gray

AS A WHOLE..... Very familiar melodrama of the eternal triangle formula; will please only if they excuse improbabilities

STORY....... Contains several illogical twists and nothing new in its situations

DIRECTION..... Ordinary; couldn’t make anything different of the material so keeps it strictly in the “meller” class

PHOTOGRAPHY ...................... Good
LIGHTINGS ...................... All right

PLAYERS....... Alice Lake as the innocent wife gives a fine performance; J. Frank Glendon, Rosemary Theby and Philo McCullough do fair work

EXTERIORS ................. Few
INTERIORS ...................... Adequate
DETAIL ...................... Fair

CHARACTER OF STORY...... Actor, believing his wife in love with another, deserts her only to learn years later that their separation had been framed

LENGTH OF PRODUCTION .... 5,641 feet

"More to be Pitied than Scorned" has really only one point of appeal and it is to the lovers of melodrama. For them it will undoubtedly prove entertaining and thrilling in its more dramatic sequences, particularly the climax in which the scheming villain and villainess receive their just punishment. But for others the picture is a very familiar bit of meller with the same old eternal triangle situations, improbable and sometimes quite illogical.

When the husband finally exclaims, "It is all clear to me now. It was a frame-up," is quite likely that the majority of the audience will feel relieved that at last he begins to show some signs of life for surely the role of Julian Lorraine gives J. Frank Glendon the most stupid part imaginable. In fact the things you are asked to believe are so utterly improbable that you lose interest in everyone and eventually in even the cute little girl whose appearance at intervals brightens up an otherwise distressing story. The child is shown to have more intelligence than the father especially when she tells him that her mother who had disappeared was in the house but they would not allow her to be seen. The stupid parent accepts the explanation of the woman who wants him for herself, that the child had been dreaming.

There are other equally illogical twists. When the woman, whose husband believed her in love with another and left her, is taken from the home of the actress into whose care the husband had given her child, the officer is satisfied with the actress’ explanation that she knows nothing of the woman excepting the fictitious name which she gives him. And why the mother waited a whole year before she finally kidnapped her own child is another bit that is not explained. But it’s all to provide a plot and it certainly is a plot.

Alice Lake as the wife does the best work even if there are times when you lose patience with her for suffering in such silence. Rosemary Theby appears to very poor advantage as the siren and Philo McCullough is a fair villain. J. Frank Glendon might do well in a decent role.

Story: Julian Lorraine, leading man in a stock company, leaves his wife Viola, because he thinks she is unfaithful. When told that she has drowned herself he marries his leading lady, Josephine Clifford. Sometime later the husband and wife meet and learn that the actress, who was in love with Lorraine, and Grant, another actor, who was in love with Viola, planned their separation. Josephine is killed and Grant turned over to the police.

Might Please Admirers of Melodramas But Consider Your Audience

Box Office Analysis for the Exhibitor

You’ll have to decide on this one for yourself because it all depends upon the class of people you cater to and just the kind of pictures they like. If you know they favor melodrama and think they would be satisfied with as improbable a one as this, let them have it. You should be able to judge by past performance whether or not they like the eternal triangle theme.

If they do they’ll undoubtedly be satisfied with it.

Perhaps the title will have a drawing power so give it good prominence. Where this feature is used it might be well to get a strong accompanying program, good comedy, scenic or whatever short reels you use. Then in case they don’t like the feature you can make up for it with the remainder of your program.
LEWIS J. SELZNICK
presents

"LOVE IS AN AWFUL THING"

STARRING

OWEN MOORE

and a notable Selznick cast which includes Marjorie Daw.

by Victor Heerman

A Victor Heerman Production
"LOVE IS AN AWFUL THING"

--clean, wholesome farce without a single dull moment--the one perfect comedy feature of the year--bigger and better than Owen Moore's "Reported Missing" and that means one of the surest box-office successes ever made.

Distributed by SELECT
Will Please Those Who Like Small Town Humor

Herbert Rawlinson in
"CONFIDENCE"
Universal

DIRECTOR .................. Harry A. Pollard
AUTHOR ..................... Bernard Hyman
SCENARIO BY ............... Raymond L. Schrock
CAMERAMAN ................ Howard Oswald

AS A WHOLE......"Hick" comedy stuff that is all right for two-reeler but not the right material for a comedy feature

STORY......Nonsensical but will likely entertain a good many, the star's admirers in particular

DIRECTION......Finds some new comedy uses for the Ford; keeps it moving pretty well but with some repetition

PHOTOGRAPHY ..................... Good
LIGHTINGS .......................... All right
STAR......Tries to be too expressive usually; will please his following

SUPPORT......Lincoln Plumer and the sheriff do good work; Harriet Hammond not well suited

EXTERIORS .......................... All right
INTERIORS .......................... Appropriate
DETAIL .............................. Suffs

CHARACTER OF STORY......Salesman gets mixed up with crooks who think he is one of them until he persuades them to play the game straight

LENGTH OF PRODUCTION........4,787 feet

Herbert Rawlinson has a vehicle somewhat out of the ordinary in "Confidence," his latest Universal release. However, the variation may please the star's admirers and appeal especially to those who like "hick" comedy stuff. The picture resembles the small town humor of some of Sennett's two-reelers and this one, also, would have been much more effective as a short reel subject.

Harry Pollard has managed to keep the story moving, nevertheless, and there are only a few slow spots caused by repetition. The main theme isn't novel but it is given a few original twists and some of the comedy gags will undoubtedly register sure-fire. The burlesque bit, showing a taxi fully equipped with the many new accessories, will get a laugh. An old Ford is all rigged out in signals such as "Empty," "Fare," "Back Up," signs for left and right turns, etc. It's a fairly ingenious comedy bit and will go over with an average crowd. There's a pretty good thrill in the auto chase sequence with the camera shooting from the front of a speeding machine. The result is similar to that found in one of the recent news weeklies when the camera man accompanied a fire engine that was rushing to a fire. Where the fire engine dodged traffic, the car in this one dodged curves and precipices.

Most of the comedy business is pure nonsense with one of the episodes something like the one in "Get-Rich-Quick Wallingford" where the slick crooks get all the small town farmers to invest their savings in a fake project. Of course there is also a romantic twist with hero Herbert winning the hand of his competitor's daughter.

Rawlinson will undoubtedly satisfy his admirers in the role of salesman and the feature, as a whole, may please them. It is something a little different than the star's recent vehicles.

Story: Bob Mortimer loses his job as a result of his failure to land a certain order. In his room Bob is surprised to find $50,000 in his traveling bag. The townspeople immediately presume that Bob is a rich man who has come to build factories in the town and he is given a cordial welcome. Lang, a professional crook, who has come to the place to fleece the people, joins forces with Mortimer whom he believes is a brother crook. How Bob reforms Lang and becomes prosperous completes the story.

You Can Judge Whether or Not It Will Do

Box Office Analysis for the Exhibitor

Exhibitors who usually can please their folks with the Herbert Rawlinson features will probably find they'll be satisfied with his latest. Let them know that it is somewhat different from the star's recent offerings and it might also be well to tell them it is a "hick" comedy number. The small town comedy stuff may just appeal to them.

Play up the star's name and tell them he has a "Get-Rich-Quick Wallingford" role in his latest picture, "Confidence." The title isn't very explicit so it would be well to give them a better idea of the story by using catchlines such as, "Bob Mortimer lost his job, but see how 'Confidence' found him another." A trailer showing the automobile chase might serve to bring them back.
"The Veiled Woman"

featuring
Marguerite Snow
from the famous novel by
MYRTLE REED
directed by
Lloyd Ingraham

RENSCO FILM COMPANY production

HODKINSON BIG
Distributors of Official Urban Movie Ch.
"The Veiled Woman"—Class A-b. (Superior)

"The Veiled Woman" is one of the most interesting of modern screen achievements. It is distinctly not "movie stuff," but is impressionistic in style.

Character development is excellent, the story is clearly defined and its points of argument clearly set forth. Lloyd Ingraham deserves a great deal of credit for his worthy attempt at the making of an inspirational picture.

SCREEN OPINIONS

There is easily enough drama with its accompanying love story to keep the spectator firmly interested throughout the progress of "The Veiled Woman," a picture produced by H. J. Reynolds and released by Hodkinson. It is a somewhat poignant story of simple souls told appropriately in a simple manner.

MOVING PICTURE WORLD

An agreeable absence of the stereotyped and exaggerated small-town types so prevalent in the motion pictures.

The picture is almost flawless.

THE MORNING TELEGRAPH

A very unusual picture. Contains a moral and certainly gets away from the general run of picture themes.

"The Veiled Woman" is the most out of the ordinary picture that has been shown in some time, or rather it is Myrtle Reed's story which is unusual. The theme is wholly unlike anything that has been used and is certainly a deviation from the general run of screen material.

For those who want pictures that are unusual, this latest Renco production can be highly recommended. It isn't likely that they have ever seen anything like it.

THE FILM DAILY

The offering is certain to excite considerable interest due to its unusual theme and the moral established. Again the characterization is well defined and stands out, particularly that of the title character. In its favor is the fact that it gets away from the ordinary run of photoplays and presents a line of drama which is absorbing up to the scenes which build the climax.

MOTION PICTURE NEWS

Screen entertainment of the best and highest grade. Exhibitors should find this production a valuable treasury aid.

EXHIBITORS TRADE REVIEW

FOR FALL RELEASE


d Literary Digest's "Fun From the Press"
Really Two Stories in Mix's Latest. The First By Far the Best

Tom Mix in
"DO AND DARE"
Fox

DIRECTOR .................... Edward Sedgwick
AUTHOR ......................... Marion Brooks
SCENARIO BY .................... Not credited
CAMERAMAN .................... Dan Clark

AS A WHOLE..... Starts out like a fine, thrilling, old fashioned western but ends in tiresome comic opera hokum

STORY..... The first part is great—alive with action and interesting

DIRECTION..... Excellent in opening reels but never should have allowed Mix to attempt to be a comedian

PHOTOGRAPHY .................. All right
LIGHTINGS ...................... All outdoor shots
STAR...... Will make them hold their breaths in the Indian sequence but not in the comedy stuff

SUPPORT..... Very subordinate to star. Claire Adams, Claude Peyton, Hector Sarno and Gretchen Hartman have little to do

EXTERIORS ...................... Some fine shots
INTERIORS ...................... Fair

DETAIL ......................... Adequate

CHARACTER OF STORY..... Westerner, looking for excitement, gets mixed up with Southern Republic revolutionists

LENGTH OF PRODUCTION ...... 4,744 feet

There's one big disappointment due Tom Mix's admirers in "Do or Dare" when they find out that this picture isn't what it starts out to be. The first reel or two promise a genuine old fashioned western with Injuns and all and there are some great thrills right in these two reels. But just when it's going good and you're all set to enjoy a typical old timer, the scene changes and you find that an old man is only relating the story of the once famous Kit Carson Boone to the latter's grandson Henry.

From this point on the feature becomes uninteresting with Mix playing a comedy role that is not at all suited to him. He's much more at home doing stunts than trying to get laughs. Then, too, there has been such a run on Southern Republic revolutions lately that they hold very little attention for the average picturegoer. There is a lot of aimless fighting that doesn't make thrilling action and gets few laughs. The firing squad gag has been used several times already in short reels. Clyde Cook used it not so very long ago. The titles are after the fashion of the so-called "wise cracks" and run like "he's safe enough ** * thinks a revolutionary movement is a dance step."

The Indian sequence is so lively and full of real thrills that they are bound to be disappointed with the other half of the film. There is an attack on a fort that is great. The scene was shot from a distance and at a considerable height. Then the pursuit of the Indians after the stage is another fine thrill. Mix does splendid work in this sequence and furnishes some new thrills that will go bix with his admirers, only they'll want more of them.

Story: After listening to an old timer tell what a great man his grandfather was, Henry Boone decides to go out and hunt up some excitement. He is given an important message to deliver to a certain general who is planning to overthrow his government and gain control himself. Instead Boone is captured by the soldiers of the one in power and held as a spy. He escapes and saves the ruler's daughter from the enemy. After various captures and escapes he aids the ruler in getting rid of the enemy and wins the hand of the ruler's daughter, Juanita.

Let Star's Admirers Know He Has Some Old Fashioned Western Stuff in This

Box Office Analysis for the Exhibitor

Maybe Tom Mix's admirers will like this one all right and maybe they won't. It depends on how well they like the comic opera stuff that makes up the last half of the picture. Most likely they'll favor the first half. It's been a long time since there has been an honest-to-goodness western with Indians and that's what "Do and Dare" promises to be at the outset.

You can promise some fine thrills in this sequence and you can get a pretty good idea of what Mix's admirers think of him as a comedian after you show this one. He doesn't register very well as a comedian so he had better stick to the saddle and stunt stuff for that is where he shines. A trailer of the attack on the fort will bring them back and of course Mix is a drawing card, just give him plenty of prominence.
Poorly Made Picture With Action of Implausible Nature

“HEADIN’ NORTH”
Arrow—State Rights

DIRECTOR ......................... Charles E. Bartlett
AUTHOR ............................. Barney Furey
SCENARIO BY ........................ Barney Furey
CAMERAMAN ........................... Not credited

AS A WHOLE..... Only pictorial appeal to recommend it; otherwise crude and implausible in its thrills

STORY ...... A succession of events that keep piling on more complications all the time; incomprehensive usually

DIRECTION ...... Gave all his attention to dramatic effect without regarding the logic of it

PHOTOGRAPHY ........................ Fair
LIGHTINGS .............................. Fair

PLAYERS...... Pete Morrison and others fulfill requirements but no one can be credited with a good performance

EXTERIORS ..................... Many fine shots
INTERIORS .......................... Not many

DETAIL ................. Fair: cutting very poor

CHARACTER OF STORY ...... Man searches for another whom he believes responsible for the death of girl he loved and finds him after numerous adventures

LENGTH OF PRODUCTION ...... 4,257 feet

They have to be mighty easily pleased to be satisfied with such old school meller as that provided by “Headin’ North,” a third direction in the many “Headin’ ” titles, “Headin’ West,” “Headin’ South” and “Headin’ Home” having preceded “Headin’ North,” a state rights feature in which Pete Morrison has the featured role. It is a very ordinary picture and will satisfy only those who prefer action and an acknowledged high tension in preference to logic and plausibility.

Things do happen in “Headin’ North.” That’s to be admitted. But in securing this rapid succession of events, the director has sacrificed about every other rule of drama. The continuity is choppy and the feature incoherent during a good part of its course. In the first place the hero starts out on an errand of revenge that is hardly justified. The girl he loved is killed and he assumes that her death was caused by the man with whom she eloped. The fact that hero apparently did not even know the man except by name certainly would have made his plan a far-fetched one.

The development is obvious from the start and all the way through regardless of the many intervening adventures which supply the action. There is the felling of a huge tree which pins a man beneath it, the rescue of the heroine from a canoe, the payroll robbery and a series of incidents which are intended as thrills. The lynching of the hero is unintentionally funny. Pete Morrison’s face is so composed even with the rope tightening around his neck, that you would almost wish they do the unusual for once and hang the hero. Morrison shows little ability and not much personality. His supporting cast is no better.

The picture does not look like a very recent production and it has been very badly edited. The cutting is pretty poor in places especially once where the girl is shown talking to her lover and in the next shot she is greeting another suitor at her home.

Story: Bob Ryan loved Madge Mullins and when she is found dead he sets out to get Stowell, the man she had eloped with. He meets with many adventures in a lumber camp where Stowell, under another name, frames him for a robbery. Later Stowell is shot by an eccentric fellow and gives out the usual dying confession that he committed the robbery but that Madge’s death was really an accident.

You’ll Have to Decide Whether or Not It Is What They Like

Box Office Analysis for the Exhibitor

Maybe this will do. It all depends upon the people you cater to. If they prefer action and thrills in preference to a sensible, plausible story, you needn’t worry about not satisfying them. But “Headin’ North” will hardly do if you know they are critical and demand good pictures.

The only feature of “Headin’ North” that you can safely talk about is the exteriors. There are some really fine shots in the picture. The players are not known nor are any of them likely to gain a following from their work in this. You might work it in best with a double feature day program or a good short reel program.
Fair Action in Picture That Hasn't Original Story

Richard Talmadge in
"THE CUB REPORTER"
Phil Goldstone—State Rights

DIRECTOR .................. Jack Dillon
AUTHOR ...................... Not credited
SCENARIO BY ................. Not credited
CAMERAMAN .................. Harry Fowler
AS A WHOLE............. Another version of the missing jewel theme, told here a la Doug Fairbanks

STORY.......The title and the opening scenes give it all away; you know from the start what will happen

DIRECTION.....Makes no bid at all for suspense; gives star plenty of opportunity for his acrobatics

PHOTOGRAPHY ................ Fair
LIGHTINGS .................... Poor on interiors
STAR........Works hard enough to entertain his audience

SUPPORT......Not important; includes Jean Calhoun, E. B. Tilton, Lewis Mason and Ethel Haller

EXTERIORS ..................... All right
INTERIORS ...................... Suitable
DETAIL ......................... Ample

CHARACTER OF STORY.....Cub reporter solves mystery of famous jewel's disappearance, wins a promotion and a rich girl's hand

LENGTH OF PRODUCTION.....About 5,000 feet

The story of "The Cub Reporter" doesn't amount to much other than serving as a vehicle for this new athletic star. It does give him plenty to do and most of the stunt stuff registers. His attempt to secure an interview with the owner of a famous jewel gets the picture off to a good start. Talmadge commandeers a taxi and follows the girl and when traffic regulations brings his cab to a halt, he jumps to the roof of a passing trolley, from the trolley to the tonneau of another machine and from one to another until he finally lands in the girl's cab.

There's a fair comedy touch in the young reporter's effort to get into the rich girl's house as a guest at the ball. The various ways he tries to get by the butler at the door may get some laughs, especially the disguise he finally assumes. The comedy, however, does not reach any great heights. Talmadge is a rather likeable player who appears to want to please. It will be difficult to get the proper material for him for features.

"The Cub Reporter" is not unlike a recent Jack Boyle story that appeared in the Red Book, although no author is credited on either the screen or press sheet. The theme has been used before. It is an improbable one but affords some good action and will appeal to a certain crowd.

The direction is fair. It might have been a whole lot better if the director had made some bid for suspense. As it is the spectator is one jump ahead of the action pretty nearly all the way through. The regular picturegoer will have the conclusion figured out almost from the start. The title and the first scenes give it away. A cub reporter is sent to get a story on a valuable jewel. You know he's bound to get it and the girl too.

Story: Dick Harvey is sent to interview Marian Rhodes, whose father has just presented her with a famous jewel which was supposed to have originally been stolen from a Chinese temple. While Dick is talking to Marian the jewel disappears. Two guests, in reality the emissaries of a Mandarin who had sent them to steal the jewel, disappear. Dick follows and regains the stone. Later Marian is kidnapped but Dick rescues her also.

Will Do if You Have the Right Crowd for It

Box Office Analysis for the Exhibitor

A downtown audience would be especially well pleased with a picture like "The Cub Reporter." It contains the sort of material and action that goes over big with them and undoubtedly they'll like Richard Talmadge and his stunts. A trailer of either his rescue bits or the episode in which he seeks an interview with the rich girl would be sure to bring them back.

Tell them it is a story of a young newspaper reporter who either had to get a story or lose his job. Catchlines might also be used to attract attention. In case you have played one or two of the star's previous pictures you know pretty well how your folks will accept this one. If they like him they'll surely be pleased with this one. It won't do for big first runs or a critical audience.
Short Stuff

"The Frozen North"—Buster Keaton—First National

Type of production.........................2 reel comedy

In selecting the drama of the northwest as the subject of his latest burlesque, Buster Keaton has hit the proverbial nail on its head. The subject is one which has not been satirized to any great degree and Keaton's antics have the advantage of novelty. There are several distinctly amusing episodes in the production, the scene at the fishing hole being unusually good. In it the sorrowful comedian approaches a spot where an Eskimo has made his opening in the ice and is holding his line. Keaton approaches behind him and drills another. The manner in which their lines tangle and Buster finally pulls the other fellow under and out is certain to keep them laughing. In the scene with the sled, where the principal's team consists of dogs of varieties ranging from the squat pup to the rangy mongrel there is more mirth-provoking material.

Not essentially original is the bit in which Keaton shoots up a saloon. He is seen pulling the trigger rapidly and then counting the fallen, finally checking the total up on a cash register. A shot which just misses him causes him to complete the dealing out of death and revise the total. Somehow, this is similar to the scene in one of Chaplin's productions in which he is seen keeping track of the men he shoots. It is funny, however, and will probably amuse them. The piece as a whole is a commendable effort and a distinctly desirable addition to almost any bill.

"Face the Camera"—Pathe

Type of production.........................1 reel comedy

Several bits of knockabout comedy have been wrapped about the efforts of a photographer to shoot a bathing-girl pageant. In the rickety stuff there is little that is new and the sophisticated patron, accustomed to slapstick is not likely to find it very funny. As a matter of fact, an important feature is the display of femininity. Jobyna Ralston is the leading woman. Paul Parrott, the featured comedian, is not given the opportunity to do anything out of the ordinary.

"The Challenge"—Max Fleischer Cartoon—Apollo Trading

Type of production.........................1 reel cartoon comedy

An unusually interesting number and one of the best novelies that Fleischer has created. It shows the little imp from the inkwell making an effort to waken the artist whose snores disturb all other sleepers. Fleischer wakes, makes a cutout of himself in miniature and this cutout figure boxes with the imp from the inkwell. Just as the imp is about to knock him out a rough looking customer who is occupying a cot in an adjoining room and is kept awake by Fleischer, comes in and actually knocks out the artist. There is a lot of good humor in this and the clever animated work as usual.

"The Radio King"—Universal

Type of production.........................10 chapter serial

Taking advantage of the current popularity of the radio, Universal has turned out a serial which offers numerous exploitation possibilities and which the capable showman should be able to present to his advantage. From the beginning of the first episode to the end of the third—all that were shown for review—almost every bit of action concerns itself in some manner with the use of electricity. The arch villain in the offering is an electrical wizard, the detective knows a thing or two about the wireless also and in addition there is an inventor who perfects a method of recalling radio messages. Much of the plot deals with the efforts of anarchists and the chief evildoer to learn the secret of the latter device.

In the battle between the scientific detective, in which role Roy Stewart is starred, and the principal heavy, electrical apparatus constantly appears and this should appeal to most serial fans. The episode endings which show in turn, the attempted electrocution of the hero, the assault on the inventor and the trapping of the detective, girl and a youngster will probably induce them to come again.

"The Tiger of San Pedro"—Sherlock Holmes—Educational

Type of production.........................2 reel drama

Here is another of the Sherlock Holmes mystery stories which follow closely the original Conan Doyle stories. The suspense is held well and there is a fight between the detective and the villain which holds the spectator almost breathless. The plot is quite intricate but unrolls smoothly, dealing with The Tiger, so called because he claws his victims after killing them, his enemy Garcia, Garcia's sister, Dolores, whom the Tiger steals after killing her husband, and Scott Eccles, through whom the mystery is brought to light. This film should prove a very good program picture and please the average audience.

"Some Wild Babies"—Urban Popular Classics—Vitagraph

Type of production.........................1 reel animal study

Made up of interesting material excellently photographed, this reel should make a worthwhile addition to almost any bill. Animals shown on the screen invariably appeal and this in particular should be liked because it includes material dealing with young birds and animals which most patrons will classify as "cute." Newly-hatched birds in nests stretching their necks for food are seen in the early portion and later on, one sees minute rabbits, prairie dogs, young deer, a Rocky Mountain goat, sheep, llamas, a yak, pigmy hippos, quokkus and other animals. Raymond L. Ditmars, Arthur H. Fisher and F. Percy Smith who recorded this have contributed a desirable addition to the month's release list.

Pathe Review No. 175

Type of production.........................1 reel magazine

Of more than passing interest is another Pathe Review. No. 175 is fully up to the standard maintained in these films if not a bit higher than the average. "Water Spearmen" is the title of the initial portion which shows the primitive fishing methods of Congo dwellers and the second section, scenic material called "Silhouettes of Nature" fully lives up to the designation "photographic gems." "How It Feels" is a clever animated cartoon, while "My Chum," which deals with a dog and a bit of colored footage at the close are also up to par. This series includes some truly commendable material and the exhibitor who is on the look-out for desirable short stuff should see some of these issues.
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J. Barney Sherry

Adapted by Edmund Goulding
from a story by William Christy Cabanne
Photographed by William Tuers

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
Pathe Exchange
Baumer Bankrupt
as Tied Up With Exhibitor Organization With Advertising Films

Baumer Films, Inc., producer of motion pictures of 8 W. 48th St., has filed schedules in bankruptcy court, listing liabilities of $161,286 and assets of $219,929, main items of which are accounts, $120,631; stock, $34,000; and patents, $10,000.

Principal creditors listed are Kimball State Bank, Chicago, $12,000; Prizma, Inc., $11,650 secured; Equitable Trust Co., $5,000 secured; Commercial Credit Co., $9,000; Lodi Trust Co., Lodi, N. J., $8,000; Neely Co., $11.

Several years ago Baumer had a contract with the various State exhibitor organizations whereby he was to produce advertising reels which would distribute. He also has a contract for making industrial and advertising films.

Jack Von Tilzer Back

Jack Von Tilzer, sales manager of East Coast Prod., has returned from trip through middle West selling B. Warner series of Westerns.

East Coast Prod. has also conference with Crescent comedy series and new series of Fatty Karr comedies.

Harry Shaw Leaves for Coast

Harry Shaw is on his way to the east today to acquaint himself with conditions after an absence of years from this country. In 1913 he was in England as director of London Films. He has been here ever since. Shaw came as director of a company film, "Cupid and the Cunard." Members of his company sailed for England on the Berengaria.

Mary and Doug Start East
(Special to THE FILM DAILY)

Mary and Doug Fairbanks have left for New York to attend the opening of "Robin Hood." They expect to remain not a month. Fairbanks will probably supervise sending out the road shows of "Robin Hood." Neither announced any definite production plans. Martin Pickford will probably start a picture soon but Fairbanks expects to remain idle, so far as production is concerned, for about six weeks.

Warn Technicolor
Prizma Threaten Suit for Alleged Infringement of Patent

William Travers Jerome, Vice-President of Technicolor, Inc., was notified Saturday by Prizma, Inc., producers of Prizma color pictures, through its attorney, Julian S. Wooster, 115 Broadway, not to manufacture, exhibit, lease or sell any color motion picture films made according to the process and with the apparatus described and claimed in U. S. Patent No. 1,490,920, dated July 27, 1920, and which is said to be owned by Prizma, Inc.

Jerome and Technicolor, Inc., are also requested to immediately discontinue further exhibition of the film exhibited at the Candler Building, and to account to Prizma, Inc., for all profit and advantages received therefrom.

This move on the part of Prizma was not entirely unexpected by many in the industry in view of the claims made in behalf of Technicolor, Inc., during the past few days in the New York newspapers, and the recent appearance of Technicolor stock on the New York Curb market.

Prizma, Inc., has been producing color film for the past four or five years and is now taking steps for the immediate filing of suits through Church & Washington, D. C., and Julian S. Wooster, to fully protect its interests.

Real Pictures

Lots of 'em. Never in the history of the business so many. At the same time. And this early in the season. They're hitting each other. All over. Cannot possibly give all their names. Too many. And liable to overlook one. Which will cause an awful hallow. Don't like hallow. But this is sure; they are out. In force. The kind of material. All the optimists were talking about. Several years ago. Fewer and better. You know. But they have arrived. That is—the better ones. Don't know so much about the fewer.

And this is the funny angle. Despite that they are good. Meaning the big ones. Reports from small towns. Indicate some. Are not getting the money. Particularly so. Regarding one of the big ones. From Famous or Famous Artists. Which is puzzling. A lot of people. And properly so. Because if they won't come in. For this sort of material. What do they want?

HEARST PUTS ONE OVER

And does it big. With "When Knighthood Was in Flower." And establishes Marion Davies. In a real way. What a picture? What a production? What a cast? Take off your hat.

(Continued on Page 4)
The Film Daily

Vol. 134 No. 85 Monday, Sept. 25, 1922 | Price 5 Cents

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Terms: Posterage in United States. Outside of Greater New York $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign $15.00. Subscribers should remit in order to address all communications to THE FILM DAILY, 717-23 West 44th St., New York, N. Y. Phone: Vanderbilt 4553-4552-5558. Hollywood, California—Harvey E. Gassman, 6461 Hollywood Blvd. "Phone, Hollywood 1603.

Chicago Representative—Irving Mack, 808 S. Wabash Ave.


Paris Representative—Le Film, 42 Rue de Chatelet.

Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelsplatz.

Quotations

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Theater Safe Blown

(Special to THE FILM DAILY)

Chicago—The safe of the Howard, 1621 Howard Ave., was blown open by yeggmen who escaped with $3,500. Stage draperies were used to muffle the explosion.

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New York

4th St.—"Monte Cristo."

Lyric—'A Little Child Shall Lead Them.'

Rialto—Not yet determined.

Rivoli—Not yet determined.

Strand—George Arliss in "The Who Played God."

To Show Film of Pope

"The Chair of Peter," show ceremonies incidental to election of Pope Pius XI, has in United States and Canada by J. C. Film Corp., will be shown to Catholic Writers Guild at the time on Tuesday evening Sept. the Ansonia Hotel.

Prefer Licensing Films

(Special to THE FILM DAILY)

Portland, Ore.—Dean C. N. D. executive secretary of the social vice dept. of the Episcopal Church, talks before the Portland city legion, denounced censorship, declaring a system of licensing producers saloons would be preferable.

Lobby Floor Caves In

(Special to THE FILM DAILY)

Pittsburgh—Collapse of the floor of the Strand resulted in the death of 38 children and the death of Manager A. H. Sauer and Selznick, the owner, were also injured.

Sol Selznick is a brother of Selznick of Selznick Enterprises.

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Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

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St. Louis Notes

W. H. Leahy, representative of the Houlin Picture Corp., was a visitor last week.

Spyros Skouras made a flying trip to New York a few days ago. If rumor has it right, Spyros Skouras expects to come back with a new theater for St. Louis, which will be run under the Skouras Bros. banner.

Tom Mayer of the Capitol, Chas. Skouras and Horace Frank J. Laurent, auditor for Skouras Bros., are spending a two weeks vacation in the Ozarks. They report fishing very good.

Sales Manager Bartlett of the Asso. Exhibitors has resigned.

Harry A. Fiscbeck is photographing "The Beast," now in production at the Tiltford studio.

Pathoscope Sales to be Pushed

Sales of the Pathoscope, a projector for the non-theatrical field, will be pushed following elimination of passing competition by a German-made machine. Percy G. Williams, former Vanderlage magnate now interested in the Pathoscope, has secured control of this competing machine for America.

Transfer Finkel to Pittsburgh

(Special to THE FILM DAILY)

Pittsburgh — William Finkel has been transferred to the local office of the Lande Film Distributing Co., and will act as general sales manager and publicity director of the Pittsburgh, Cincinnati and Cleveland branches. He has been in charge of the Cleveland office.

Showing of Films for Churches

Clergymen and religious leaders of all denominations in Greater New York have been invited to attend a special presentation of motion pictures in Town Hall Sunday evening Oct. 17, according to L. H. C. of the Christian Herald. Rev. Dr. Charles E. Sheldon, who will show how motion pictures may be used as part of religious services. Old Testament films taken in Italy will be screened.

THE MAGIC MONEY MAKERS

NEW ENGLAND THEATRES ARE TALKING ABOUT

Cinderella and The Magic Sliper
Little Red Riding Hood
We furnish the pictures and the idea that will not only make big money for you but will keep churches, schools and clubs from competing.

It is paying in New England and we will make it pay out in New York.
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My Exhibitor:
Ask Your Film Company for the "THEATRICAN MUSIC CUE SHEET" (Also Applied For) It means more business than any other accessory. It is the cue sheet that insures a musically perfect picture presentation.

Real Pictures

(Continued from Page 1)

To Bob Vignola. Forget this small town stuff: "Anyone could do it. If they had the money." That's out. Lots of 'em have had the money. And flivered. But this one. Hits on all eight. At once. It's real. And—what's more important. Will get the money.

Everybody. In this industry. From executives. To errand boys. Should see it. And feel proud. That they are in the picture business. Lord knows. You don't get that chance. Too often.

Hearst has spent millions. Trying to get somewhere. Well; this time. He landed. And it's a peach.

MIXING UP THE STARS

Important foreign buyer. Looking over Hugo Ballin's "Jane Eyre." Comments: "Well, I don't know. I like it all right. Think it's good. But where they want this. Somehow or the other Agnes Ayres isn't going very well. And I'm afraid they'll think. It's her sister Jane. And pass it by."

HELP 'EM OUT

Policemen and firemen. Want $220 a year more. In salary. Help them out. All you can. Particularly you exhibitors. In the T. O. C. C. Where you get a lot more help. From these boys. Than you want to talk about.

WAKE UP!

Meaning you members. Of the Independent Producers & Distributors. Who organized awhile ago. And then seemed to stop short. After a real start.

The one great difficulty. Of this business. Is that they start a lot of things. And then let them die. There's a Biblical expression: The Lord helps them. That help themselves.

LAY OFF BUFFALO

In the past 32 months. In Buffalo. There have been 49 managers changed. In the various distributing offices. Last one to go: M. H. Markowitz, United Artists.

It would seem. Buffalo is a good spot. For managers to shay away from.

THOSE COLLIERS ARTICLES


GOLDWIN'S NEW ADDRESS

Cable from South America. Reached Goldwyn offices. Several days ago. Addressed: "Goldwyn Pictures, 469 Fifth Avenue, New York."

DE HAVEN'S LATEST

Carter De Haven. Touring. Among exhibitors. Tells this one. About his property man: Came out on location. Carrying an iron. Such as women press clothes with. And explained it was a good one. Worried. Puzzled. De Haven wanted to know. Where such an implement was needed. In the script: "Here" said prop's; pointing proudly to scene 32: "don't it say Carter meets Flora on the lawn and presses his suit?"

Business of De Haven doing a flop.

OH, ALFRED!


Just think. What a time he'll have. When he starts an organization. Of ice cream distributors?

KEEP A COMING

All these reports. About H. D. H. Connick. Once upon a time. At Famous. It's true he's denied them. But they are saying. And it just won't be done. That if he isn't in one of the big companies. Soon. Well—they just say he will be.

GET OUT THE OVERCOATS

B-r-r-r! It's cold. Feels that way, anyhow. When you look over the list. Of snow pictures. There's "The Valley of Silent Men." That must give the stockholders. Of the American Ice Co. The pip. When they see all those undivided profits. Pathe has had three. Mayo made "Out of the Silent North" for Universal. Betty Compson had a lot of fur clothes made for "To the Border." And all the little Chinooks looked happy in "Nanook of the North." Then Universal tried out "The Trap" and "The Storm"—by the way, that's getting a lot of money these days. And R-C put in a bid. With "The Son of the Wolf" and Fred Warren shot "The Great Alone" and Universal did another "Perils of the Yukon."

That's enough snow for awhile. But, say; isn't it about time? For a good sea dramer.

DANNY.
THE BRADSTREET
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Business Recovering

Evelyn Pearson, general manager of the Pathe Exchange, is back from a trip to the West Coast, where the company has been making a rapid recovery from the effects of the recent strike. The exchange has been able to maintain itself for several weeks longer than ever before, and has even convinced exhibitors that good times are really on the way.

Joe Engel in Town

Joe Engel, production manager at the Pathe Exchange, has returned to New York. He will stay for three or four weeks.

Action Filed

(Special to THE FILM DAILY)

Wilmington, Del.—suit was filed yesterday by Prizma, Inc., against Technicolor, Inc. The suit is based on the Corporation Trust Act, under which Technicolor is corporation.

This is undoubtedly the action anticipated in the report appearing yesterday regarding the alleged infringement of patents by Technicolor. William Travers Jerome said he had no connection with the case.

William Travers Jerome, said he had no connection with the case.

Better Films Lunch Today

The Better Pictures Association will hold a luncheon at the Biltmore Hotel this afternoon, where 400 guests will hear the plans of the association, which has been formed to improve the motion picture situation. After the luncheon there will be a pre-release showing of the new George Arliss picture, "The Man Who Played God."
"Robin Hood" Road Show Abroad
(Special to THE FILM DAILY)
Los Angeles—"Robin Hood" will be handled as a road show in England and in Europe under the management of Clarence Ericksen, assistant to John Fairbanks, and Robert Florey, foreign director of publicity for Douglas Fairbanks, and Mary Pickford. Foreign theaters will be rented and American showmanship methods introduced.

Einstein Expedition to Cable Results
Edwin M. Fadman, director of Equity films, who recently brought over the Einstein relativity film for Europe, has arranged to have the results of the Einstein eclipse expeditions cabled to him. Members of the expedition are:
Southern Pacific and in the Austral-ian wilds to observe an eclipse of the sun and furnish a test of the Einstein theory.

"After Six Days" Opening
Western exhibitors will open their Biblical spectacle "After Six Days" at the English Opera House in Indianapolis and at the Metropolitan Opera House in Minneapolis.

Out-of-town openings were decided upon after six weeks of fruitless effort to secure a Times Sq. theater. Finally after threats from the Astor, the Gayety, the Coohan, the Metropolitan Opera House and Town Hall came to nothing.

Nordisk Loses as Mark Drops
(Special to THE FILM DAILY)
London—The rapid decrease in the value of German and Austrian money has resulted most disastrously for the Nordisk Film Co. Losses on foreign exchange have cost 53,828 kroner, or 3,560 pounds, so far. In addition the company estimates that it will only get 50,000 kroner for its 1919 sales to Germany which had been estimated at 300,000 kroner. During the war Nordisk was cut off from both the British and American markets and became heavily interested in the Central European countries.

Managerial Changes
Webster Groves, Mr.—J. A. Seiber, who is managing the Ozaek, succeeding Thomas Hehl.

Reno, Nev.—F. J. Costello has been made manager of the three theaters operated here by the T. & D. Jr. Circuit. Costello was formerly general manager of the Turner & Dahnken Circuit.

Milwaukee—Charles Brewster has left the Merrill to become house manager of the Butterfly.

Milwaukee—Fred Hassman is the new assistant manager of the Palace Orpheum, which was recently re-decorated.

Wilmington, Del.—The Southern Enterprises report a number of changes on their managerial staff. A. P. Roberts goes to the Salisbury Strand, succeeding A. Cooper, who will manage the Piedmont at Charlotte. Claude Lee, formerly of the Piedmont has been sent to the Academy, in Charlotte, M. L. Semon will re-open the Lyric, Atlanta, which has been closed for the summer.

Columbia Course Reopens
Columbia University will open the fall term of its motion picture production course on Oct. 3 with Rowland Rogers as instructor. This course is designed to be of special value to writers, directors, title writers, cameramen, laboratory workers and film editors.

Move for Uniform Players' Contract
Will H. Hays is co-operating with Actors Equity to secure a standard contract for motion picture players according to a statement issued by Equity members by John Emerson, president of that organization. "The Valerino case," Emerson said, "will which must cost much money and in a whole much could be settled out of hand by an arbitration board if such a contract were in force."

New British Distributors
(Special to THE FILM DAILY)
London—The Rose Film Co., Ltd., a new distributing concern has been recently organized here, with offices at 89 Wardour St. Plans for 26 pictures a year are scheduled, including ten supers, five Wm. Russell features a series of two-reeler comedies and Cosmo Hamilton's, "He's in Dixie." Sam Berney, is general manager of the company.

Phono—Bekenman 9991

INSURANCE EXPERTS
TO THE THEATRICAL AND
MOTION PICTURE INDUSTRY

Eastman Kodak Co.
ROCHESTER, N.Y.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood, Calif.—Metro's "All the Brothers Were Valiant" company, under the direction of Irwin Willat, is on location in San Francisco. Forty are in the party.

Wallace MacDonald is ill of typhoid fever.

Florence Vidor expects to begin work on her next picture, "Alice Adams," within a fortnight.

Sylvia Ashton will appear with Agnes Ayres in "The Imposter," to be directed by Paul Powell.

Al Herman will direct Lee Moran in "Camping Out," a Century tworeeler.

Colleen Moore has been engaged by Universal to head an all star cast which will present "Forsaking All Others."

Claude Gillingwater will appear in support of Viola Dana in her latest, "Miss Emmy Lou." Harry Beaumont is directing.

B. P. Schulberg has again signed Victor Schertzinger to direct Katherine MacDonald. Her next vehicle will be "The Scarlet Lily."

Ernest Torrence, has signed with Paramount to appear in "The Covered Wagon" following completion of his part in "Singed Wings."

Gene Stratton Porter has entered producer ranks. She will produce "Michael O'Halloran" at Ince studios. Work will begin at once.

Century's next for Baby Peggy will be "Peg of the Movies," directed by Alf Goulding. Joe Bonner and Lillian Hackett are in the cast.

"Grandma's Boy" will close at the end of the nineteenth week at the New Symphony, "Where is My Wandering Boy?" will follow.

Anna Q. Nilsson, who sustained injuries while driving a locomotive through a forest fire scene in "Hearts Aflame," is back at work on the Mayer lot.

Eva Novak has finished two pictures with Paramount, one with Jack Holt and the other with Thomas Meighan, and will appear with her sister, Jane, in a film version of "Rock of Ages."

The completed cast of Metro's "Peg O' My Heart" includes, Laurette Taylor, Mahlon Hamilton, Russell Simpson, Nigel Barrie, Lionel Belmore, Vera Lewis, Sisna Beth Ivins, D. R. O. Hatswell, Aileen O'Mayel and Fred Huntly.

The second episode of "The Strange Adventures of Prince Courageous," directed by Frederick G. Becker, starring Arthur Trimble with Bebbie Love in the leading feminine role, is being edited and titled. Work will begin on third shortly.

H. E. GAUSMAN.

George Marion Jr. to Goldwyn
George Marion Jr., son of the actor and stage director, has been added to the Canadian scenario staff as an authority on foreign literature.

Fox Offers $1,000 for a Title
Through an ad running in the New York dailies, William Fox is offering a prize of $1,000 for the best title for the production now called "A Little Child Shall Lead Them."

Moreno with Gloria Swanson
Hollywood—Antonio Moreno who has signed with Paramount has started work as leading man with Gloria Swanson in Sam Wood's new production, "My American Wife."

Marshall F. P.-L. Manager
(Special to THE FILM DAILY)
Calgary, Alberta—Frank Marshall, formerly assistant manager of the Minneapolis Famous Exchange has been named manager of the office here.

Policy Changes In Cleveland
(Special to THE FILM DAILY)
Cleveland, O.—Loew's State will play Shubert vaudeville starting Sunday Sept. 24. Pictures previously booked for the State will play the Park.

Weds En Route to Coast
(Special to THE FILM DAILY)
Chicago—Edward O. Blackburn, who passed here on his way from the New York Rothacker offices to the Rothacker-Alter laboratory on the Coast stopped just long enough to marry Miss Ruth Deppman.

Police Recover Stolen Posters
A large quantity of posters for "The Adventures of Tarzan" have been returned to Louis Weiss by the police of the (Popular St. Station, Brooklyn. The paper is believed to have been stolen from the Commonwealth exchange.

Five Reeler for Buster Keaton
When Buster Keaton resumes work he is now on a vacation, with two other reeler ahead he will make his first five reeler. The nature of the story is not known, nor has any release been determined upon, but work will be started in a few weeks. Keaton is due here on Thursday with his wife and will remain in and around New York until he goes West.

Risingers at Metropolitan
(Special to THE FILM DAILY)
Atlanta, Ga.—Buel B. Risinger, formerly conductor at the Capitol, Cincinnati, will act as producing conductor and presentation director at Sig Samuels' Metropolitan.
Newspaper Opinions

"Rags To Riches"—Warner Brothers

ITEMS.—Wednesday, Sept. 12, is a photoplay of rare quality, combining fun, romance, humor, and a great deal of dramatic position. This young Westerner, Wesley Barry, the treacle-faced boy who was seen last in "The Wonderful Wizard of Oz," has made another delightful picture, although his career has been amusingly marvellous, mechanical.

THE JOURNAL—If excitement is what you crave, it surely comes in this film.

TELEGRAM—"Under Two Flags," makes the audience aware of the brilliant career which Miss Dean is an exponent of the star. This great piece of work is the result of a wide range of the particular opportunities on the screen than the stage has offered her. Miss Dean is an all in one vein and one of the outstanding stars of the day.

SUN—This Universal adaption of Ouida's famous romance has been so widely directed by Tod Browning that the patron is willing to allow a big discount for plausible and agreeable fare. Miss Dean is not doing her usual heart of thrills. Priscilla Dean, the star, has been discovered more altering nor more expensive.

"Pink Gods"—F. P. L.

Rialto

TIMES—Would deserve commendation if only for the fact that it sticks logically to its ending, even though that requires a killing of such a popular figure, as Bebe Daniels. "Pink Gods" may be praised on several other scores.

HERALD—Ending is not only unconventional, but very amusingly, and the whole piece of action as amusing as the woman with the diamond necklace.

GLOBE—There is more beauty in Mr. Strauss's pictorial effects than in the subterfuge which is the plot. Bebe Daniels, who is the leading woman in the picture, is everything Miss Daniels has been expected to be, and that James Kirkwood is quite all right.

SUN—Although "Pink Gods" is a far more exciting melodrama in itself, it is chiefly notable for the really striking performance which Miss Bebe Daniels dons. In this Crystal Stockley frares of heavy love among the diamond mines of South Africa she surpasses herself and contributes a note that is particularly powerful.

TELEGRAM—Bebe Daniels does some excellent acting in the part of the youngكس at the show, and are described as being the "pink gods," revealing a power of tragic acting in strong contrast with some of the joyous roles she has appeared in before.

Johnson Buys First Release

Milford Johnson of Australasian Films Ltd. has purchased "Rich Men's Wives," Al Lichteman's first release, for Australia and New Zealand.

Simeral Gets Hoxies Western (Special to THE FILM DAILY)

Pittsburgh — The Simeral Exchange has secured the series of six Jack Hoxie westerns, made by Ben Wilson.

Geers "Buster Brown" Rights

Cleveland — Herman Garfield has secured the rights to the "Buster Brown" series of cartoons from John Geers. Geers' production of the series is planned to start production on the coast shortly.

Two New Pictures Started

Los Angeles—Two pictures were placed in production yesterday at the Schuberg studio. Tom Forman started work on "Are You A Failure?", an original story by Larry Evans and Gastner on "The Hero." Both will be released by the Al Lichteman Corp.

New Theaters

Dallas, Tex.—Bob Littlefield opened the new Hippodrome, with a vaudeville and picture policy.

McAllen, Tex.—The Columbia, a new house was recently opened by E. M. Berg.

Wilmington, Del.—Work on Pryor Bros. new house is rapidly nearing completion.

Kosse, Tex.—W. F. Box owner of two houses at Mexia, is planning the erection of a theater here.

Covington, Ky.—L. B. Wilson will manage the new house scheduled to open Thanksgiving Day.

Endicott, N. Y.—The Elvin, a 1,000 seat house has been opened, and will be run by a company consisting of several local residents.

Winnipeg, Can.—The Galey on Portage Ave., is scheduled for early opening under the direction of its owners, the Capital Loan Co.

Frederickon, N. S.—The Gem will be opened in the near future by F. G. Spencer, who controls several theaters throughout the province.

Lexington, Tenn.—The new Princess owned and operated by E. L. Brown opened last week. Drake has a radio station installed in the house.

Bloomington, Ind.—Work on a new house, to cost $50,000 has been started. Harry Vanderschmidt, owner of the Liberty, at Washington is in back of the project.

Milwaukee—George Fisher will be the manager of the New Milwaukee, a 250 seat house, costing $300,000. Merchants in the vicinity are erecting the theater.

Will Be Ready in December

(Special to THE FILM DAILY)

Pittsburgh — The new exchange building, which is going up on Forbes St., will be ready for occupancy in December.

Bradford Succeeds McCracken

(Special to THE FILM DAILY)

Kansas City, Mo.—Guy I. Bradford is managing the local Hodkinson branch, having succeeded Fred B. McCracken.

Majestic Again Shows Films

(Special to THE FILM DAILY)

Utica, N. Y.—The Majestic is again showing pictures after a long stock season. "The Storm," was the feature attraction, "Prisoner of Zenda" follows. Robbins Amusement Co. is the operator.

Gets Goldwyns for South America

A contract has been closed between Goldwyn and the export department of the New York Film Exchange whereby that firm will handle the Goldwyn output for 1922-23 for the greater part of South America, including Argentina, Uruguay, Paraguay, Chile, Ecuador, Peru, and Bolivia.
European Move
In which Wm. A. Brady is Interested
 Held Up, Waiting Important
Arrival
William A. Brady is patiently waiting the arrival of an important visitor from Berlin, before anything further is started by the corporation which he formed upon his return from Europe several months ago. The name of the corporation has been changed from the International, as originally planned, because of possible conflict with the Hearst organization. Upon the arrival of this important person it is anticipated that the organization, which plans to operate, will begin to function.

P. A. Powers To Sail
P. A. Powers plans to sail for Europe on Saturday, Oct. 7th.

Regarding Alice Brady
Alice Brady will soon start work in her next production at the Paramount Long Island Studio. She will not work in the cast of the next Dorothy Dalton picture, as reported yesterday. This was due to a typographical error.

Kansas Censors Doom "Movie Cops"
(Special to THE FILM DAILY)
Kansas City—The Kansas State Board of Review recently passed an resolution prohibiting "An Burlesque of an officer of the law, or any scene which would tend to create disrespect for any federal or state law, or militate against its proper enforcement." This measure was taken because the board believes the children's respect or the policemen is lessemed as a result of the comedy scenes which make little out of an officer.

Swedish Biograph Finishes Five
Nils Bouven, of the Swedish Biograph Co., says his company will release five features here. Bouven says they are more international in character and story than any others which have come out of Europe.


G. W. Hamilton, Inc., is the distributor in the United States and Canada.

Connick's Denial
Not Interested at the Moment in Any
Motion Picture Project
H. D. H. Connick, formerly chairman of the finance committee of Famous Players yesterday denied emphatically that he was interested in any motion picture project. Reports have been in circulation recently identifying him with one of certain European organizations which have been changed from the International, as originally planned, because of possible conflict with the Hearst organization. Upon the arrival of this important person it is anticipated that the organization, which plans to operate, will begin to function.

Motley Flint Coming
Motley Flint, a well known Los Angeles banker, is on his way here. He is due to arrive on Friday.

United Artists Managers Arrive
Several exchange managers of United Artists are in town to confer with Hiram Abrams. They include King Evans of Cleveland and Mike Coghe of Atlanta.

Worsley to Direct Reid
(Special to THE FILM DAILY)
Los Angeles—Jesse Lasky has signed Wallace Worsley, of the Goldwyn forces, to direct Wallace Reid in his next picture "Nobody's Money."

Goldwyn Article to Pictorial Review
"Behind the Screen," by Samuel Goldwyn, a series of articles dealing with intimate and little known aspects of the motion picture business, will appear in Pictorial Review starting in the February issue. The articles will run for five or six months.

Visitors
Guy Wonders, of Baltimore, and Thomas D. Sorriero, of the Strand, Lowell, Mass., are in New York. Both are stopping at the Astor.

Bromhead Due
Col. A. C. Bromhead, managing director of Gaumont, Ltd., of London, is due on the Homeric either today or tomorrow.

Supply Company Alleged Bankrupt
A petition in bankruptcy was filed yesterday against the Independent Movie Supply Co., of 729 Seventh Ave., by several creditors: J. Spear, $750; J. J. Wilks, $125; J. S. Harey, $200; liabilities are listed at $50,000, with assets at $25,000.

Better Pictures Assoc. Lunch
At a luncheon given by the Better Pictures Assn., at the Biltmore yesterday, Dr. Robert A. Watson gave a report of the B. P. A. Cooperative Committee appointed last year at the Hotel Plaza. He also explained the nine points of the Association which is a non-profit membership organization operating for the benefit of the public, producer and exhibitor.

Arthur S. Friend gave a talk on "The Producer and His Problems" and Dr. Clifton Harby Levy, representing the N. Y. Board of Jewish Ministers also said a few words, after which George Arlia's latest picture, "The Man Who Played God" was shown.

Clergy and T. O. C. C.
Biblical Series Endorsed by Churchmen at Get-together Luncheon
The Church Theater get-together yesterday at the Hotel Astor when the T. O. C. C. gave a luncheon attended by many clergyman in an effort to establish a point of contact between churches and motion picture theaters.

Announcement was made of distribution by American Releasing Corp. of a series of fifty-two one-reelers of scenes in the Holy Land. Black-and-white scenes showing the Holy Land today were taken by Dr. H. E. Holly of the Fricka scenes, photographed from paintings by Jean Paleologue, showing Palestine as it was in Biblical days are inserted. These pictures were produced by Geography and have been endorsed by the convention of Federated Churches of America in session in Washington, D. C.

The first speakers for the T. O. C. C. were Charles A. Steiner, who presided; Charles L. O'Reilly and Bernt聲. Many of the clergymen spoke briefly, including Dr. Frank Crane.

Among those present were Dr. Frank L. Crane, Dr. Christian Reiner, Rabbi Joseph Silverman, Dr. Wm. A. Kirkwood. Broadway Tabernacle; Dr. Crocker, Church of Czephyr; Father Martin Faly, Church of Our Lady of Lourdes; Fr. C. C. Tracy, National Catholic Weekly; Dr. S. M. Idelman, Centennial Corp.; H. R. Rev. B. Beal, Dr. Joseph P. Wilson, W. R. E. Russell and Courtland Smith of the Will Hays office.

Chas. Stephenson Here
Chas. L. Stephenson, president and general manager of Stephenson Attractions, Ltd., of Toronto, is in New York for two weeks at the Astor. Stephenson is here looking over independent productions,
St. Louis Notes
(Special to THE FILM DAILY)

St. Louis—Incorporation papers of the Mid West Prod. Co. will probably be filed at Jefferson City this week. It will be capitalized at $150,000. St. Louis financiers have agreed to put up the money. The company is making a serial "The Eyes of Mystery" at Creve Coeur lake.

Floyd Lewis has opened his new Select exchange at 3332 Olive St. This move takes the Select office from Washington boulevard to what promises to become a popular exchange block. Fox and Universal exchanges have moved to this block in the past few months.

Don R. Davis, has been appointed sales manager for Asso. Exhibitors has joined Harry Weiss at First National.

U. S. Agricultural Films Listed

The U. S. Dept. of Agriculture has completed its list of motion picture films for use by its extension and field workers and by officially co-operating institutions. Films may be obtained by direct application to the department.

Off for Florida

The opening scenes of "A Million in Jewels," a William Brush Production, to be distributed by American Releasing, were made in New York this week, and the company leaves today to complete the picture in Miami, Florida.

J. P. McGowan is directing and playing the leading role in the story of "Caroline Barnes, with Helen Holmes as her heroine. Others in the cast being Elinor Fair, Nellie Parker, Spaulding, Charles Craig, Fred Kalger and Leslie J. Casey.

First National October Releases


The comedies to be released are "Home Made Movies" with Ben Turpin; and Buster Keaton in "The Electric House."

St. Louis Kodak Stock Offered

The banking firms of Dominick & Dominick, and Bernard, Scholl & Co., have arranged to offer for subscription a block of Eastman Kodak common stock, the first Eastman stock to reach the public. The stock, which has no par value, has been paying quarterly dividends of $5 a share. For the last years the company's earnings have averaged $15, 209,295.

Paramount Opens Two More

Paramount has opened two new exchanges, one at Wilkes-Barre, Pa., and the other at Sioux Falls, S. Dak. This brings the total number of Paramount exchanges in the United States up to 33.

Redefining Fox Studio

Several thousand dollars have been devoted to new additions and decorations. An enlarged entrance on the 10th Ave. side, new tile walls and fixtures, and two new projection rooms are among the many new features. The advertising and public relations department have been provided with larger quarters, now occupying an entire section of the top floor.

Huge Incandescent for Studio Use

(Boston, Mass.—A 60,000 candle-power incandescent light designed for use at motion picture studios was shown for the first time at the convention of the Illuminating Engineers Society now in session at Swampscott. The National Lamp Works of the General Electric Company, at Cleveland, have made about a dozen of these lamps, the largest ever manufactured of their kind. The bulb is 12 inches in diameter and 18½ inches high. To operate a lamp costs $3 an hour. It is claimed that the light is nearest to sunlight of any artificial light.

The largest light for studio use today is the Sunlight arc with 1,000,000 candle power. Cost of operating a Sunlight arc is estimated at not more than $2 an hour. Many experiments have been made with incandescent lights for motion picture photography but these lights have not attained any great importance, lacking in actinic quality in their rays.


Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the fellow know how you cleaned up.

On the Cigar Lighter

Elizabeth, N. J.—In every cigar store in town the cigars were placed on the lighters, ready to be lit. The idea is for a light. "The Eternal Flame" is for the heart. Norma Talmadge, Miller Theater, New York.

In the Hoops!

During the showing of "Human Hearts" the parade in front of the Roth, around the block, was a huge success. The parade was pulled out on Saturday when many New Yorkers go to the beaches there, and the boys rolled the hoops along the sand, in and out among the people.

Fred V. Green, Universal, helper, in the plugging.

Filmed Fashion Parade

Seattle—An ingenious bit of exploitation was put over for "The Storm." George E. Bradley of the Palace sold a prominent department store the idea of cooperation. A fashion parade picture, using the store models and gowns was made, a florist shop operating the use of its windows as the scene of action. A miniature screen was installed in the store of the department store's windows and the films flashed on it, drawing quite a crowd. A scenario, showing a character in the story, was put to the city to begin, but the clothes had been worked up, one of the town's beautiful girls who agreed to try on the gowns while on the principal role. The work of taking the pictures and showing both made them stop, look and then come to the theater.

Decorated the Lobby

Youngstown, O.—Manager Joseph Shagrin of the Park arranged an elaborate lobby decoration during the run of "Monte Cristo," which attracted the attention of all who passed. The marquee which extends over a side-walk was belaced with a large array of flags, buntings, signs, cut-outs, and stills. Across both sides were canvas signs announcing the picture. Above these was a large cut-out from a 24-sheet mounted on heavy paper. This represented the Count of the story standing with arms outstretched on a sphere surrounding the words, "The World is Mine." The corners where the marquee and buildings met were rounded out with buntings and the interior could be glanced at by American flags. Beneath the marquee running at right angles to the curb was suspended another canvas sign painted by hand and describing the picture. Water colored stills and mounted posters were placed about the side-walk and entrance way.

At Broadway Theaters

Capitol

The entertainment is divided into six units. The first is the overture, Liszt's "Hungarian Rhapsody," with a crystal organ. The second unit is the air, "Kol Nidre," with organ arrangement by William Axt. The Capitol magazine is the third unit. The fourth is a tango, "The Queen of Sheba," with the Capitol orchestra accompanying the ballet corps. Miss Giamarelli and Alexander Osmansky follow with a tango dance. Erik Bye sings and the finale concludes this unit. Wesley Harry in "Back to Bremen" furnishes the fifth unit. The sixth is an original paraphrase of Hebrew melodies played by Melechore Mauro-Cottone, chief organist.

Cameo

Selections from "Vlle. Modiste" are played by the orchestra under the direction of Edward Kiley (for the overture). Then follow three short subjects: the news pictorial, topics of the day and "Wanderful Water," a Prima picture. John Roodenberg gives two screen songs, "Prelude" and Kober's "Papalotli." The comedy is a Hard Boiled Egg with Joseph Cottone. Wallace Reid follows as star of "The Ghost Breaker." An organ solo is the concluding number.

Rialto


Strand

The overture is selections from Vardi's "La Forza del Destino" with Kitty McLaughlin singing the aria. Then comes "Under Two Flags," the story of two lovers, preceded by a prologue, "A Street in Algeria," in which Wilhelma Bohlage is seen as a cigarette dancer while Joseph Martel, baritone, sings Finder's "Less Than the Dust." The short subjects are "Thrills and Adventure" and "A Matt and Jeff Cartoon entitled "Red Hot." An organ solo closes.

At Other Houses

"The Prisoner of Zenda" is in its last week at the Annex. Marion Davies remains at the criterion in "When Knighthood Was in Blood," directed by Monte Cristo." Continues at the 44th Street and "A Little Child Shall Lead Them" at the Lyric. "Deserted at the Movies" is at the Broadway, "Mark Twain," in its second week at the Rivoli.

Fox Buys Two

William Fox has purchased the screen rights to two Booth Tarkington novels, "Gentle Julia" and "The Shadow of the East," the latter is a sequel to the "Sheik."

Sigmund with Associated

(Special to THE FILM DAILY)

Seattle—Harry Sigmund has been appointed sales representative of Asso. Exhibitors. He has been assistant manager of the Vitagraph exchange here.

Betty Francisco has been cast for "Miss Emmy Lou," starring Viola Dana and directed by Harry Beaumont.

The Biggest Bargain in the States!

FOR RENT

One of the finest studios in the East; complete with the best of modern equipment; 30 minutes from Times Square; producers may lease all or any part for any length of time; make arrangements to suit your own convenience.

For full particulars communicate with BOX No. B-262 c/o The Film Daily.

National CLEAN-UP Week

Clean Oct 29

Up with John Barrymore in SHERLOCK HOLMES
Coast Brevities
(Special to THE FILM DAILY)
Hollywood, Calif.—T. L. Tall has resumed management of Tally’s after a year’s absence and has inaugurated a policy of presenting second features and segments of features, which have previously established their drawing power.

Reginald Barker’s “Hearts Aflame” is completed.

George Reed is working with Gasnier at the Louis B. Mayer studios.

Cullen Landis is back from location with the Harry Carey company.

Edward Horton may be seen sometime in the near future in a Morosco production.

Jane Black is working in the small town scenes of the Charles Ray production now in the making.

J. C. Van Trees is going to Honolulu to make a picture. His last work was here as cinematographer for Philadelphia.

Join Sampolis who left his engagement in Los Angeles stock to appear in “Shadows” has returned to his original post.

Betty May, who is Century’s latest addition to the ranks, will be cast in Lee Moran’s next two-reel Century Comedy.

Vernon Deit, while waiting to start with Thos. H. Ince accepted a position with one of the Universal companies.

Madame Rosanova will remain in Los Angeles until the western showing of “Hungry Hearts,” in which she comes to the front as a new screen mother.

George Melford and company will leave shortly for New York whence they will go to New England after filming interior scenes of “Java Head” at the Long Island City studios.

Mildred Davis was given a farewell dinner by members of the Girls’ Club in observance of her departure from the Hal Roach organization as leading woman to Harold Lloyd.

Lionel H. Keene, western representative of Loew’s, Inc., is in the city for the changing to the “pictures only” policy. He will leave shortly for San Francisco where he will make his headquarters.

The Sennett studios are preparing for a busy session with at least four companies engaged. Mabel Normand will head one, another by Phyllis Haver, one by Ben Turpin and the fourth under Billy Bevan.

The entire Shipman company has now returned from Canada to Los Angeles. There were twenty-five men and women in the cast. Shipman is engaged in cutting the picture, “The Grab Stake,” with the assistance of Joe Walker, who is finishing the double exposures.

H. E. GAUSMAN

Steamer Sailing
(Special to THE FILM DAILY)
Klein in Chicago
Edward L. Klein has left for Chicago to close a deal for a series of big productions to be distributed by the Klein organization.

G. A. Margetts Transferred
(Special to THE FILM DAILY)
St. John, N. B.—G. A. Margetts, of the F. P.-L. Film Service, has been sent to manage the Winnipeg office.

San Francisco—Stock selling in the Relimeo Film Syndicate, a million-dollar motion-picture project, headed by Dr. Orlando Miller, has been halted by Corp. Comm. Daugherty and an application for a permit to continue to sell stock was denied until the tangled affairs of the corporation are satisfactorily explained to the State authorities. Corp. Comm. Daugherty stated that the officers of the company will have to explain an asserted shortage of $15,000.

OFFICE FOR RENT
With Vault Space
Suitable for Film Exchange or State Right Distributor
Room 901—130 W. 46th St.
Phone Bryant 6436

FILM
1923
YEAR BOOK

Clean up with John Barrymore in SHERLOCK HOLMES

INSINUATION
INCORPORATED
IN NO WAY DEPENDANT
220 WEST 42nd STREET
NEW YORK

Wednesday September 27, 1928

FIRST CALL

IN OCTOBER

NATIONAL CLEAN-UP WEEK

We never Disappear

ROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42nd STREET
NEW YORK

WE NEVER DISAPPEAR
Incorporated February 10, 1903

Now in Preparation
The Tournament

of Topic of Discussion Among those Who Know What a Great Party The Event Is

n a number of the more important 

ewspapers in New York there is only one 

topic of discussion at the moment— 

Golf Tournament. Some of the 

recently animated are now able to 

return to their work, inasmuch as 

date has been set—Thursday, 

October 19, at the Sound View Golf 

and, Great Neck, L. I.

There is every indication that the 

Tournament will be a great suc-

t. It is anticipated that there will 

over 100 players, and in all prob-

ability the dinner plans will be 

allotted for the formation of a 

Golf Organization.

There will be ample prizes, not 

the cup and the opportunity to 

on the big offer of 

THE FILM DAILY, but in-

erable other special prizes.

n all likelihood all of the follow-

not be present, and in addition 

more than those who signed up 

lip to attend the Fall Tourn-

aments.

brams, L., Craftsman Labora-

tories.

en, P. F., M. P. News, 

iance, W. E. THE FILM DAILY.

ker, E., Metropo-

t, Irving, Loew's, 

son, Al, 218 West 99th St. 

ny, Jerome, Famous Players.

son, Bernard, Pathe.

rie, Edw., Carewe Prod. 

fisford, A. M., Fam. Players.

ock, Louis, Talmadge Prod. 

ard, J. L., Kineto.

ach, F. A., United Artists.

ockel, F. M., Asso. First National. 

town, Geo., Universal.

ref, Edward, Hotel Algerquin.

emberlin, F. V., Famous Players.

ych, Phil., Universal.

ners, Tom, Metro.

awford, Roy, Asso. Exhibitors.

ke, H. H., Acolian Bldg.

on, James, THE FILM DAILY.

nberg, Joe, THE FILM DAILY.

thenbeck, A. O., Hann Metzger, 

ning, Carroll H., Priama.

(Continued on Page 4)

Third week for "Manslaughter" 

"Manslaughter" will hold over for 

third week at the Rivoli beginning 

Oct. 1.

Mrs. Bray Returning

Mrs. Margaret Bray of the Bray 
dies is returning from Europe on 

Aquitania, due to dock tomorrow.

Lesser's Trip

May Go Abroad to See That "Ol-

iver Twist" is Put Over—First 

ational Approves Plan

When Sol Lesser returns to the 

Coast at the end of the week it is 

likely that he will take up with his 
sponsors the question of going 
to London and perhaps visit the 

Contin- 

to see if that the Coogil pro-

duction, "Oliver Twist," gets a start 

with real American exploitation. 

Lesser could not have found yester-

day, but he said that First National 

distributed a sum sufficient to 

cover expenses for Lesser and the 

whole question is whether or not Les-

ser's associates on the Coast con-

sider that he can afford to give 

the time to the idea.

Amalgamated 

Distributing and Producing Organ-

ization Formed by Kranz, David-

son and Grossman

A union of independent exchanges 

with a producing company to supply 

them with features has been effected 

by the formation of Amalgamated 

Exchanges of America, with offices 
in Loew's State Bldg. Those con-

cerned are Charles Kranz, George Davidson 

and Harry Grossman.

The company is announced as an 

independent organization of indepen-

dent exchanges formed by two 

officers of the company after personal 

visits to key cities. No 

formation as to the present con-

volved could be obtained yesterday.

The production policy is an 

ounced as features taken from stage 

successes and famous books. For the first pic-

ure "The Madonna in Chains," E. 

Lincoln, Martha Mansfield and 

Mrs. Rodolph. Valentino have been 

aged. Production will start Oct 2 
at the studios in New Rochelle. 

The Mitterenthal studio in Yonkers has also 

been engaged for a second producing 

unit. Negotiations are also said to be in 

progress for well known stars.

Morante Brings Film East 

(Special to THE FILM DAILY)

Los Angeles—Milburn Morante of 

Morante Prod., Inc. has left for 

New York on return trip and 

print of "The Motive" with Clara 

Horton.

Fight Censorship in Conventions 

Charles O'Reilly and Samuel Ber-

man of the T. O. C. C. left yesterday 

for Albany and Syracuse to appear 

before the platform committees of 

the Republican and Democratic State 

conventions and ask for the insertion 

of an anti-censorship plank.
"Get to the Public"

(Continued from Page 1)

Cuts and Flashes

J. G. Bachmann, of Preferred Pictures and the Al Lichtman Corp., has returned from a short vacation.

Mary Hunt has been engaged by Harry Garrison to direct publicity for Clara Kimball Young productions.

Sacred Films Inc. have begun production on "Isaac and Rebecca," the Old Testament story.

Sol Lesser will give a dinner party today at the Hotel Biltmore in honor of Mary Pickford, mother of the famous star, who is now in Gotham.

"The Screen," an article by Quinn Martin of the New York World, commenting favorably upon the number of good pictures now before the public or in the making, has been reprinted by the Will Hays office for general distribution.

Guts Renovator Rights

Julius Singer has taken over exclusive selling rights to the Bennett film renovator.

To Sell Empire Circuit

(Special to THE FILM DAILY)

Boston—Judge De Courcy of the Supreme Court has authorized Bank Comm. Allen to sell for $550,000 the stocks and notes of the various theater companies known as the "Empire Circuit," which stretches from Maine to Rhode Island and comprises 16 houses, valued at $12,280,000. The sale is for the benefit of the Cosmopolitan Trust Co., which has been closed. The stocks and bonds are part of the assets of the bank.

Schoninger in Copenhagen

Fred Schoninger is reported in Copenhagen, Denmark, speaking Universal. Schoninger was last in Inter-Ocean, where he succeeded Schlesinger as sales manager.

Thursday, September 28, 19

Quotations

High Low Close

Sales East. Kod. 847 84 846 800
F. P. L. 95 94 3 94 5 5,000
Am. Film 102 101 5 101 200

c, 87.5 67 65 1,500

Griffith Not quoted

Lorov's 21 20.5 20.5 3,000

Triangle Not quoted

Lyd. 846 846 800

In the Courts

(Special to THE FILM DAILY)

Trenton—An order has been issued by Federal Judge Joseph L. Bodine in the U. S. Dist. Court, directed against W. J. Vernon, W. H. Ellrige, the Marquette Co., Inc. and Asso. Theaters, to show cause why the management of the St. Regis should not be turned over to W. E. Ryan, who was appointed receiver last Jan., that the order at hand be vacated, and that the receiver continue to make the payment of rents to Ryan.

The Stratfield Amusement Co., which owns the State at Brooklyn, was sued in the Supreme Court by Paul M. Ginn, manager of the orchestra there in June for $15,000 damages. He wants $10,000 for injuries to himself when he fell through an unguarded hole in the orchestra pit, and $3,000 because he smashed his violin.

"Unlimited Facilities for Quality Work"
They’ll All Come!

The greatest of all emotion-dramas—the play that has drawn laughs and tears from a million American hearts—at last given a production worthy of its story.

With the screen’s greatest character actor, Theodore Roberts, in the role he was born for—"Uncle Josh."

A story made of the sorrows and joys of plain folks and a great love that weathered adversity. Reaching its climax in a mighty cyclone scene that dwarfs any storm ever shown on the screen before.

Certainly one of the four biggest money-makers of the season!

A James Cruze Production

Adapted from Denman Thompson’s play by Perley Poore Sheehan and Frank Woods. Scenario by Julien Josephson.
The Tournament

(Continued from Page 1)
Earle, C. W., Bay State Film Co.
Eberhardt, Walter F., 1st Nat'l.
Eschmann, E. A., Pathe.
Evans, Tom, Evans Film Mfg. Co.
Feist, J., Enbridge Prod.
Ferber, J., J., 2102 Broadway.
Fields, Harry M., care W. Fox.
Flinn, John C., Famous Players.
Ford, Garrett, 74 S. Munn Ave., East Orange.
Friedman, Leopold, Loew's, Inc.
Fritts, John P., 56 Valley Road, New Rochelle.
Gallup, G. B., Hodkinson Corp.
Goea, H. M., Erbograph Co.
Greene, Walter, American Releasing Corp.
Guick, Earl, O. J. Gude Co.
Gulick, Paul, Universal.
Gunning, W., 1540 Broadway.
Garrett, Sidney, Inter-Globe Export Corp.
Goea, Bert, Erbograph Co.
Greene, J. I., Asso. Exhibitors.
Hammons, E. W., Educational.
Howells, Ben F., 729 7th Ave.
Hodley, A., Vitagraph.
Horn, Edward, Tremont Film Lab.
Inglis, Gus, Willis & Inglis.
Kane, A. S., Asso. Exhibitors.
Kohn, Stuart M., Howells Sales Co.
Levinson, Jesse A., 1600 B'way.
Lynds, C., Pathe.
Loughborough, James, 106 West 47th St.
M'Connell, Fred J., Universal.
McGovern, J. W., Evans Film Mfg. Co.
McCloseky, Joe, 142 West 44th St.
McGovern, Charles F., 126 West 46th St.
Meador, J. E. D., Metro.
Meeker, Geo., World Film.
Metcalf, Paul, Select.
Merrill, C. E., Pathe.
Milligan, Jim, M. P. World.
Milligan, W., M. P. World.
Moore, Tom, Moore's Theaters Corp.
Washington, D. C.
Morgan, Oscar A., Famous Players-Lasky Corp.
Macleod, W. A., Oliver Morosco.
Morgan, Raymond, Eddie White Studios.
Morrissey, Raymond, Eddie White Studios.
North, Bobby, Apollo Trading Corp.
Northrup, Stanley, Exhibitors Trade Review.
Ohr, J. V., Universal.
Pawley, Raymond, Hodkinson Corp.
Pearson, Elmer, Pathe.
Price, Oscar, 565 5th Ave.
Reed, Luther, Metro.
Robinson, Nat G., R-C Pictures.
Russell, John, Metro.
Reilly, Wm., Cine-Mundial.
Ritchey, J. V., 406 West 31st St.
Rollo, Melchior, Clark Cornelin.
Ryan, James, Fox Film Corp.
Sheehan, John, 4304 Hollywood Ave.
Schnitzer, J. L., R-C Pictures.
Seymour, W. F., Hodkinson Corp.
Shallenberger, W. E., Arrow.
Sheldon, R., Lloyd, Metro.
Stebbins, Arthur W., Reuben Samuel.
Schmidt, Artie, Universal.

Newspaper Opinions

"Pink Gods"—F. P. L.

Rialto

GLOBE—Old, old tale of a woman's inordinate love for something and her willingness to pay the price. The Picture is worth your while for its pictorial value.

POST—Thievish, dynaminstic, love and hatred are indiscriminately and inexplicably mixed. Bebe Daniels gives a clever impersonation of the woman. The Picture has been smoothly staged and photographed.

"Rags to Riches"—Warner Bros.

Capitol

POST—Here is an improbable story, in fact, an impossible story, yet a fairly enjoyable one. Perhaps it is because Wesley Barry is the central figure. There is something so incidentally happy about his far-spreading smile that you want to smile in return.

DAILY NEWS—"Rags to Riches" was a series of joyous chuckles to us because of the excellent work of Wesley Barry as the rich young who suffered from too much parentage. The Picture descends to a species of entertaining buffoonery, which you recognize but don't mind. When Wesley is on the screen the picture is great fun, and as he's in view most of the time, it's well worth seeing.

"Under Two Flags"—Universal Strand

TRIBUNE—And such desert scenes about the best we ever saw. The best thing Miss Dean ever has done on the screen. She is absolutely dynamic, for she has caught the spirit of the desert and has transferred it sparkling with life to the celluloid.

MAIL—Although it is the picturization of a classic, it does not possess the distinctive qualities it deserves. It is a bit too much like most of the other desert pictures.

"Under Two Flags"—New York Tribune

"Ten Nights in a Bar Room" It is reported that "Ten Nights in a Bar Room" has completed 88 per cent of the Northern California territory and is now booking in the schools and churches.

Smith, Boyce, Inspiration Pictures.

Smith, E. L., Inspiration Pictures.

Terriss, Tom, 260 Riverside Drive.

Thompson, Hamilton, Fox.


Warner, Ernest J., Otis Lithograph Co.

Warner, Harry, Warner Bros.

Weaver, Jack, Fleming & Reavely.

White, Eddie, Eddie White Studios.

Williams, Lloyd, N. A. M. P. I.

Wilson, Fred G., Reeland Publishing Co.

Wink, Leslie.

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FILM 1923 YEAR BOOK

FIRST CALL

Now in Preparation

THE Film DAILY

Thursday, September 28, 1923
An "escape from the florid and maudlin stuff of recent flamboyant films...a welcome diversion from bravado and bunk," said the New York World of "Love is an Awful Thing," starring Owen Moore. It's a laugh picture your patrons will thank you for showing—Advt.

Carl Laemmle Returning
Carl Laemmle is returning from Europe on the Aquitania, due to arrive on Saturday.

Terriss Two Reelers
(Special to THE FILM DAILY)
London—Tom Terriss has contracted with Seymour Hicks and wife, Ellaline Terriss to make a series of polite two-reel comedies of the style of Sidney Drew. Some of the stories will be from a few of Hicks' successful vaudeville playlets which he presented in London with his wife. All these will be produced by an American director under Terriss' supervision.

A. M. P. A. To Aid Movie Week
At the weekly luncheon yesterday of the A. M. P. A., Victor Schapira, as acting chairman, appointed A. N. Botsford chairman of a committee to work in conjunction with the Hays organization for a national movie week. A meeting of the committee has been called for next Thursday night.

Judge Moses H. Grossman spoke on the American Society of Arbitration, which aims to eliminate the red tape and delays of the courts by organizing a new tribunal of justice.

Uniform Contract
Reaching the Point Indicating It Will Reach Distribution Shorty

After a long session through the law committee of the Hays organization, and with important attorneys outside passing upon various intricate points, the indications are that the proposed uniform contract will, within a short time finally reach a point where it can be presented for acceptance to all interested parties.

The chief reason for the length of time consumed in the arrangement of the contract is what is known as the arbitration clause. So that this could be fair, effective, and at the same time legal, considerable thought has been necessary. Only yesterday the most recent draft of this clause reached the Hays office.

There are several problems meeting the committee in charge of the proposed uniform contract, one of them being those points on which the Theater Owners' Chamber of Commerce vary with the desires of the National Exhibitors' organization. It is believed, however, that this will be satisfactorily worked out. With the arbitration clause out of the way it is generally believed that there will be little or no difficulty in settling the other problems.

Chicagos Boosters, Says Klein
Edward L. Klein wires from Chicago: "Western exhibitors and exchange men are happy over greatly increased business and excellent prospects for the future. All are beating and co-operating with each other and team work always wins."

"Robin Hood" To Open at Lyric
Douglas Fairbanks, "Robin Hood" will open at the Lyric in the near future. Contracts for the theater were signed yesterday by the Shuberts and by H. D. Buckley, representing Fairbanks.

The presentation will be under the personal supervision of the star who is due to arrive here next Tuesday, accompanied by Mary Pickford.

"Robin Hood" will not be shown at any other New York theater during the coming season, it is announced.

Pete Smith, in charge of the "Robin Hood" exploitation and road shows, left yesterday for Chicago, where arrangements have been made which call for the opening of "Robin Hood" on Oct. 15 at George M. Cohan's Grand Opera House.
Northwest Notes
(Special to THE FILM DAILY)
Krome and MacArthur have bought the Strand, Laurel, Mont., from C. L. Harvey.

Ferndale, Wash.—Guy Merrill, of Elk River, Idaho, has bought out Edna Fitzgerald's Liberty.

L. K. Brin, who handles Warner Brothers products in the Pacific Northwest, has started a high-powered billboard campaign with 24 sheets of Warner 'Brothers Screen Classics, papering the city thoroughly. It is exciting favorable comment. Glen Moore, will cover Oregon for Brin, and John Brothers will cover Colorado and Utah out of the Denver office, which is under the management of E. J. Lynch.

Robertson Here
John Robertson, formerly with Famous Players and who has just completed Mary Pickford's "Tess," is in town. It is expected that Robertson will announce his future plans shortly.

There is considerable talk that he will make a series of series bearing his name.

Periodical Notes
Word comes from London that Walter Forde who is claimed to be the foremost British screen comedian, will visit New York within the next few weeks. Forde will be accompanied by Billy Bowman. Forde plans to inspect the studios in New York and on the West Coast.

New French Loew-Metro Firm
(Special to THE FILM DAILY)
Paris—For the purpose of exploiting the Metro pictures in France a small company has been formed under the title Societe Anonyme des Films Loew-Metro, with offices in the Aubert building, 124 Avenue de la Republicque. The capital is fixed at 256,000 frs., in five hundred franc shares. The first directors are J. G. Brockdill, of Gardour Street, W., and Merses. Pollock-Harr and Thomas Salter, of Paris. The renting of these films will be done through the Aubert establishment.

Theatricals
"The Gray Dawn" is now playing in nearly every major city, and there's more talk today than there was yesterday of the fact that "The Gray Dawn" is the greatest "western" released in the past two years. It sizzles with action in every foot of the film, and a picture of San Francisco during the days of the Vigilantes is one of the most faithful historical contributions to screen achievement.
WHEN KNIGHTHOOD WAS IN FLOWER

Is the most sensational hit in the history of motion pictures. All New York is talking about it! The newspapers are filled to overflowing with its praises!

Here are a few extracts from leading New York dailies:

"When Knighthood Was in Flower is one of the greatest film epics ever made in America; in fact, the picture merits visit after visit to grasp all its glories." — Robert G. Welsh, Eve. Telegram.

"The most amazingly beautiful motion picture ever screened. Moves swiftly never wearying, and leaving at the last a regret that it is over." — N. Y. Mail.

"When Knighthood Was In Flower is all that has been claimed for it; the people simply burst into applause again and again. Don't miss it." — Harriette Underhill, N. Y. Tribune.

"It seems to us that this picture is every bit as important to see as any play on Broadway. It marks a high point in the art of entertainment and in the art of the American motion picture studio. We whole-heartedly commend it to every man, woman and child to whom romance and beauty are not mere words found in dictionaries." — Daily News.

"When Knighthood Was In Flower ranks high alongside of the best in romantic screen drama with a beauty of background which has not to our knowledge been surpassed. The scene showing Marion Davies in an attitude of prayer is one of the finest moments which we have seen in the cinema." — N. Y. World.

"It has magnificent settings and costumes, and lighting effects of almost unbelievable beauty, and is acted with skill in addition." — N. Y. Sun.

"When Knighthood Was In Flower is dazzling to the eye, splendidly impressive and apparently true to the time and places of its settings. Marion Davies really outdoes herself, while Lyn Harding is a joy. Such a King!" — N. Y. Times.

"No one can afford to miss this great screen masterpiece, and you may be assured we will go again." — Evening Journal.

"Marion Davies gives a performance of the modern, stubborn, adorable Mary that is not only the best thing she has ever done, but one of the finest performances ever given by any actress." — Morning Telegraph.

"You come away from 'When Knighthood Was In Flower' as pleasantly weary as an art collector after a day among treasures, or an out-of-towner after a Sunday afternoon on Fifth Avenue." — N. Y. Globe.

"The production is one of the most massive and costly ever attempted, and Miss Davies' interpretation has made the entire effort worthy." — Edward E. Fidgjon, Journal of Commerce

"When Knighthood Was In Flower represents the supreme achievement of the motion picture art." — New York American.

"Beautifully staged and photographed. The costuming is gorgeous." — Evening Post.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood, Calif.—Rowland V. Lee used 1,000 extras, 75 circus performers, a technical staff of 55 and a battery of ten cameras for the first episodes in "A Circus Story," which, starring Shirley Mason, is being directed by Lee for Fox.

Filming has begun on Metro's "All the Brothers Were Valiant."

"Kick in," and "Singed Wings" have been completed.

Harry Pollard has started another one of those Leather Pouch stories.

Hunt Stromberg's "A Punctured Prince," starring Bull Montana, is completed.

King Baggot is directing Gladys Walton in "The Runaway Girl," from the scenario by Hugh Hooman.

Helene Chadwick and Richard Dix will appear in Goldwyn's "The Sin of Wednesday." Lucile Young has been cast to appear in the title role in the same feature that is being made at the Lasky studios.

Parker M. Cowlin has been engaged to write the scenario for the part of Maury Noble in "The Beautiful and the Damned." June Elvidge, David Torrence, May Wallace and Sam De Grasse have been added to cast of Universal's "Forsaking All Others."

Antony Coldeway is adapting Marcus Whitman's "The Trail Blazers," in which Art Acord will be starred under direction of Edward Leneinle on his return from Europe.

Claire Adams will be leading woman in "The Kidnappers," Feith Burnham, to Hoot Gibson in "Kindergarten Caper," in which George Hobart and Warner Weeden will direct Universal's "The Power of a Lie."

Clayton Hamilton has been appointed educational advisor with the Palmer Photoplay Corp., which also announces that Douglas Doty has become associate editor of the institution's department of education.

Irv Cummings will take his entire company including Milton Sills, Alice Lake, Ralph, Lewis, Gertrude Claire, Ben Hewitt and technical staff to Chicago for several days for scenes for "Chicago Sal," Principal Pictures Production.

Universal will star Frank Mayo in "The Summers," which is being adapted by George Randolph Church from the novel written by the same artist. Clayton Hamilton is also writing the scenario. Herbert Rawlinson will be starred in Richard Harding Davis' "The Kidnappers," Stuart Paton directing. Chester is also writing the scenario. Universal has bought film rights to "The Power of a Lie," by Johan Bojer, "Drifting," a play by John Colton and Jack London's "The Ahimalt Brute."

H. E. GAUSMAN.

Progress Get Russell Pictures
(Special to THE FILM DAILY)
Los Angeles—Russell Arms' famous 24 pictures have acquired several Russell productions. The first to be released by Progress is "Saved by Radio," "Bar-Iolly," with Eva Novak, is the second.

Garrison To Produce Three
Aside from a new production on the Metro contract, Harry Gattis for Goldwyn will produce three independent pictures. It is planned to sell this new series distribution to exhibitors for an important period. The first will be "An Old Sweetheart of Mine," by James Whitecomb Riley, featuring Elliot Dexter.

New Belasco Company Active
(Special to THE FILM DAILY)
Los Angeles—The recently organized Los Angeles Belasco Company, under management of Mrs. H. H. Mason, has been announced. The entire control of the Belasco Theatre is in Mrs. Mason's hands.

"Robin Hood" Hollywood Opening
(Special to THE FILM DAILY)
Los Angeles—Sid Grauman will open "Robin Hood," the new Goldwyn Fairbanks in "Robin Hood" Oct. 18.

Offices have been opened in the Brodak Bldg. to handle the "Robin Hood" road shows. Pete Smith is in charge.

The Kunsky Idea
In a recent issue of this publication there appeared an item with reference to Kunsky's new idea, which told of a tentative plan by which George W. Trendle, General Manager of the Kunsky enterprises contemplated putting up production for the Kunsky chain.

In reference to this, Trendle writes:

"We have never dreamed of putting up any pictures except to fill a certain point of our houses to the exclusion of other theaters in Detroit. We couldn't afford to fill up any pictures a six months period of time, and, if nothing is put any good shape on for the Kunsky chain.

"Thirdly, pictures like "The Four Horsemen," "Orphans of the Storm," "Three Weeks," etc., have usually played in a dramatic house at increased prices and have then been kept out of the larger cities for a period of three or four months before being shown in the picture houses, and in each instance the picture house has profited by it, as it has enhanced the value of the film. For that reason the writer arranged with the producers of "Blood and Sand" for a three months' protection on one picture to determine whether or not a protection of this nature would be an advantage or a detriment to our residential houses.

"All these things have to be entirely complete any information you have to the contrary is not only erroneous, but apparency due to the fact that perhaps because this picture was a definite success with the Broadway Strand theater over Paramount pictures we felt justified in announcing that we would give a one-sided account of the situation.

"We have received certain expressions from various quarters to give a one-sided account of the situation. We do not wish to discredit our organization with Associates who have agreed to an equal statement.

"Your publication has been authentic, to the best of our knowledge, and we will redact any salient points out to the contrary. A picture which went tremendously in the United States was probably among one of the biggest successes of last year, was not, did very badly in our part of the country because it was too long. Not only has there been considerable testimony that North Americans have been, as it were, done quickly and that this could not be done right. This being one of our features should be over five reels, no matter what importance there is either to production or story. That's why we thought it difficult when they run longer."

St. Louis Notes
St. Louis—The Rivoli, formerly the Royal, will re-open about Oct. 22. It is being enlarged and remodeled. The theater was recently purchased by Universal from Harry Koplar.

Eli Gory plans to rebuild the theater at Wisconsin and 10th, to be ready for occupancy on or before Dec. 1. Meanwhile Towne's Missouri city salesman is in the Fulco-Schaeffer Supply Co. quarters, 3301 Olive Street.

Samuel Werner, of United Film Service, has secured the Eastern Missouri and Southern Illinois rights to the following pictures: "Evolution of Man," "Woman Above Reproach," "When Doctor Quicksle Did Hide," "Winners of the West," "Gold of the Desert, and Sons of the West," "Defying the Law," "Fighting Ranger," and "Guilt." W. W. Hodkinson Corp., will move into the old Metro quarters in the Plaza Hotel building as soon as alterations and improvements are completed. Additional vault space is being installed. The Goldwyn office adjoining is also to be completed and improved. Under the altered plan Goldwyn and Hodkinson will use the same main office room to Lindell boulevard. At present Hodkinson has quarters in Tom Leonard's Pioneer exchange.

Kiddies See "Nanook"
(by Cable to THE FILM DAILY)
Chicago—It twenty-five hundred small boys and girls from 30 charitable institutions saw "Nanook of the North" with the Orchestra Hall at the Ivolution of the management.

South America Busy
Max Glucksman who has just arrived from South America en route to London and Paris says that all through South America business is in excellent shape. He points out further that many of the features should be shorter. "A picture which went tremendously in the United States was probably among one of the biggest successes of last year, did very badly in our part of the country because it was too long. Not only has there been considerable testimony that North Americans have been, as it were, done quickly and that this could not be done right. This being one of our features should be over five reels, no matter what importance there is either to production or story. That's why we thought it difficult when they run longer."

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NOTICE

To Authors, Playwrights, Agents and Others Negotiating for the Screen Rights of Stories, Books and Plays

No person is or has been authorized to consummate deals for stories, books or plays, other than Jacob Wilk, 1476 Broadway, New York, or ONE of the Warner Brothers.

WARNER BROTHERS
1600 Broadway, New York City
Arbuckle Back From Orient
(Special to THE FILM DAILY)

Victoria, B.C.—Roscoe Arbuckle has arrived on the President Madison, having cut short his trip through the Orient.

"Grandma's Boy" Runs 19 Weeks
(Special to THE FILM DAILY)

Los Angeles—Harold Lloyd in "Grandma's Boy" closed its long run on the coast Sunday. It ran 19 weeks.

Exhibitors Form Exchange
(Special to THE FILM DAILY)

San Francisco—Several prominent exhibitors have incorporated, and formed an exchange, acquiring a number of pictures from the state right field. Some half hundred exhibitors are already investors in the new project.

Second Nat'l Enters 2nd Year

Second National Pictures Corp., this week enters their second year in the project. They have released three productions during the summer, with two more to be released shortly. The new releases are, "Broken Shadow" and "One Moment's Temptation."

Griffith Film in Boston
(Special to THE FILM DAILY)

Boston—"One Exciting Night," the new D. W. Griffith feature, will open at Tremont Temple Oct. 9.

Prior to opening in Boston, Griffith will take the picture to Portland, R. I., for a short engagement.

This is the first official opening of this picture in a large city. Plans for the New York opening are not definite.

Film Book Week Nov. 12-18

The National Committee for Better Films, which is part of the National Board of Review, has designated Nov. 12 to 18 for the presentation of motion pictures based on approved literature. The dates coincide with Children's Book Week, promoted by the Nat'l Ass'n of Book Publishers, the American Library Ass'n, Boy Scouts and the General Federation of Women's Clubs. A list of 10 films has been sent to exhibitors and to about 800 women's clubs, school superintendents and parent-teacher organizations.

More Comment on Los Angeles

In an article titled "California the Prodigious" in this week's issue of The Nation, George P. West says: "Today there are 10,000 actors alone in Los Angeles, including all who are listed with the central casting bureau from million-naire stars to drug addicts used for "atmosphere" in plays of the underworld. The movies spend hundreds of millions a year for salaries and materials. They have profoundly changed the entire city, creating a sprawling, formless city with an underlying population of Middle Western villagers, and their influence reaches into every home of the Southland where there are boys and girls. In Hollywood, Puritanism out of an insidious neighbor to the demimondaine of the arts."

Neal With Warner Brothers

Alexander Neal, comedy scenarist has been added to the scenario staff of Warner Brothers.

Three Working At Tifford Studios


Talmadge Plant Taken Over By Tec-Art

The Tec-art Studios, Inc., have leased the Talmadge plant on E. 48th St., with entire equipment. Tec-art have been operating in the studio for the past four months. The Studios are at present undergoing extensive renovating and alterations.

Paramount October Releases


Major Wilson Going Abroad

Major P. B. Wilson, president of Sault Ste Marie Films, Ltd., is a guest of the Canadian Club en route for London, where he will arrange for a showing of "The Rapids," recently filmed at Sault Ste Marie, by David M. Hartford, with Harry Moore and Harold Astor in the leading roles.

Major Wilson is doing business through the International Bankers Assn. He is president of the Spanish River Paper and Pulp co.

Departures for the Coast

John P. M. McCarthy, producer of "Out of the Dust," has left for the Coast to produce a series of similar productions inspired by the Frederic Remington paintings in association with Pliny P. Craft.

Thomas Heffron, former famous Players director, has returned to the Coast.

Huntley Gordon is en route to the Coast to take a prominent role in "The Famous Mrs. Fair," to be directed by Fred Nibilo.

New Baltimore Company
(Special to THE FILM DAILY)

Baltimore—Progress Pictures, Inc., of Baltimore has been formed to distribute films and to finance and build theaters in Maryland, District of Columbia and Virginia. The personnel of the company includes Oscar Neufeld and Tony Lucheche of the DeLuxe Film Co., of Philadelphia; Raymond Robert, J. M. and J. O. Langrall, fruit packers, and Clarence Bowie, a lawyer.

The company has purchased distribution rights to "Night Life in Hollywood," 12 Eddie Lyons comedies, four Neva Gerber features, four Peter B. Kyne features, three Curwood features, two Grace Davison features, "The Innocent Cheat," "Western Justice," "The Lone Horseman," "Chair Lightning" and "The Deceiver."

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Theatre

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Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Check Throwaways

Ingenious throwaway was used C. Emery, manager of the...[truncated]

Tied Up With New Game

San Francisco—An unusual tieup came through the new craze "Mah Jong" which is having a big vogue on the West Coast. A prominent store decided to put a window display of the game in to boost its sales. A live showman got wind of it and sold the store on the idea of having one of the figures masked. The masked man wore one of "The Masquerader" disguises, and played "Mah Jong" with three chic Chinese maidens several afternoons while the stunt drew thousands to the windows.

Gave Away Bananas

Charleston, Ill.—Manager O. W. McCutcheon of the American tried the banana peel joke when he played "The Dictator." McCutcheon bought up a lot of bananas and to each he attached the following tag: "This banana put Wally Reid to work and made him "The Dictator.""

Several hundred of these were distributed as heralds and made a big hit. In Charleston, folks aren't afraid to peel 'em and eat 'em right on the street.

Effective Tie-Up

Eveland—During the run of "The King of Zenda" at the Stillman tie-ups and newspaper publicized effective in arousing interest in the window of a prominent shoe store was shown a pair of slippers worn by Alice Terry. A large display was made, which read: "Dainty slippers were worn by Terry, in the making of the picture and such production, etc. Can any Cleve-land girl wear them? The following facts will be given: First, second and third place free tickets to "The Prisoner." They can be tried on inside Ladies' Shoe Department day morning, August 22, between 10 and 11 o'clock." A large colored poster giving Lewis Stone and Alice Terry was exhibited in the window and provided an attractive background. While a large assortment of slippers completed the effect display. The Cleveland Press filed a detailed story about the success of the competition. The first story outlined the general idea; the second, under a large picture of Terry. The story ran to pride, in that it gave the opinion that Atlantic, Pittsburgh and Portland were the only cities in the "Cinderella" felt.

The story went on to give average size of women's feet in England in comparison with the average size of women's feet in the United States. Instead of the final choice of Cleveland's Cinderella, when the lucky man was to get a pair of slippers, the store was flooded with applicants for the coveted dish. Instead of the single hour used for the trying on of the shoes, the proprietor of the store was obliged to extend the time to permit everybody to have their chance. The affair was a success.

NEW BRUNSWICK FILMS Ltd.
(St. John, Canada)

present

"Blue Water"

A tale of the Bay of Fundy Fisher Folk
by
Capt. Frederick William Wallace
Author of "Viking Blood"
Editor of "Fishing Gazette"

Directed by
DAVID M. HARTFORD

Past Successes
Back to God's Country
The Golden Snare
Nomads of the North
The Rapids

Wallace's Stories Have Made An International Conquest!

ENGLAND
"Wallace is well versed in the mystery of the sea"
PALL MALL GAZETTE

UNITED STATES
"The story brims over with plot and action...is a most faithful insight into the deep-water fisherman."
Portland (Me.) Express

A vivid tale of the life of the fisherman on the wild Nova Scotia coast."
Boston Transcript

CANADA
"Wallace can visualize for his audience all the evil and all the good that is in the fisherman."
S. MORGAN POWELL in "Montreal Star."

"Captain Wallace has proved himself the Kipling of the 'Bluenoses.'" Blue Water is an epical masterpiece of the sea!"
THE SAILOR—official organ of Canadian Navy League

AUSTRALIA
"Here is a virile writer that out-Kiplings Kipling."
SYDNEY BULLETIN
YOU WANTED BOX OFFICE ATTRACTIONS

THAT'S WHY WE ENGAGED

E. K. LINCOLN
MARThA MANSFIELD
MRS. RODOLPH VALENTINO

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"THE MADONNA IN CHAINS"

BY EDWARD OWINGS TOWNE

THE FIRST PRODUCTION ON THE PROGRAM

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STUDIOS
New Rochelle, N.Y.
Yonkers, N.Y.
Goldwyn in Town

Samuel Goldwyn of the Goldwyn organization has returned to town and is stopping at the St. Regis.

Douthwaite With West Coast

(Special to THE FILM DAILY)

Bakersfield, Cal.—Guy Douthwaite, former Oxnard Theater magnate has joined the West Coast Theaters, Inc., to handle exploitation at this office.

Calvert in British Films

(Special to THE FILM DAILY)

Londin.—Catherine Calvert has been signed to appear in English made productions by the Master Film Co.

Will Write For “Dough” and Mary

(Special to THE FILM DAILY)

Londin.—Edward Knoblock is sailing Oct. 3rd on the Berengaria for the States, to write for Douglas Fairbanks and Mary Pickford.

Burmeister Here from Coast

J. A. Burmeister of Los Angeles, producer of the Poem Classics, is in New York concurring with Jos. Sameth of Forward Films regarding distribution of the second series.

Book on Use of Soft Focus

“The Uses and Abuses of Soft Focus Lens,” is the title of a book which has recently been compiled by Hal Mohr, cameraman for Arthur Trimple Productions. The book is for distribution among students of motion picture photography.

Films for Churches Campaign Opens

Dr. Charles M. Shinn of Topokee, Kansas, clergyman and editor-in-chief of the Christian Herald, will show “The Story of the Creation” and other films tomorrow night at Town Hall as the start of a campaign for the use of motion pictures in church services.

Stereoscopic Pictures Shown

(Special to THE FILM DAILY)

Los Angeles—A pre-view of the stereoscopic motion picture “The Power of Love,” was given at the Ambassador hotel theater. Scenes of the Yosemite valley were shown as a prologue. The film received continuous applause.

The Fairall cameras have two lenses in the distance apart of human eyes. One photograph is taken through a red lens and one through a blue lens. The two films are superimposed in projection. In viewing the films are worn with a red glass over one eye and a green glass over the other eye to obtain the stereoscopic effect. The Fairall interests have leased production rights to Perfect Pictures of Los Angeles.

Eugene Roth Here

Engene Roth of San Francisco is in town.

Warner Float Starts Tour Today

A self playing electric calliope has been installed in the Warner Bros. float, which will start on its transcontinental tour today.

Sameth Off on Long Trip

Jos. Sameth is leaving on a trip covering independent exchanges in key cities all over the country in the interests of Forward Films.

Luporini Offices Move

Luporini’s offices for importers and distributors, are moving their offices from 17 West 44th St. to the Strauss Bldg., 555 Fifth Ave.

“Skin Deep” Shown to Amer. Legion

“Skin Deep,” which Dsh. Inc. has been shown to State Conventions of the American Legion. The release date has been set to coincide with the State conventions in preparation for the National Convention at New Orleans in October.

William Goldman Promoted

William Goldman, formerly managing director of The Missouri, has been promoted to assistant general manager of the theater department of Famous Players, of which Harold Freidin is in charge. Goldman will move to New York immediately.

Mildred Harris Chaplin Sued

(Special to THE FILM DAILY)

St. Paul—Mildred Harris Chaplin, former film star, has been sued by J. W. Rubenstein, a Chicago booking agent, for $1,800. Rubenstein claims he has received only $500 under a contract entitling him to $200 a week for securing a twelve week’s engagement for the actress at $1,750 a week. An attachment was served covering the star’s trunk, wardrobe and salary.

Warners Issues Warning

A warning directed at agents and others attempting to negotiate for the screen rights of books, plays and stories, has been issued by Harry M. Warner, of Warner Brothers. According to Warner, a number of persons have taken it upon themselves to attempt to consummate deals for screen material with reputable publishers by using the name of Warner Brothers.

As a safeguard against future misrepresentation Warner said that only one of the Warner’s or Jacob Wink is authorized to negotiate for rights to screen stories.

Goldwyn Sue

To Protect Rights To “Sherlock Holmes” Title—Other Actions Filed

Goldwyn Dis. Corp., handling Jack E. Barmore’s “Sherlock Holmes,” announces that it will endeavor to restrain all other firms from issuing motion pictures under the title of “Sherlock Holmes” or “The Adventures of Sherlock Holmes.”

G. B. C. Morton, author of the motion already filed in the Supreme Court by William Gilette, Charles Froliman Inc. and Ateli Enterprises Inc. asking for an injunction restraining the Stoll Film Co. Ltd. and Educational Film Exchanges Inc. from using the “Sherlock Holmes” title. Hearing on the action was held before Supreme Court Justice Francis Martin on Sept. 14.

The plaintiffs contend that Conan Doyle transferred dramatic rights to the character of Sherlock Holmes to the Triangle Publishing Corp. in 1924 and that therefore the contention is that a contract with Conan Doyle gives them rights to 46 stories and that, since the character of Sherlock Holmes is a fictitious one, the copyright claim will not hold.

Pioneer, Boston, First Anniversary

(Special to THE FILM DAILY)

Boston, Mass.—The Pioneer Film Corp., will hold its first anniversary housewarming and luncheon at its new building, 44 Church St., at noon on Tuesday, Oct. 3rd.

Noah Beery Wounded

(Special to THE FILM DAILY)

Los Angeles—Noah Beery was accidently shot this week by Helene Chadwick while both were working in a new production at the United Studios. Beery’s condition is not serious.

First National Chicago Meeting

(Special to THE FILM DAILY)

Chicago—The executive committee of First National will meet here on Monday. Those present will be Messrs. Williams, Blank, Mark, Richards, Schwalbe, Lieber and Katz.

Several very interesting matters with reference to forthcoming productions will be taken up at the meeting, and it would not prove surprising if certain matters dealing with the more important affairs of the organization came up for discussion.

Mike Levee, of the United States, Hollywood, who has been East for several weeks, will be in Chicago during the meeting. He will leave immediately after the meeting for the Coast.
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellows know how you cleaned up.

Record Size Canvas Sign

Columbus, O.—One of the largest canvas signs ever used to advertise a motion picture was a feature of the Grand’s exploitation of “Mute

The sign was dropped from the roof and covered more than five floors. It was 69 feet long by 11 feet deep. The letters were four feet high. Seventy-four nitrogen lamps were necessary to illuminate it at night.

Tied Up Merchants

Hamilton, O.—Fred Meyers of the Palace and a holdout for his double-truck for “Nice People.” More merchants than could have possibly been accommodated in two pages of newspaper advertising liked the title so well they really solicited permission to partake in the teip. Harry Swift, Paramount exploiter from Cincinnati, was really the boss of doing it. The gentleman that got the merchants. A typical ad read, “All Nice People eat at the De Luxe Restaurant.”

Auto Dealers Take Space

Evansville, Ind.—Seventeen automobile dealers paid for Manager C. F. Lewis’ full page ad on “The Crucible.” Two of them said they were just in time. Each ad contained an unidentified picture of an automobile with that car’s advertising slogan. Any person bringing the ad to the newspaper with each automobile correctly identified, received a free ticket to “The Bonded Woman.”

Ascroic Poem Contest

Altoona, Pa.—Manager Russell of the Capitol inaugurated a novel newspaper contest a week before the opening of “The Crucible.” The word contest was to write a poem with the initial letters of each spelling the words “A Pool There Was” when read downward. Several thousand came to see the production and then went home to write their poems. The winner received a cash prize.

Invited Criticism

Allentown, Pa.—Dr. B. H. Stuckert, manager of the Strand with the co-operation of J. M. Orowitz, Paramount exploiter, sewed up the town’s leading newspapers for a criticism of the picture “Gilded Cage.” In asking the public its opinion, Dr. Stuckert realized that persons who would have to see the picture only got patronage for all days of the run. The initial announcement was made in the form of a four column reproduction of a telegram from Dr. Stuckert, polling a few complimentary remarks to Allentown and stating that she, per-

* Put and Take "Novelty

Kirkville, Mo.—The Liberty, playing a sign for the “Put and Take” program announcement. The rules for “Put and Take” read:

“You've got your 1,100.

“The Sheik” A Winner in Austral

(Special to THE FILM DAILY)

Sydney, Australia—"The Sheik" has closed an 18 weeks run at Strand which netted Famous Plays between $40,000 and $45,000.

Burles Surfeed

(Special to THE FILM DAILY)

Salt Lake City—M. C. Butte, assistant manager for Paramount has been sent to Los Angeles as assistant booker.

Goldwyn Opening More Exchange

Goldwyn has added two more non-branch exchanges to its list, bringing the total up to 26. James Granger, now on tour of the exchanges has just opened up a branch office in Portland, Oregon and arranged for another to be opened at most immediately by Butler, Missouri.

He has previously, as noted, arranged for exchanges in Indianapolis and Milwaukee.

LIVE WIRE PUBLICITY MAN

For trade-fan newspaper. Press strict exploitation. A space getter—not a time killer. Agency handling several accounts wants someone really interested in helping himself and us to grow. $40 to start. Write K-29—Film Daily.

INSINUATION

First National Exchange of New York

729 7th Ave.

FOR RENT

Half of three room suite of offices furnished. Including telephone and stenographer. Projection rooms in building. Phone Bryant 9323.

Deal for Mexican Rights

“Rich Men’s Wives” has been sold to German Canus and Co., Mexico.

"The Sheik" A Winner in Austral

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First National Exchange of New York

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FOR RENT

Half of three room suite of offices furnished. Including telephone and stenographer. Projection rooms in building. Phone Bryant 9323.
THINK OF IT!

All These Big Ones in 3 Short Months!

Norma Talmadge in “The Eternal Flame”
Constance Talmadge in “East is West”
Thomas H. Ince’s “Someone to Love”
R. A. Walsh’s “Kindred of the Dust”
Hope Hampton in “The Light in the Dark”
Richard Barthelmess in “The Bondboy”
Thomas H. Ince’s “Skin Deep”
Maurice Tourneur’s “Lorna Doone”
Katherine MacDonald in “White Shoulders”
John M. Stahl’s “The Dangerous Age”
Strongheart in a Laurence Trimble-Jane Murfin production,
   “Brawn of the North”
A Charley Chaplin comedy
Katherine MacDonald in “The Woman Conquers”
Mabel Normand in a Mack Sennett production, “Suzanna”
Guy Bates Post in a Richard Walton Tully production,
   “Omar the Tentmaker”
Marshall Neilan’s “Minnie”
An Edwin Carewe Production
Jackie Coogan in “Oliver Twist”

First National Attractions

We are giving you the pictures—and there’s never been a time in the history of motion pictures when so many Big Time Attractions came in such a bunch. It’s up to you to make the most of them. Show your Showmanship! Go to It!
Coast Brevities

(Special to THE FILM DAILY)


King Gray will film Hallroom Boys comedies.

John Stumar and Al Willey are at work in San Francisco.

Curt Rehfeld will be assistant director to Irvin Willat for "All the Brothers Were Valiant."

Frances Marion is scenarioizing Rockett-Lincoln Film Co.'s "The Life of Abraham Lincoln."

The villain character Atwater, in Robert Louis Stevenson's "Ebb Tide" will be portrayed by Noah Berry.

Les Bates is playing a heavy role with the Sequoia M. P. Co., in Sacramento. Eldredge Hedges is the star. George Chesebro is the leading man. Breezy Eason is directing.

Katherine MacDonald's next Preferred production will be "The Scarlet Lily." Victor Schertzinger has been signed to direct, and Orville Calder to be leading man.

Lon Chaney has completed work as Yen Sin in "Shadows" and has gone over to Universal to start work in "The Hunchback of Notre Dame."

George Archainbaud will direct "The Power of a Lie," from Johann Bojer's novel, for Universal. Mabel Julienne Scott, June Elvidge and David Torrence are in the cast.

Universal has bought film rights to "The Ghost Patrol," by Sinclair Lewis. Nat Ross will direct. Edith Roberts is starred. Cast includes Ralph Graves and George Nichols.

Bill Craft and the Russell company went to Portland with George Larkin and a company of players, including Harry Moody who is assisting him and Doc Cook as cameraman. They will make three pictures in the Oregon territory and return south.

Tom Forman has taken his entire cast of players to Del Monte, where a fishing village has been constructed on the rugged shores of the bay for the big scenes of "Ching, Ching, Chinaman." The principals include Lon Chaney, Marguerite de la Motte, Harrison Ford, Walter Long.

H. E. GAUSMAN

While In Chicago

In passing through Chicago, visit Irving Mack, our representative there. He will be found at 808 S. Wabash Ave., and will always have on hand a file of THE FILM DAILY for your use. Mr. Mack will be glad to help you in every way he can.

Swedish Film Buyer Here

S. A. G. Swenson, representing the Skandinavisk Filmcentral of Stockholm, Sweden, is here to buy films for distribution in the Scandinavian countries.

Jamaica House Leased

Jamaica, L. I.—The Rialto has been leased from the Long Island M. P. Corp., by the Kings Park Theaters Corp., for 20 years at a net rental of about $30,000 a year.

Arrow Gets "Streets of New York"

Arrow Film Corp. has acquired the Streets of New York, a Boston King production with Edward Earle, Barbara Castleton, Anders Randolf and Dorothy Mackail.

Form New British Film

(Special to THE FILM DAILY)

London—Oliver Ward, formerly sales-manager of the Haywards Prod., Ltd., has organized a new renting company, bearing the name of "Ward's Productions." Harry Ward is interested financially in the new project, which has already acquired several productions, one of the first being a French picture.

Oldknow Will Re-enter Business

William P. Oldknow of Atlanta, back from a four months' pleasure jaunt through Europe accompanied by his wife, is looking the industry over with the intention of again becoming active.

"The film business fascinates me," says Oldknow. Before sailing Oldknow sold his interests in the Consolidated Film Co. to Carl Laemmle. Oldknow is registered at the McAlpin.

Edward Laemmle Due Today

Edward Laemmle will arrive here from Europe today on the Acquitania. He is scheduled to direct Art Acord in another serial, "The Trial Blasters" out on the coast. Herbert Rawlinson has started "The Kidnappers," a story by R. H. Davis; June Elvidge and David Torrence have been added to the cast of "For-saking All Others," now in production; George Archainbaud has been added to the directorial staff, to direct "The Power of a Lie." The company of the "Fish Patrol" has returned from a trip through the Pacific, making the famous Jack London's sea stories and have started shooting the interiors at the studio.

Want Presidents Lives Filmed

(Special to THE FILM DAILY)

Hollywood—The Rockett-Lincoln Film Co., which is filming "The Life Of Abraham Lincoln," proposes having a bill drafted for introduction into Congress by California representatives to provide that motion pictures be made of the official lives of presidents of the United States, and to further provide that a museum be established in connection with some government department to which producers, allied trades and professions would be asked to contribute films, machines and other paraphernalia showing the evolution of the industry. It is intimated that the Rockett-Lincoln organization is considering the filming of other historical subjects, such as the life of Mahomet.

Send In Your Subscription To

THE FILM DAILY

NOW — TO-DAY

The Film Daily
71 West 44th St., New York City

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include:

THE FILM DAILY—313 Issues—Every Day

Including Weekly Reviews—52 Issues

1921 Year Book—Cloth Bound—500 pages

Subscription, $10—Foreign, $15

Name

Theatre

Address
The Year's Blue Ribbon Event!

Carl Laemmle will shortly present
Reginald Denny
in "The Suburban"

The Kentucky Derby
Universal Jewel

Directed by King Baggot
LEADS YOU CAN WELL AFFORD TO FOLLOW

Entire Marcus Loew Circuit in GREATER NEW YORK
Entire Stanley Circuit in PHILADELPHIA
Entire Ascher Bros. Circuit in CHICAGO
Entire A. H. Blank Circuit in IOWA
Entire Hostetter Circuit in NEBRASKA and IOWA
J. Laurie's Modern and Beacon Theatres in BOSTON
Frank J. Rembusch's Theatres in INDIANA
Apollo Amusement Co.'s Apollo Theatre in INDIANAPOLIS
Friedman Bros.' Tower Theatre in ST. PAUL
Fred Elliott's Clinton Square in ALBANY
E. Croninshield's Bijou in TROY, N. Y.
W. M. Smith's Rialto in OKLAHOMA CITY
W. A. Abrahamson's Zelda Theatre in DULUTH, MINN.
John Harwick's Theatres in the PACIFIC NORTHWEST
McMahon & Jacobson's Lyric Theatre in CINCINNATI
Southern Enterprises' Rialto Theatre in ATLANTA
Jack Partington & Eugene Roth's Granada in SAN FRANCISCO
Merle Davis' Ansonia Theatre in BUTTE, MONT.
Walter Read's Hippodrome in CLEVELAND
J. H. King's Crown Theatre in MOBILE, ALA.
Lovel's Columbia Theatre in PROVO, UTAH

Smart Exhibitors
Controlling the Best Theatres in Representative Cities are playing
"LOVE IS AN AWFUL THING"
Starring OWEN MOORE
to RECORD BREAKING BUSINESS


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News of the Week in Headlines

Monday

First National gets Jackie Coogan’s “Oliver Twist.”
Prizma notifies Technicolor that it will protect its patent rights.
Baumer Films, Inc., files schedules in bankruptcy.
Mary Pickford and Douglas Fairbanks start East.

Tuesday

Two production units come East to Famous Players’ Long Island studio.
Prizma sues Technicolor over color process.
Elmer Pearson of Pathe says business is recovering.

Wednesday

Clergy endorse Biblical pictures at T. O. C. C. lunch.
Arthur S. Friend principal speaker at Better Pictures Assn. lunch.
H. D. H. Connick denies report linking him with picture activities.

Thursday

Amalgamated Exchanges of America formed by Kranz, Davidson and Grossman.
Affidavits filed in Famous Players-Valentino suit.
O’Reilly and Berman fight censorship in New York State political conventions.

Friday

Fairbanks gets Lyric for “Robin Hood.”
Uniform contract nearly ready for presentation.
New Griffith feature will open in Boston, Oct. 9.
German rights sold for “The Mother and the Law” and “The Fall of Babylon.”
F. J. Godsol returns from the Coast.

Saturday

Cubberly plans “F. & R. road shows” for one exhibitor in each small town.
Goldwyn Distributing Corp. active in “Sherlock Holmes” title suit.

“Pardoning the bad is injuring the good.”—Benjamin Franklin.
"He Booked A Costly Attraction To Advertise the Theatre." But---

It made him a profit above all expenses and overhead beyond his wildest expectations. The experience of Stanley Chambers, of the Miller Theatre, Wichita, Kansas, merely repeats the experience of a score more of great American exhibitor-showmen.

The greatest record-shattering attraction in America today is "The Sign of the Rose."

George Beban
in
THE SIGN OF
THE ROSE

With
Helene Sullivan
and a superlative cast
Written and supervised by George Beban

WESTERN UNION TELEGRAM
Wichita, Kans., Sept. 23, 1922

Fred Warren,
American Releasing Corp.
15 W. 44th St., New York, N. Y.

Booked Beban and company in conjunction with The Sign of the Rose. Played to regular admission prices figuring lucky to break even for the advertising it would give the house. Delighted to advise you that it played to profit beyond my wildest expectations. Congratulations and many thanks for the attraction.

Stanley Chambers,
Managing Director, Miller Theatre

Telegraph us immediately for price and open time. Out of a thirty-week route for this splendid combination of Mr. Beban and his company in conjunction with the motion picture attraction, only a few weeks' time remain open. If you want the combination attraction you'll have to hurry.
Wesley Barry’s Latest Another Really Delightful Entertainment

Wesley Barry in
“RAGS TO RICHES”

Harry Rapf Prod.—Warner Bros.—State Rights

DIRECTOR ..................Wallace Worsley
AUTHORS ..........William Nigh and Walter De Leon
SCENARIO BY ...... Wm. Nigh and Walter De Leon
CAMERAMAN ..................Not credited
AS A WHOLE........ Delightful entertainment;
wholesome and amusing and likely one of
Barry’s best so far

STORY........ Conventional melodrama of itself but
serves as an ideal vehicle for star and has been
splendidly handled

DIRECTION .... First rate; counterbalances meller
with great comedy and fine audience appeal

PHOTOGRAPHY .......... Very good

LIGHTINGS ................. Good

STAR ...... Sure to “get” any audience; does very
good work throughout the picture

SUPPORT ...... Niles Welch a good hero and Russell
Simpson fine as the farmer; others Ruth Renick,
Richard Tucker, Eulalie Jensen

INTERIORS .................. Good shots

DETAIL .................. All right

CHARACTER OF STORY ...... Rich boy runs away
from home to have some fun; mixes with crooks
who plan to hold him for reward

LENGTH OF PRODUCTION ...... 7,209 feet

There isn’t a whole lot to be said about “Rags to Riches” other than that it is a fine picture, delightful
entertainment and a wholly amusing feature. But
that should be enough. It doesn’t matter that the
story is the old conventional meller hokum. It is the
way Wallace Worsley presents it and Wes Barry’s
presence that makes it a winning number. They
cannot help but be satisfied unless they object to being
amused.

Worsley has handled the piece splendidly. He has
kept the meller bits toned down and keeps the laughs
coming. And they are all spontaneous. The opening
shots showing Barry and Marmaduke Clarke, the
poor little rich boy, are fine. It is going to hand
the poor kids a thrill of satisfaction when they find
out it isn’t so pleasant to be a rich kid who is for-
bidden to play ball with the other boys. But the best
of all is the farm sequence. If they don’t get a long
laugh out of the picture where Barry rides a broken
down nag whose back looks like a scenic railway
curve, they probably never will laugh. There is an-
other especially good bit in the opening reels where
Wes is practicing on his violin but a close-up of the
music stand shows that he is reading a “Diamond
Dick” novel.

Besides the comedy business there is considerable
human interest in the farm episode. The farmer,
played by Russell Simpson, is a kind hearted old fellow
who gives the supposed crook and his little pal jobs on
the place. Then comes the love interest in the romance
between Niles Welch and Ruth Renick, the
farmer’s ward. There is everything imaginable in the
story, even a sure-fire thrill when Welch and Barry,
in order to escape being hit on a railway tressel,
are forced to jump into the water below.

But it isn’t the story but Wes Barry that makes it
a show. They’ll hardly know him at first as the rich
boy. He’s not himself until the freckles show and he
gets back to overalls. The supporting cast is ade-
quate but not greatly important except for Niles Welch
who makes a pleasing hero.

Story: Marmaduke Clarke encounters a burglar in
his home and decides to follow him and see the world.
The crook who calls himself “dumbell” takes the boy
away from the rest of his gang when they plan to
hold him for a reward. Marmaduke’s adventures with
Dumbell and the final discovery that he is a detective
are interestingly told.

Get It and Let Them Have a Good Time

Box Office Analysis for the Exhibitor

Barry’s latest is another sure-fire box office that you
don’t want to miss. Put in your order as early as
possible and start getting them interested as soon as
you are sure of it. You don’t have to promise any-
thing but Wesley Barry in another delightful comedy
entertainment that will please them all.

The star should have a big enough following by
now to bring them in at the mention of his name.
Give them an idea of what he does in this by saying he
was a rich boy who ran away from home to have some
fun and found it on a farm. You can’t beat this for
clean entertainment and a really “family” picture.
It is for old and young alike. Appeal particularly to
youngsters and their praise will send the grown-ups.
Star Does Good Work. Story Is Very Slow Moving Except For Climax

Priscilla Dean in “UNDER TWO FLAGS” Jewel-Universal

DIRECTOR ......................... Ted Browning
AUTHOR ................................ Ouida
SCENARIO BY.... Edw. Lowe, Jr. & Tod Browning
CAMERAMAN ........................... William Fildew
AS A WHOLE...... The action, though thrilling, comes too late; early reels slow and consumed chiefly with incident

STORY...... Its possibilities for Sheik stuff have been elaborated upon; the ending is left indefinite

DIRECTION...... On a big scale pictorially; players are well handled but allows interest to drag badly at times

PHOTOGRAPHY ........................ Excellent
LIGHTINGS ............................ Very good

STAR...... Role of “Cigarette” provides her with right opportunities; admirers will surely like her

SUPPORT...... James Kirkwood a good actor but too much so for a soldier; John Davidson, Stuart Holmes and Ethel Grey Terry all do good work but are occasionally stiff

EXTERIORS ........................... Suitable
INTERIORS ............................ Good
DETAIL ................................... Adequate

CHARACTER OF STORY...... French girl, favorite of regiment, joins forces of Arabs to get information which saves her country and her lover’s life

LENGTH OF PRODUCTION........... 7,407 feet

Priscilla Dean’s “Under Two Flags” is just a bit disappointing, or at least it is likely to prove so to those who will expect a picture full of thrills and action from start to finish. Tod Browning’s production contains some fine action but it is all in the last reel, too late to save the five or six slow moving reels that precede it. Otherwise his presentation is a good one. It contains fine bits of pictorial appeal and a cast that provides some interesting characterizations.

Some variations have been made in Ouida’s novel. For one thing they have taken the recent Sheik craze as an excuse for bringing out the desert atmosphere and generally stressing this angle of the story. It affords opportunity for picturesque desert shots, harem scenes and dancers, all of which are good to look at. But it is this and other slow-moving incidents that help to make the story drag when it should be one of continual action. One of the very offending slow bits is that in which the Princess Corona flirts with Victor, the carver. There is much bowing and ceremonial gestures with frequent closeups that greatly retard the action. The scenes in which Cigarette tries to win the affection of Victor are interesting inasmuch as Priscilla Dean’s playing holds the attention, but beyond that they also help to slow things up.

The best of Browning’s effort has been concentrated upon the climax. And it is very good. The escape of Cigarette from the Sheik’s harem and her wild ride to save her lover’s life and warn her regiment of the coming Arab attack, is especially well done. Browning has used a Griffith touch, that of shooting the scenes of the dashing horses from a low level with the result that the hoofs appear to jump right into the camera. There is a genuine patriotic flavor in the last scenes where Cigarette, though badly wounded, shoots the Arab who attempts to pull down the French flag. The original ending was tragic but here you are not definitely told whether or not the heroine dies.

Priscilla Dean’s admirers will in all probability be delighted with her performance as Cigarette. She is a thoroughly alive and fiery daughter of the regiment and then at times rather alluring. She is excellently photographed at all times. James Kirkwood is too good an actor to be a convincing soldier but they’ll like him. Stuart Holmes is up to his old tricks as the villainous Marquis de Chateuroy.

Good For Dean’s Admirers But Be Careful About Promises

Box Office Analysis for the Exhibitor

In your announcements of “Under Two Flags” concentrate more upon the appearance of the star and the pictorial values than on any promises of action because the production is disappointing in the last mentioned quality. You can make promises for the climax but don’t bring them in for the thrills otherwise, because after five reels without any they are liable to give up hope of any at all. The climax itself is fine but this is one time when there should have been more than one climax.

It is a safe bet where the star is popular. Her admirers will be pleased with her work and probably won’t kick because the story runs slow. Use James Kirkwood’s name also. The title is enough to let them know what it is about and be sure to say it is a new picture since Fox made one a few years ago. They might get the idea that it is a re-issue.
The Re-creation of a Masterpiece
By the supreme artistes of the screen
Made to meet the demands of a public of today
Made under the vast photo-play improvements of today

MARY PICKFORD
in
"Jess of the Storm Country"

From the novel by Grace Miller White
and its dramatization by Rupert Hughes
By arrangement with Adolph Zukor
Creation by John J. Roberts
Photography by Charles Parker

UNITED ARTISTS CORPORATION
MARY PICKFORD - CHARLIE CHAPLIN - DOUGLAS FAIRBANKS - D.W. GRIFFITH
HOLY NEREMOY, PRESIDENT
He Measures
Up to His Biggest
Picture Vehicle

Here's what you've got when you book
"A Tailor Made Man"—
The best Charles Ray in the best and
biggest Charles Ray feature.
Made from the best and biggest photoplay
vehicle he ever had.
With a title known by everybody in every
town in the United States.
What more does any box-office want?
"A sure-fire attraction with any audience.
Exhibitors can go the limit," says the
World.
"The finest houses in the world can
put this picture on and clean
up," says the News.

Arthur S. Kane
premuts

Charles Ray
in
"A Tailor Made Man"

By Harry James Smith,
Or produced by Cohan and Harris
in the United States of America
Direction: Joseph De Grasse

Released by
UNITED ARTISTS CORPORATION
HARRY DICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  D. W. GRIFFITH
MORAN, AGRAH, PRESIDENT
"The Man Who Played God" is an example of what the public is yearning for.

*Says The Motion Picture News* (See September 16 Issue)

But... the great artist and a great picture/set picture presents a brand new idea. The action is swift and

*Says The Exhibitory Trade Review* (See September 16 Issue)

If You Look You'll Book!

It's a Distinctive Picture —

*See it at your UNITED ARTISTS CORPORATION Exchange*

MARY PICKFORD
DOUGLAS FAIRBANKS
CHARLES CHAPLIN
D. W. GRIFFITH
HIRAM ABRAMS, President
A Picture You Can Show and Look Your Patrons in the Eye As They Go Out

Albian Production's Incorporated presents

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Giblyn Production

Adapted from Mrs. Melbra Bartley's Saturday Evening Post story of the same name

A Powerful Dramatic Close-up of the American Home of To-day

A photoplay that lifts the veil of secrecy from the home-life that exists in every community.

A picture that every woman will be sure to see and then tell her friends to go see it.

A great star, with an all-star cast, in a great story that has love and romance, pathos and humor, joy and despair, success and failure—everything that goes to make a 100 per cent box-office feature.
It's New—
It's Novel—
It's Different—
The First All-color Feature Length Picture

J. STUART BLACKTON
presents
Lady Diana Manners
in his own story
"The Glorious Adventure"
The First Prisma Color Photoplay
Scenario by Felix Orman

"Melodrama intense and unrestrained.—Action in abundance.—
Hits you squarely between the eyes."—N. Y. American.

"A new and beautiful addition to screen art.—London's great fire is
marvellously reproduced."—N. Y. Telegraph.

"In a class by itself.—Lady Diana Manners is unquestionably beau-
tiful."—Trade Review.

"Here is realism beyond the scope of the ordinary picture."—N.
Y. Evening Telegram.

"Splendidly done.—Gorgeously beautiful.—Lady Diana Manners is
beautiful."—N. Y. Mail.

"At last a new dramatic situation, the like of which has not been
done before."—Brooklyn Eagle.

Allied Producers and Distributors Corporation—
729 Seventh Avenue, New York City
— A Branch Office located in each United Artists Corporation Exchange—
Not as Good Comedy Entertainment as Star's Recent Pictures

Viola Dana in
“JUNE MADNESS”
Metro

DIRECTOR .................. Harry Beaumont
AUTHOR .................. George Crosby
SCENARIO BY .................. Harry Beaumont
CAMERAMAN .................. John Arnold

AS A WHOLE............ Fair comedy number, but not nearly as good as star's last picture, "The Five Dollar Baby"

STORY.............. Almost a complete repetition of a previous picture, but not as good material

DIRECTION.............. Average; keeps it moving pretty well except for anti-climax that slows it up at the finish

PHOTOGRAPHY .................. Good
LIGHTINGS .................. All right
STAR............. Not nearly as appealing in this; losing some of her "cuteness"

SUPPORT............ Bryant Washburn leading man; an adequate but unimportant supporting cast

EXTERIORS .................. Suitable
INTERIORS .................. Good
DETAIL .................. Ample

CHARACTER OF STORY...... Girl deserts mother's choice of a husband at the altar and eventually marries a musician

LENGTH OF PRODUCTION..... About 6,000 feet

George Crosby's story, Viola Dana's latest release, is so much like a Rex Taylor story which the star appeared in under the title of "They Like 'Em Rough," that at first you would think they were showing the same picture again. There is the same atmosphere, much the same line of characters and the role of a temperamental young society girl for the star.

Viola Dana's last one, "The Five Dollar Baby," was such a winner that this one seems even weaker than it otherwise would if it hadn't followed such a good one. The situations in this are familiar and not strong enough to provoke genuine laughs. At best it is only mildly amusing. The intended comedy is mostly nonsense and even where the star's winsomeness at other times made up for poor material, she fails to do it this. Somehow or other she doesn't register her usual "cute" line of tricks and there is an obvious lack of refinement in some of her acting that will undoubtedly hurt her with some of her admirers.

The director keeps the story moving fast enough with the players chasing each other about in helter skelter fashion. For those who can be amused by the very slight situations that make up the story, it will probably seem a bright enough offering. Beaumont might easily have stopped with five reels but he takes on an anti-climax that gives it a rather draggy finish. The star's dance may cause some discussion where there is rigid censorship. It isn't the sort of thing her admirers will want from her. Bryant Washburn has a limited hero role. The cast is fair. Some of the titles are very poor.

Story: Clytie, a rich society girl, is about to be married to a man of her mother's choice. She deserts him at the altar and is taken back to her home by her orchestra-leader sweetheart. Her mother locks her in her room but she gets out the window and goes to the roadhouse where the jazz king plays. The dancer does not appear so Clytie takes her place. The mother arrives and tries to force Clytie to go home with her but she refuses. The leader kidnaps her, takes her to his island home and they are married.

May Go Over Where Viola Dana is Popular

Box Office Analysis for the Exhibitor

You can undoubtedly do business if you know the star is popular just by mentioning her name. Probably they won't be as well pleased with this one because she has had some really good entertainments lately, especially the last, "The Five Dollar Baby." They'll want them to keep coming good.

Play up the star's name and tell them that "June Madness" refers to the month of many marriages. You might tie it up with some stunt exploitation that will interest them. Use catchlines and it might be well to let Bryant Washburn's old admirers know that he is Viola Dana's leading man in "June Madness."
Treats of a Fairly Unusual Subject and May Please Some Folks

"PINK GODS"
Penrhyn Stanlaws Prod.—Paramount

DIRECTOR .................. Penrhyn Stanlaws
AUTHOR .................. Cynthia Stockley
SCENARIO BY .................. Ewart Adamson
CAMERAMAN .................. Paul Perry

AS A WHOLE........... Probably too far-fetched for the majority; requires an enlarged imagination to appreciate this

STORY........... Interesting is some ways but always sensible; offers a cure for those who crave diamonds

DIRECTION.......Up to the Stanlaws standard; uses much footage for the amount of material

PHOTOGRAPHY ................. Very good
LIGHTINGS .................. Good

PLAYERS...... Features Bebe Daniels and James Kirkwood in unconvincing roles which they handle capably nevertheless; Anna Q. Nilsson, Raymond Hatton and Adolph Menjou have unimportant roles

EXTERIORS .................. Appropriate
INTERIORS .................. Attractive

DETAIL .................. Suitable

CHARACTER OF STORY...... Woman with craving for diamonds is ready to barter her soul for them but learns diamond king only desires to cure her

LENGTH OF PRODUCTION......... 7,180 feet

The figures in the above line indicate one of the bad features of "Pink Gods." The picture is far too long for the material involved. It would have maintained a more even interest and held the attention more closely if Stanlaws kept it down to at least six reels. The climax particularly could be speeded up and at the same time create a better suspense. The familiar method of approaching a climax is used and it is so obvious what is going to happen that it would be a whole lot better to get it over with quickly. There is a shot of the couple in their rendezvous, another of a bomb placed by the man's enemy, still another of the woman's husband rushing to the scene in one machine and the man's fiancé in another car. There is little thrill in this for the spectator because they've all seen it before. They may not be prepared for the death of the heroine, however. It must be admitted this is one exception to the rule.

Stanlaws presents a well made picture and there are the usual number of interesting shots, both interior and exterior. He has a good company and uses it to good advantage except that Bebe Daniels' diamond-hysteries are not likely to be taken seriously. His scenes showing how the Kaffirs steal the precious stones which they mine are very good and the most sensible angle of the story, incidentally.

Cynthia Stockley's story is a trifle too far-fetched for most minds to accept as film entertainment. It presents a possibly interesting bit of psychology but highly implausible—that of a woman's desire for diamonds reaching a state of near insanity and then indulges in a long episode in which she is finally cured of her desire but accidentally meets her death in the bargain.

Bebe Daniels tries very hard to make you believe she is "crazy" about diamonds and Anna Q. Nilsson looks very attractive in some new gowns but she hasn't a great deal to do. James Kirkwood is the diamond merchant who will undoubtedly strike some as being very reckless with the precious stones. Others are adequate.

Story: Lorraine Temple craves diamonds so, in the absence of her husband, she forces an invitation from a diamond king, Quelch, to see his collection. Lady Cork, in love with Quelch, tries to warn Lorraine that her husband is in town. An enemy of Quelch's blows up the building. Lorraine dies after explaining that Quelch had cured her of her craving.

Good Exploitation Possibilities With This One

Box Office Analysis for the Exhibitor

It may be a little difficult to judge how they will receive "Pink Gods." Where they like adventure stories and don't look for plausibility, you can most likely satisfy them thoroughly with this latest Penrhyn Stanlaws production. Tell them it is from Cynthia Stockley's story, "Pink Gods and Blue Demons."

Play up the names in the cast such as Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton. The subject offers plenty of ideas for stunt advertising and exploitation. Catchlines directed to the women would undoubtedly arouse considerable interest and there's an unusually fine opportunity for a tie-up with your local jewelry shops. It should help business on both sides.
These Triarts are the added measure that turns the conventional program into the ideal entertainment. There isn’t a program in the country that cannot be made better by including the Triart series, nor is there a theatre in existence that, having played them, has not received the enthusiastic endorsement of a well pleased audience.

Praised by the leading Critics

A contribution to the screen. —National Board of Review
Bound to make a decided impression. —Amusements, Minneapolis
Done with good taste and is beautifully acted. —Robert E. Sherwood in “Life”
Exceptional pictures. —New York Times
A reel novelty exquisitely produced. —New York Tribune
The most artistically constructed and photographed motion picture shown on Broadway this season. —New York World
One of the most artistic short subjects ever shown on the screen. —Morning Telegraph
Well worth seeing. —Exhibitors Herald
An important achievement. —Portland (Me.) Herald
Were outshining features on our program. —Eugene H. Roth, California Theatre, San Francisco, Cal.
Most interesting and highly entertaining short subjects ever shown in this city. —Philadelphia Record
These two reelers should be worth seeing. —Milwaukee (Wis.) Journal
Should do well anywhere. —The Film Daily
Can be enjoyed by highbrows and also persons whose hats have no difficulty in reaching their eyebrows. —New York Sun
Finest short reel productions made. —Edward Hyman, Mark Strand, Brooklyn

HODKINSON SHORT SUBJECTS
SENSATIONS Of The Season

Booked by America’s Foremost Theatres

CAPITOL THEATRE—New York
RIVOLI THEATRE—New York
RIALTO THEATRE—New York
GRAUMAN'S THEATRE—Los Angeles
MARK STRAND THEATRE—Brooklyn
CALIFORNIA THEATRE—San Francisco
CAPITOL THEATRE—Cincinnati
STRAND THEATRE—Albany
LOEW'S STATE THEATRE—Indianapolis
STANTON THEATRE—Philadelphia
BIJOU THEATRE—Atlantic City

TOM MOORE'S RIALTO—Washington, D. C.
ALLEN THEATRE—Cleveland
CENTURY THEATRE—Baltimore
STANLEY THEATRE—Philadelphia
PARK THEATRE—Boston
RIALTO THEATRE—Louisville, Ky.
STRAND THEATRE—Buffalo
SYMPHONY THEATRE—Los Angeles
JAMES THEATRE—Columbus, Ohio
REGENT THEATRE—Rochester
TEMPLE THEATRE—Toledo

"HOPE"

Featuring
MARY STOR

HOBDKINSON PICTURES

S BUILD BETTER PROGRAMS
More Old Fashioned Melodrama With Regulation Hokum

"DEserted At The Altar"
Phil Goldstone—State Rights

DIRECTOR .................................. William K. Howard
AUTHOR ............................... Grace Miller White
SCENARIO BY .......................... Not credited
CAMERAMAN ............................. Glen McWilliams

As a Whole..................... As meller as they come; will please a certain crowd but won’t do everywhere

Story....................... Just about what you would expect from the title; some good human interest stuff but no original situations

DIRECTION...... Fair; some bits are very good; ordinary production

PHOTOGRAPHY ......................... Good
LIGHTINGS ............................. All right

Players.............. Work hard with roles that are quite unconvincing; Bessie Love appealing and Frankie Lee an old-fashioned kid; William Scott a fair hero; Tully Marshall and Wade Boteler the villains

Exteriors ......................... Fine shots
Interiors ......................... Regulation sets
Detail ......................... Stressed at times

Character of Story................. Girl’s guardian frames a case against her fiancé when she refuses to marry guardian’s son who is anxious to share the fortune the girl will inherit

Length of Production........... About 7,000 feet

"Deserted at the Altar" is just another meller with the regulation plotting and scheming usually found in the type of melodrama represented in Pierce Kingsley’s stage play adapted from the book by Grace Miller White. The picture offers entertainment only for a certain crowd, those who are satisfied with improbable situations and the usual melodramatic hokum.

The producer hasn’t spent very much on it and the director has not been extravagant. He provides an adequate cast and some excellent locations but otherwise his efforts are mediocre. There are a few good touches that make up the human interest side of the story and will undoubtedly appeal to a good many. The shot showing the school teacher’s recollection of her girlhood romance is a good touch. She is shown riding the now out-of-date tandem with her beau, the present villain of the story. This offers one of the feature’s humorous touches and the school room sequence is another that may get some laughs even though the same thing has been used before.

Director Howard has used nearly two reels too much in telling the story. The climax especially is long drawn out and almost tedious in its length. It is obvious all the way that the hero and heroine will be happily brought together at the close and it’s just a matter of waiting around for the ending. The lynching sequence is very much out of place and a highly improbable twist. It isn’t likely that any city fellow would remain in a small town long enough after having a case framed against him to permit the townspeople to lynch him.

Bessie Love is a rather appealing heroine but she looks far too clever to allow her scheming guardian to put anything over on her. Frankie Lee will win the audience as her brother and the remainder of the cast is more or less well suited. It includes William Scott, Wade Boteler, Tully Marshall, Barbara Tennant and Eulalie Jensen.

Story: A squire and his son plot to steal the inheritance of the squire’s ward and her brother Tommy. The boy is injured by an automobile owned by a city fellow who pays the doctor’s bill and falls in love with the boy’s sister. This spoils the squire’s plan for his son to marry the girl, so he hires a woman to present herself as the hero’s deserted wife and prevent the marriage ceremony. Eventually the woman, in reality the deserted sweetheart of the squire’s son, tells the truth and the lovers are happily reunited.

Will Probably Do Business Where They Like This Kind

Box Office Analysis for the Exhibitor

Once more it is up to you to decide whether or not you want this feature. And it depends entirely upon the class of people you cater to and the type of picture that appeals to the largest majority. If they like melodrama you will undoubtedly satisfy them with "Deserted at the Altar." It will not do for big first runs nor even the better neighborhood houses where they want original stories and good entertainment.

In the proper localities the picture will probably do good business. The title will bring them in and it can be boosted by stunt exploitation or catchlines, although it is sufficiently explicit in itself without further explanation. Bessie Love’s name might be mentioned. She is the best known player in the cast.
Walthall Does Fine Work In Peter B. Kyne Story

"THE LONG CHANCE"
Universal

DIRECTOR ......................... Jack Conway
AUTHOR ............................ Peter B. Kyne
SCENARIO BY ....................... Raymond Schrock
CAMERAMAN ....................... Benjamin Reynolds

AS A WHOLE ...... Fast moving dramatic offering that should please a good many

STORY ...... Makes an interesting screen piece and is particularly well acted

DIRECTION ...... Satisfactory; gets in considerable force in dramatic bits that are well handled

PHOTOGRAPHY ..................... All right

LIGHTINGS ......................... Standard

PLAYERS ...... Henry B. Walthall gives excellent performance; Marjorie Daw pleasing and Ralph Graves a suitable hero

EXTERIORS ............... A few good desert shots

INTERIORS .......................... Adequate

DETAIL ............................. Ample

CHARACTER OF STORY ...... Woman’s dying request is for old sweetheart to look out for her daughter’s happiness for which he eventually gives his life

LENGTH OF PRODUCTION .......... 4,836 feet

For those who like dramatic stories, Peter B. Kyne’s “The Long Chance,” picturized by Universal with Marjorie Daw, Henry B. Walthall and Ralph Graves in the principal roles, offers a good entertainment. It contains some strong situations and good dramatic moments that will interest them and Jack Conway supplies a suitable production.

The director tells the story in a smooth, straightforward fashion and it moves rapidly toward the climax. He has succeeded in getting the dramatic bits over with some force and conviction even when coincidence or slight improbabilities are associated with them. It is easy to follow and quite explicit except in one instance when they do not explain how the Indian came to follow hero Ralph Graves into the desert. It is a fairly important bit inasmuch as the Indian’s presence saves the hero’s life after he is attacked by the villain’s emissary. A title is needed here to clear up the point.

There is one especially strong scene in the climax where Walthall goes out to “get” the man he believes has killed the hero, with whom his ward is in love. It has a good deal of punch and Walthall’s acting is very fine. In fact it is Walthall’s work throughout that is conspicuous. His performance is well worth seeing, all except the actual death scene. There are too many of them in pictures anyway. The last shot showing the graves should come out altogether.

The story deals with some fairly conventional situations such as the lost mine and the villain who tries to stake a claim for it and cheat the pretty heroine out of it. However, good acting and rather careful direction keep it from becoming commonplace and give it an entertainment value. The cast is a good one and the performances of the three principals, capable. Marjorie Daw is quite pleasing as the girl and Ralph Graves a suitable hero. Jack Curtis is always a convincing villain and others are Boyd Irwin, William Bertram.

Story: John Corbaly had died without staking his mine. His wife, Kate, dies twenty years later leaving her daughter, Donna, in the care of Hemmage, a gambler who had always loved Kate. McGraw, a stranger, comes to town to buy Donna’s mine for his employer, Carey. Hemmage learns that a bully, O’Rourke, is also employed by Carey. McGraw falls in love with Donna but Hemmage doubts his sincerity. McGraw is lost in the desert and O’Rourke files a claim on the mine. How it develops that Carey had years before double-crossed Donna’s father and had sent McGraw on as a “blind,” completes the story.

Satisfying Dramatic Entertainment and Good Acting

Box Office Analysis for the Exhibitors

The many old admirers of Henry Walthall will be glad to see this one. Play up his name prominently and you can safely tell them he does some fine work in “The Long Chance.” If you can secure a trailer of the gun fight between Walthall and Jack Curtis you can be quite sure they’ll come back to see the whole picture.

It should be an easy matter to arrange a tie-up with a local book shop by having them display copies of the Peter B. Kyne novel, “The Long Chance” and the announcement that it can be seen picturized at your theater. Marjorie Daw’s name can be used and while Ralph Graves is not as well known as the other two stars he may be remembered for his role in Griffith’s “Dream Street.”
Gladys Walton in Rather Uninteresting Version of "M'liss"

Gladys Walton in
"THE GIRL WHO RAN WILD"
Universal

DIRECTOR ...................... Rupert Julian
AUTHOR ........................ Bret Harte
SCENARIO BY .................... Rupert Julian
CAMERAMAN ...................... Allen Davey

AS A WHOLE... Harte's "M'liss" rearranged as
a vehicle for Gladys Walton; can't compare
with the Mary Pickford version

STORY...... Has had most of its dramatic situations
eliminated or toned down; chiefly incidents

DIRECTION...... Fair; allows star to overact and
leaves some raw edges in telling story

PHOTOGRAPHY .................... All right
LIGHTINGS ........................ Average
STAR........... Gets her usual tenement district girl
characterization mixed with that of mountain
hoyden

SUPPORT..... No outstanding performances; Lloyd
Whitlock, Joseph Dowling and Vernon Steele
in the cast

EXTERIORS ........................ Suitable
INTERIORS ........................ Adequate
DETAIL ............................... Suffices
CHARACTER OF STORY....... Wild mountain girl
is finally tamed by her love for school teacher

LENGTH OF PRODUCTION........... 4,506 feet

Back in 1918 Marshall Neilan directed Mary Pickford in an adaptation of Bret Harte's "M'liss." Probably the Pickford production will have been quite forgotten by now but those who remember it will not be likely to look with favor upon the Rupert Julian version, in contrasting the two. The original story has been changed somewhat and most of the dramatic sequences either eliminated or consistently toned down. This may have been done for a reason, since

Gladys Walton is not especially adapted to dramatic playing. But in taking it out the story becomes too slight for screen purposes and there is little left but the romping of the star.

As the story goes now it is essentially a series of incidents in the life of an untamed mountain girl. There is not sufficient explanation of the action of the man who appears, claims to be the brother of the girl's dead mother, and kills her father. This was the big situation in the Pickford production. The schoolmaster was accused of the crime and the girl saved his life. In the Walton picture no one is accused of the murder. It's just forgotten. And there is a peculiar twist in the adoption of the girl by the murderer's two friends whom the title tells you are gamblers. There doesn't seem to be any good reason for them devoting their time to pampering the mountain girl with dolls and finery.

The star may please her admirers but she is capable of better things. She seems to confuse her character in this with some previous things she has done. Instead of making "M'liss" an untamed girl, at times she makes her appear tough, more like the gum-chewing sales girl that the star has portrayed cleverly. The remainder of the cast is average. Vernon Steele is a hero of minor importance.

Story: M'liss's father is killed and the two old men present themselves as guardians, much to the girl's objection. A new schoolmaster persuades her to attend school and the girl is contented until she sees the teacher sitting in the seat with Clytie, another scholar. M'liss secures a promise from the teacher that he will not do it again. When she is sent from the room for swearing during the school board's examination and gets no sympathy from the teacher, M'liss plans to run away with Velvet Jack. The teacher battles for the girl and takes her away with him.

May Do For Star's Admirers But Not Strong Enough Otherwise

Box Office Analysis for the Exhibitor

Don't count on getting them interested in "The Girl Who Ran Wild," on the strength of its being an adaptation of Bret Harte's "M'liss" because they may have difficulty recognizing it. It will go best where the star is very well liked and they don't care a whole lot what the story is as long as Gladys Walton is in the picture.

She has had many better vehicles than this. There is not very much you can say about "The Girl Who Ran Wild" so if they are at all critical you probably won't be able to satisfy them. It is a short feature, however, and might go very well on a double feature program or with a strong short reel program. It is not strong enough to serve as the main attraction.
IMPORTANT ANNOUNCEMENT

William Fox desires to make known to Exhibitors and Motion Picture Theatre Owners the fact that

FOX EDUCATIONAL ENTERTAINMENTS

are now ready for release to the trade

Another Mile-Stone in Motion Picture History Has Been Passed

The release of the first group of Fox Educational pictures marks the beginning of a new Epoch of public Appreciation of the Service rendered the Community by the Motion Picture Theatre.

See three following pages for details.
—of Fox Educational Entertainments:

Wm. A. Johnston, Publisher Motion Picture News

says editorially, (See page 1354, issue Sept. 16.)

"When William Fox takes off his coat and goes after anything you can always count on results. We speak prominently here of this enterprise because we regard it of great fundamental importance. This kind of picture brings the exhibitor in sympathetic touch with those community groups which today are often opposing him. And it is just this bridging the gap—and only this—which will eventually eliminate censorship."

Robert E. Welch, Editor Moving Picture World

says editorially, (See page 182, issue Sept. 16.)

"There is going to be unusual interest in Fox Educational Entertainments. William Fox is spending a lot of money here on an idea that is akin to an ideal. If all the subjects hold up to the first ones he has lived up to every calculation he has made."

Martin J. Quigley, Publisher Exhibitors Herald

says editorially, (See page 19, issue Sept. 23.)

"The significance of this undertaking is very great. The time is most opportune for the production of motion picture subjects of an educational character...but the effort of the Fox organization does not stop merely with the production of subjects that inform and instruct...these subjects afford genuine entertainment. They place in the hands of the theatreman an instrument that certainly will be productive of excellent results in gaining the attention of the best people of his community. The Fox organization in this matter has identified itself with a highly commendable undertaking.

Coming Fox Educational Entertainments

Future Releases
The Educational Division of Fox Film Corporation plans to release fifty-two subjects yearly of from 300 to 1,000 feet in length. These will be pictures of current educational and entertainment value and will not be of a scientific or technical nature. They will be produced from the showman's angle for the purpose of entertaining and amusing the theatre-going public. Each one will be a distinct novelty, unlike anything heretofore offered the motion picture theatre.

Production Plans
More than 200 experienced cameramen are now gathering especially ordered material for Fox Educational Entertainments.

Frederick Fesneau and L. Maes, two cameramen thoroughly acquainted with the Old Country, now are in Europe making special pictures for these subjects. Russell Muth, who won fame by his daring flight over Mt. Vesuvius is in South America. Al Brick, another of the Educational staff, has just returned from China, where many unusual subjects were made for your use. These pictures set a new standard of exceptional entertainment.
Fair Jack London Production With Cutting Obvious

"THE MOHICAN'S DAUGHTER"
American Releasing Corp.
DIRECTOR ..................... S. E. V. Taylor
AUTHOR ...................... Jack London
SCENARIO BY .................. S. E. V. Taylor
CAMERAMEN............Oliver Marsh and Lester Lang
AS A WHOLE.......Holds attention but sequences are too abrupt
STORY......Interesting Indian story, not entirely plausible but holds attention well
DIRECTION........Satisfactory but seems to have been cut considerably
PHOTOGRAPHY ..........Generally good
LIGHTINGS........Some very artistic, others too dark
PLAYERS..........Nancy Deaver very appealing, Saxon Kling and Nick Thompson give good performances
EXTERIORS ..............Beautiful
INTERIORS ................ Adequate
CHARACTER OF STORY......Half breed Indian girl accused of murder by jealous Indian suitor is rescued by white lover
LENGTH OF PRODUCTION.........4,700 feet
This picturization of Jack London's story "Jees Uck" while probably losing somewhat in being transferred to the screen still makes an interesting if somewhat improbable entertainment.
The settings which have been taken on the shores of Lake Champlain and in the surrounding forests are very beautiful. Although the story is obviously movie-stuff, and the introduction of an adventuress entirely unnecessary, the picture holds the attention all the way through. Miss Deaver has been well-cast in the role of the half-breed girl and gives a very appealing performance. Nick Thompson is a satisfactory villain and Saxon Kling as the white lover does good work.

There is a counter-plot that is unnecessary and unconvincing and could easily have been omitted, and the picture has evidently been cut considerably thus losing much of its smoothness. Some of the sequences are quite abrupt. However the story holds the attention well until the very end. Then, instead of showing the action of the climax, a title is used to explain, leaving the audience somewhat bewildered by the sudden turn of events.
The Indian atmosphere, while somewhat theatrical is by far the most attractive point in the picture.
Story: Jees Uck, half-breed Indian girl is accused by a jealous chieftain of murdering the tribe's medicine-man. She flees to her white lover at the trading camp for protection. When the tribe attacks the post, she misinterprets the presence of an intriguing white woman and surrenders herself to the tribe. Her lover follows and getting into the chief's tent by a ruse, finds evidence of his guilt in the murder and delivers him to the authorities.

Use Jack London's Name for Your Strongest Appeal

Box Office Analysis for the Exhibitor

Those who like Jack London's stories will undoubtedly be drawn to this if you feature it as a picturization of his story, "Jees Uck." It is probable that a great many people have read "The Sea Wolf" or "John Barleycorn" who have not read "Jees Uck," and a display of his name will get their attention. There is a good cast that you can feature and if your crowd likes this sort of thing it will not be misled by the title.
You can certainly make promises for the locations as some are splendid. A good comedy would help in case they don't care for the feature, and otherwise build up the rest of your program.
Russell Good In Dual Role But Story Is a Bit Weak

William Russell in "MIXED FACES"
Fox
DIRECTOR ....................... Rowland V. Lee
AUTHOR ........................ Roy Norton
SCENARIO BY .................. Paul Schofeld
CAMERAMAN ..................... David Abel
AS A WHOLE................. Far-fetched situations with double role for star whose admirers it will probably please

STORY........... Amusing at times but there is a lot of helter skelter action that doesn't mean much
DIRECTION ..................... Fair
PHOTOGRAPHY ................... All right
LIGHTINGS ...................... Average
STAR ......................... Will satisfy his admirers
SUPPORT........... Rene Adoree, DeWitt Jennings, Elizabeth Garrison, Eileen Manning and Harvey Clark

EXTERIORS ...................... Suitable
INTERIORS ..................... Ample
DETAIL ......................... Too many sub-titles
CHARACTER OF STORY...... Political gang hire "double" to impersonate candidate for mayor who loses his sweetheart in the bargain

LENGTH OF PRODUCTION .......... 4,400 feet

William Russell hasn't very good material for his latest release, "Mixed Faces," another dual role vehicle in which he plays the part of a judge who is candidate for mayor and that of a fire extinguisher salesman who is hired to impersonate the judge and spoil his chances for election. The situations are rather slight and not very original so the feature will have to depend upon the popularity of the star for its success.

Rowland V. Lee provides a fair production and manages to keep things moving, though much of the action is of the helter skelter variety and doesn't mean a great deal. There is a lot of chase stuff that helps to make some excitement such as the kidnapping of the impersonator and early in the picture, the method employed by Jimmy Gallop to sell his fire extinguisher, may supply a thrill. He sets the hotel on fire to persuade the owner that he should purchase a supply of extinguishers.

Some comedy bits make their appearance but they are shortlived and not important. The main trouble with Roy Norton's story is that it is a combination of comedy and melodrama but isn't sufficiently strong in either to make a good picture. It will probably get over on the strength of the star and his admirers will be adequately pleased with it.

Russell does good work in the dual roles. There are not many double exposures, however, and the few that have been used are not especially good. Rene Adoree is the star's leading lady, and De Witt Jennings, the "heavy." The cast, on the whole, is fair.

Story: Judge Granger, candidate for mayor, is trying to persuade Miss Sayre to say "yes" to his proposal. She promises to write him her answer from the city. On the street in the city she meets a young man, Jimmy Gallop, who looks just like Granger and mistakes him for her suitor. Granger accepts her friendship and when he leaves for a trip to see the man he is impersonating, Miss Sayre writes that her answer is "yes." How Jimmy is hired by Granger's political opponent to undermine Granger's campaign and spoil his chances for election, and how Jimmy finally tells the truth but wins Granger's sweetheart, completes the story.

Will Go With Star's Admirers Or If They Are Not Too Fussy

Box Office Analysis for the Exhibitor

Possibly the average crowd will be satisfied with "Mixed Faces." Anywhere where they are not too critical, it will have a fair chance of getting over. But if you know they are pretty particular and want good strong stories, or pictures with a lot of action, you probably won't be able to get "Mixed Faces" over.

Where the star has a good following, you shouldn't have any trouble with it. Play up the idea of the two men who looked so much alike that even the sweetheart of the one could not tell them apart except by the way he hugged. That might be a good idea for catchlines, too, if you want to go to a little trouble to get them interested. Give the star's name a good prominence and use the regular line of exploitation.
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BIGGEST BOOKS IN THE WORLD

This huge float announcing the forthcoming array of Warner Brothers Screen Classics blocked traffic on its first appearance at 42nd Street and Fifth Avenue, New York, just prior to its start on a transcontinental tour to the west coast.

F. SCOTT FITZGERALD (in oval) author of "The Beautiful and Damned."
TWENTY-FIVE MILLION

This huge float—one of the greatest advertising stunts ever evolved in the industry—equipped with an Electrotone Calliope covering the principal cities en route from New York to Los Angeles will be seen by approximately Twenty Five Million People.

What the Eye sees becomes firmly imbedded in the Human Mind.

COMING TO YOUR FAVORITE THEATRE

WARNER BROS.
COMING SCREEN CLASSICS

TWENTY MILLION

National Bill Posting Campaign. These attractive twenty-four sheets are posted on the best billboard locations all over the United States. They will be seen by approximately Twenty Million People.

Now Read our FIRST page over again.
Regulation Melodrama Is Dustin Farnum's Latest

Dustin Farnum in
"THE TRAIL OF THE AXE"
American Releasing Corp.

DIRECTOR .................. Ernest C. Warde
AUTHOR ..................... Ridgewell McCullum
SCENARIO BY ............... Ridgewell McCullum
CAMERAMAN ................ Robert S. Newhard
AS A WHOLE.............. Old story helped by beautiful scenery

STORY.........Old time lumber mill story with highly transparent plot of brother against brother
DIRECTION ........ Production all right. Did the best he could with the story
PHOTOGRAPHY ............. Very good
LIGHTINGS .................. Good
STAR................. Role of painfully good brother not particularly becoming

SUPPORT.............. Winifred Kingston, and George Fisher do good work. Others adequate
EXTERNALS............. Best thing in the picture. Forest shots excellent

INTERIORS ................. Few
CHARACTER OF STORY........ Ne'er-do-well dynamites brother's saw mill to revenge supposed alienation of his sweetheart's love

LENGTH OF PRODUCTION .. 4,428 feet

Dustin Farnum's latest starring vehicle is obviously and unashamedly an old school melodrama, its salient feature being the explosion of the sawmill, in which the hero is pinned to a wall by a falling log. The first three reels are crammed full of Farnum in a "holier than thou" role as the strong brother. The action here is very slow moving, but after that thrills come thick and fast.

Everything happens just as you expect it to, and you are quite certain of the finish all the way through.

The exteriors are very beautiful, and the shots of the logs sliding down a mountain to the river are among the best points of the picture. The direction is good except in the bit where the dynamite is tucked into a log that is going into the mill. Close-ups show the saw slicing its way to destruction. In the long shots of this scene rain comes down in torrents but the closeups in which the villain inserts the dynamite show a surprising absence of rain.

Those who like Farnum, old fashioned melodrama, with a drunken villain a "strong" hero, striking workmen and a sure rescue finish will in all probabilities find this satisfactory entertainment.

Story: Dave Malkern wants his brother to reform because of Jim's engagement to Betty whom both love. Jim's continued drinking forces Dave to eject him from his job whereupon Jim dynamites Dave's sawmill. Dave is pinioned by a log, but escapes. However, Dave cannot turn his own brother over to the law, so allows him to get away, while Betty at last realizes where her true love lies.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of "THE FILM DAILY," published daily at New York, N.Y., for October 1, 1922.
State of New York  
County of New York  

Before me, a notary public, in and for the State and County aforesaid, personally appeared Joseph Dannenberg, who, having been duly sworn according to law, deposes and says that he is the Editor of "THE FILM DAILY," and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, and circulation, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24th, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:
1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, "Wid's Films & Film Folk," Inc., 71 West 44th St., New York, N.Y.; Editor, Joseph Dannenberg, 71 West 44th St., New York, N.Y.; Managing Editor, Joseph Dannenberg, 71 West 44th St., New York, N.Y.; Business Manager, John W. Alicoate, 71 West 44th St., New York, N.Y.

2. That the owners are: "Wid's Films & Film Folk," Inc., 71 West 44th St., New York, N.Y.; F. C. ("Wid") Gunning, 1845 Edgemont St., Los Angeles, Calif.; John W. Alicoate, 71 West 44th St., New York, N.Y.; Joseph Dannenberg, 71 West 44th St., New York, N.Y.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent 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, security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing all of the stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affidavit has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is 1,975.

JOSEPH DANNEBENGF, Editor.

Sworn to and subscribed before me this 28th day of September, 1922. (Seal) Sadie Burg. (My commission expires March 30th, 1924.)
Use Farnum’s Name—Get Good Short Stuff to Help Out

Box Office Analysis for the Exhibitor

Dustin Farnum in
“THE TRAIL OF THE AXE”
American Releasing Corp.

The title of this doesn’t mean much so you will have to depend on Farnum’s name to draw them. If they like him, or if they like old-fashioned honest to goodness melodrama, this should please. Otherwise it won’t. You can feature the explosion of the saw-mill and the beautiful settings without hesitation, but the plot is threadbare.

If you think Farnum has a large enough following or if your crowd likes lumbering stories maybe this will get by. Better get a good program to carry with this. Try some unusual novelty short stuff. There isn’t enough of this type of material being used anyway, and when you get a chance to bolster up a weak sister this is the time to put it over in good shape. Don’t think about short stuff as “filler’s.” Make them cash in for you. And this is the chance with pictures of this type.

DISPOSE OF YOUR PRINTING PROBLEMS BY UTILIZING

“The Friendly Circle”

WITH additional floor space and increased facilities we are better able to handle your printing as the pages of this issue will testify.

THE BARNES PRINTING COMPANY, INC.
229 WEST 28TH STREET Phone: Watkins 1416-17
Conceived and directed by Will Nigh
Produced and distributed by
L. Lawrence Weber and Bobby North
1600 Broadway N.Y.C.

The Cast
Maurine Powers
Mary Alden
Rod La Rocque
George Hackathorne
J. Barney Sherry
Richard Travers
Mona Lisa
John Goldsworthy
Anders Randolph
Ida Waterman

"NOTORIETY"

Foreign rights controlled by The Apollo Trading Corp., 1600 Broadway, N.Y.C.
Announcing

NOTORIETY

A high powered human drama combining the pathos of poverty with the dazzle of wealth

The First of the Four Feature Productions conceived & directed by

WILL NIGH

The industry's leading independent director

PRODUCED and DISTRIBUTED BY

L. Lawrence Weber & Bobby North
1600 Broadway New York City
Poor Direction in Murder Mystery Meller

"FACE TO FACE"

Playgoers—Pathe

DIRECTOR ........................................ Not credited
AUTHOR ........................................ Not credited
SCENARIO BY ................................. Not credited
CAMERAMAN .................................... Not credited

AS A WHOLE......Ordinary feature in melodrama that is fairly illogical and very poorly constructed

STORY......Not well developed; continuity quite choppy; its entertainment value weak

DIRECTION......Below the average; does not tell the story smoothly or always coherently

PHOTOGRAPHY ................................. Fair
LIGHTINGS ....................................... Very dark

PLAYERS......A fair cast; includes Marguerite Marsh, Coit Albertson, William Kendall and others

EXTERIORS .................................... Few
INTERIORS ..................................... Adequate
DETAIL .......................................... Fair

CHARACTER OF STORY......Man accused of murder is cleared by girl who solves the mystery

LENGTH OF PRODUCTION ................. 4,587 feet

"Face to Face" is an ordinary picture as far as its entertainment value is concerned and a poor one when compared with present day productions. It is badly made and doesn’t look as though it is a recently made picture. The clothes worn by the women players are of the date when long skirts were in vogue the last time. Surely Marguerite Marsh would not be wearing a short belted waist or a full tunic in the days of long straight lines. Fashions are tell-tale things when it comes to showing old pictures.

The story is a very conventional one that concerns itself chiefly in the solution of a murder for which a young burglar is accused and in which a friend of the murdered man’s daughter interests herself for no other reason than that she suspects a mystery in the man’s death. Many of the situations are illogical and it certainly speaks bad for the police department to have a girl solve the mystery where they had apparently not even made investigations. The man is killed in one room and the burglar cornered in another where he claimed he had fired the shot but not at an old man such as the person who had been killed. Even a slight examination of the room would have immediately disclosed the fact that the fellow shot at a mirror in which he saw his own reflection. But it took the girl to find it out.

In his effort to create a great suspense the director has only confused the spectator with a series of unimportant movements which you are given to understand are highly significant, such as the introduction of a lot of papers found in the suspected man’s room. They are handed to the judge and you expect startling discoveries, but the people in the picture are the only ones who are in on the secret. The development is quite false and very incoherent and the story at best is an implausible melodrama. There is but one really good twist which discloses that the man was not murdered at all, but committed suicide.

Marguerite Marsh as the self-elected detective gives a satisfactory performance and the remainder of the cast is adequate. The photography and lightings are not up to the present day standard.

Story: John Weston is found dead in his room. Manners, a youth, discovered in another room, is accused of having killed the financier. Helen Marsley, visiting with Weston’s daughter, Grace, believes Manners innocent and suspects Hartley, Weston’s brother. She accuses Hartley in court and produces a glass door at which Manners had directed his shot, thinking that the reflection of himself was another man. How it develops that Hartley knew his brother had committed suicide but had kept silent because of his theft of certain bonds, completes the story.

Will Not Satisfy Them If They Demand Good Pictures

Box Office Analysis for the Exhibitor

If they like murder mysteries and are not critical about how logical or well developed they are, you can show “Face to Face” and probably not displease them. But if they demand melodramas with strong situations and coherent development they won’t accept this one. The picture is not up to the expected standard and those educated to better pictures will find this one lacking.

It will do for a transient house, double day feature or with a good short reel program. If you care to arouse their interest in it because of the mystery atmosphere, catchlines will probably be adequate to do it. There are no names in the cast to help the box office unless Marguerite Marsh might interest them.
A FRANK STATEMENT!

In announcing a new picture for release, the conscientious producer and distributor finds it most difficult to convey the excellence of his production...... for fear he will over-rate or sometimes under-rate its real value.

We are in just this position in announcing...

SHADOWS

The few persons at Los Angeles who have seen it pronounce "Shadows" the most unusual picture ever made, a revelation in every way!

So totally different that it just doesn't permit comparison with any other picture!

Their comments tempt us to refer to it as "the Greatest", "the Most Wonderful" motion picture ever made.

But one reads so many such claims that these adjectives have long since lost their true meaning!
So we merely wish to convey that

B.P. Schulberg presents
A. Tom Forman Production

SHADOWS

Adapted from the famous prize story, "Ching, Ching, Chinaman", by Wilbur Daniel Steele.

Portrayed by
Lon Chaney  Harrison Ford
Marguerite De La Motte
Walter Long  John Sainpolis
Buddy Messenger
Priscilla Bonner  Frances Raymond

Directed by Tom Forman.

We ask you to look at it and judge for yourself if it is as wonderful and as great as they say.

Prints at Exchanges in October

Produced by
PREFERRED PICTURES, Inc.

Distributed by
AL-LICHTMAN CORPORATION
576 FIFTH AVENUE, NEW YORK CITY
### CURRENT RELEASES

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### FIRST NATIONAL

**Special**

- The Fast Mail | 4,880 | 7- 9-22 |
- A Fool There Was | 6,604 | 7-23-22 |
- A Little Child Shall Lead Them | 8,361 | 9-10-22 |

**GOLDWYN PICTURES**

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<td>Be My Wife (Max Linder)</td>
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<td>Man With Two Mothers</td>
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<td>His Back Against the Wall</td>
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<td>Watch Your Step</td>
<td>1922</td>
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<tr>
<td>The Wallflower</td>
<td>1922</td>
</tr>
<tr>
<td>Yellow Men and Gold</td>
<td>1922</td>
</tr>
<tr>
<td>Golden Dreams (Hampton Prod.)</td>
<td>1922</td>
</tr>
<tr>
<td>The Dust Flower</td>
<td>1922</td>
</tr>
<tr>
<td>Always the Woman (Betty Compson)</td>
<td>1922</td>
</tr>
<tr>
<td>Voices of the City (Lon Chaney)</td>
<td>1922</td>
</tr>
<tr>
<td>Remembrance (Rupert Hughes)</td>
<td>1922</td>
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### W. W. HODKINSON CORP.

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Hoite Prod</td>
<td>1921</td>
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<tr>
<td>Slim Shoulders (Irene Castle)</td>
<td>1922</td>
</tr>
<tr>
<td>Benj. B. Hampton</td>
<td>1921</td>
</tr>
<tr>
<td>Heart's Haven</td>
<td>1921</td>
</tr>
<tr>
<td>Renoir Prod</td>
<td>1922</td>
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<tr>
<td>The Veiled Woman</td>
<td>1922</td>
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<tr>
<td>Hugo Ballin Prod</td>
<td>1922</td>
</tr>
<tr>
<td>Married People</td>
<td>1922</td>
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### METRO PICTURES CORP.

<table>
<thead>
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<th>Title</th>
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<tbody>
<tr>
<td>Sherlock Brown (Bert Lytell)</td>
<td>1922</td>
</tr>
<tr>
<td>The Five Dollar Baby (Viola Dana)</td>
<td>1922</td>
</tr>
<tr>
<td>Forget-Me-Not</td>
<td>1922</td>
</tr>
<tr>
<td>The Hands of Nata (Chas Kimball Young)</td>
<td>1922</td>
</tr>
<tr>
<td>Swedish Biograph Co.</td>
<td>1922</td>
</tr>
<tr>
<td>The Stroke of Midnight</td>
<td>1922</td>
</tr>
<tr>
<td>June Madness (Viola Dana)</td>
<td>1922</td>
</tr>
<tr>
<td>Tiffany Prod</td>
<td>1922</td>
</tr>
<tr>
<td>Broadway Rose (Mac Murray)</td>
<td>1922</td>
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</table>

### PREFERRED PICTURES—AL LICHTMAN

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
</tr>
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<tbody>
<tr>
<td>Rich Men's Wives</td>
<td>1922</td>
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</table>

### FILM BOOKING OFFICES OF AMERICA (R-C)

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
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</thead>
<tbody>
<tr>
<td>The Glory of Clementina (Pauline Frederick)</td>
<td>1922</td>
</tr>
<tr>
<td>The Son of the Wolf</td>
<td>1922</td>
</tr>
<tr>
<td>The Understudy (Doris May)</td>
<td>1922</td>
</tr>
<tr>
<td>The Kick-Back (Harry Care)</td>
<td>1922</td>
</tr>
<tr>
<td>The Snowshoe Trail (Jane Novak)</td>
<td>1922</td>
</tr>
<tr>
<td>The Hound of the Baskervilles</td>
<td>1922</td>
</tr>
</tbody>
</table>
Thursday, October 19th

That is your day.

That is the date for the second Fall tournament of film golfers to be held under the auspices of THE FILM DAILY at

Sound View Golf Club, Great Neck, Long Island.

Only a rain storm can delay the event, and in that case it will take place the following day.

Almost everyone of importance in the industry, in and around New York, will attend. Besides many well known film men from Philadelphia, Washington and other points are expected.

It promises to be another real holiday for film folk.

Ask any who attended the event at Oak Ridge last May.

The fee for players, $10, including lunch, dinner and prizes. For non-contestants, $5. Send in your entry. Checks can be made payable either to the Committee, or this publication.
LEWIS J. SELZNICK ENT.
Selznick Pictures (Distributed by Select Exchanges)
Elaine Hammernik Star Series
Evidence
5,000
6-18-22

Regue O'Brien Star Series
The Prophet's Paradise
Channing of the Northwest
5,000

Special Productions

A Woman of No Importance
Love is an Awful Thing (Owen Moore)
5,000
6-11-22
9-10-22

6,500

UNITED ARTISTS
Feb. 26 Fair Lady (Rex Beach's)
Allied Prod. & Dist. Corp.
The Three Must Get Theres (Max Linder)
6,400
3-26-22
9-10-22

Jewel Features
The Storm
7,748

Universal Features
The Black Bag (Herbert Rawlinson)
Out of the Silent North (Frank Mayo)
Her Night of Nights (Marie Prevost)
Afraid to Fight (Frank Mayo)
Trammed (Hoot Gibson)
The Trouper (Gladys Walton)
The Flipper (Marie Prevost)
The Loaded Door (Hoot Gibson)
Don't Shoot (Herbert Rawlinson)
Paid Back
Top of the Morning (Gladys Walton)
The Gallowing Kid (Hoot Gibson)
Caught Hulaing (Frank Mayo)
Confidence (Herbert Rawlinson)

6,500

7,000

7,000

6,12-22

6-25-22

-22

7-2-22

7-25-22

7-23-22

7-10-22

8-20-22

9-24-22

VITAGRAPH
Super-Features
My Wild Irish Rose
7,000
6-18-22

Corinne Griffiths
A Virgin's Sacrifice
5,000

Divorce Coupons
5,249
7-1-22

Antonio Moreno
A Guilty Conscience

Alice Calhoun
A Girl's Desire
5,000
9-17-22

Little Wildcat
5,000
9-10-22

Alice Joyce
The Inner Chamber
5,951

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.
Harold Lloyd Comedies

ASSOCIATED PRODUCERS, INC.
Mack Sennett Comedies (2 reals)
Ben Turpin Comedies (2 artists)

EDUCATIONAL FILM CORP. OF AMERICA
Selig-Park Photoscapes (2 reals)
Mermaid Comedies (2 reals)
Chester Comedies (2 reals)
Torchy Comedies (2 reals)
Christie Comedies (2 reals)
Vanity Comedies (1 reel)
Gayety Comedies (1 reel)
Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Living (Kehrer), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Bruce Scenerius Beautiful (1 reel)

Chester Outings (1 reel)

Chester Sceneries (1 reel)

Miscellaneous (1 reel); Could Columbus Discover America, The Cramer of Mt. Katmai, Bear

Sketchographics (1 reel)

Punch Comedies (2 reals)
Campbell Comedies (2 reals)
Cinal Films (slow speed)

FAMOUS PLAYERS-LASKY
Paramount-Burton Holmes Travel Pictures (1 reel)
Paramount-Burton Holmes Adventure Scenics (1 reel)
Paramount-De Haven Comedies (4 reals)
Paramount-Mack Sennett Comedies (2 reals)
Paramount-Mack Sennett Comedies (2 reals)
Paramount-Mack Sennett Comedies (2 reals)
Paramount-Mack Sennett Comedies (2 reals)
Paramount-Mack Sennett Comedies (2 reals)

FIRST NATIONAL EXHIBITORS
Charles Chaplin (2 and 3 reels)
Tooseyville Trolley (2 reels)
Henry Lehrman Comedies (2 reals)
Butter Ecast Comedies (2 reals)

FOX FILM CORPORATION
Sunshine Comedies (2 reals)
Clyde Cook Comedies (2 reals)
Matt and Jeff Animated Cartoons (1 reel)

Goldwyn Pictures
Capitol Comedies (2 reals)
Edgar Comedies (2 reals)
Goldwyn-Bray Comedies (1 reel)
Goldwyn-Bray Pictographs (1 reel)
Sport Review (1 reel)

W. W. HODKINSON CORP.
The Beggar Maid (Mary Astor) (2 reals)
The Basilisk Snout (2 reels)
The Young Painter (Mary Astor) (2 reals)

PATHE EXCHANGE, INC.
The Timber Queen (Serial)
Roach 1 reel comedies
Assop Fables, 2/3 reel cartoons
Hart Lloyd re-issues
Pathayeflets, 3 reel re-issues
Pathayeflets, 1 reel educational

PATHE, EXCHANGE, INC.
The Whirlwind (15 episodes)

UNIVERSAL FILM MFG. CO.
Century Comedies (2 reals)
Jewel Comedies—Ted Rider Series (Leonard Claham) (2 reals)
Serials: The Flaming Irish, 18 episodes; The Vanishing Digger, 18 episodes; The Dragon's Nest, 15 episodes; King of the Circus (Ed-die Polo), 6 episodes; The Diamond Queen (Eileen Sedgwick), 3 episodes; The White Horsemen, 18 episodes; Door of the Sacred (Eddie Polo), 6 episodes; Terror Trail, 6 episodes.

Star Comedies (1 reel)
Western and Railroad Dramas (2 reals)

VITAGRAPH
Big V Special Comedies (2 reals)

KINETO CO. OF AMERICA

KINETO ENTERPRISES, INC.

KINETO Review (The Living Book of Knowledge)

Second Series (1 reel): No, 22

KINETO ENTERPRISES, INC.

PRIZMA, INCORPORATED
26 Short Subject Color Pictures

"Dial of the Alps" (2 reals)

"Dial, the Unknown" (5 reels)

Short Red Music Film Product
**Short Stuff**

"Let 'er Run"—Christie—Educational

Type of production..........................2 reel comedy

Dorothy DeVore is featured in this comedy which holds the attention very well and is amusing throughout. She is ably supported by George Steward and Lincoln Plummer, the latter playing the role of a horse-racing Kentuckian, incidentally her father. He promises his consent to her marriage if her sweetheart's horse wins the race. At the last moment the hero's horse bows a tendon and in unable to run. They borrow a horse from Dad's stable and paint it white. The foot- age showing the race is excellent. The white horse wins and Dad rushes out to buy it, finally giving a check for twelve thousand. Just then a storm comes up and the rain coming down washes the paint off the horse. The idea that a man cannot recognize a horse through a coat of paint, or not even know that it is paint is a trifle far-fetched, but the whole thing is so amusing that it will probably not be questioned.

"Bending the Twig"—Urban Popular Classics—Vitagraph

Type of production..........................1 reel educational

Several shots of youngsters, showing them doing things not calculated to make them entirely healthy and other scenes showing proper physical care make up a fairly satisfactory number. Children are always liked upon the screen and there is quite a bit of footage in this that will hold interest. At the same time, this sort of material may not be accepted as suitable entertainment in some quarters. Its educational value, however, is a feature which can be employed to advantage, for school teachers can probably be induced to endorsing it.

"The Radio Hound"—Century—Universal

Type of production..........................2 reel comedy

Brownie, the educated dog, figures very prominently in this two reeler which has several amusing bits. Most of it is quite satisfactory laugh-getting material, with the dog and two youngsters who are occupying the center of the screen most of the time, making a likeable trio. It is essentially a vehicle for the trained pup, who is amusing in a radio rig and other bits. Using the wireless to provoke mirth is something that has not been done a great deal as yet and this hits the mark in doing just that. Kiddies are liked on the screen as are animals. In view of the fact that the capably performing canine and lads hold down the honors in this, it should register in fine fashion.

"The Big Flood"—Aesop's Fables—Pathe

Type of production..........................1 reel animated cartoon

Built around the idea that it is an ill wind that blows no one good, this cartoon reel holds interest in good fashion. It includes several amusing bits of business, one touch being especially funny. That is a play on the popular expression, "It's raining cats and dogs." During the flood which causes Noah to embark in his boat, innumerable little cats and dogs are seen mingled with the rain drops. It should get quite a laugh.

"His First Job"—Universal

Type of production..........................1 reel comedy

This is the first of a series of comedies with Lewis Sargent in the lead and throughout the reel it holds interest. Then the crash comes in the form of an ending that is all too abrupt and sudden and one feels as he sees the final fadeout that this should have been continued another reel. Until the conclusion, it shows good direction and the various situations in which Sargent is placed amuse. Julia Brown, who plays the role of little sister is clever and one wants to see more of her. Probably, the forthcoming issues will give her greater prominence. As to the story, that works up an interesting antipathy between the principal in the role of messenger boy and a pug-nacious scraper from the gashouse district. One begins to wait for the impending clash which is averted once, but it never comes. It is regrettable that they did not work this out further for Sargent performs capably. As long as it runs, it is sure-fire stuff, but why did they wind it up so soon? Robert Kerr and Scott Darling directed.

"Fresh Fish"—C. C. Burr—Educational

Type of production..........................1 reel animated cartoon

Here is a corking good cartoon which should fit into almost any bill and hold its own. It is built about a clever idea, has been animated in clever fashion and in its entirety registers well. It includes scenes of a youngster photographing some cartoon characters and the capers cut by the figures—a boy, goat and some fish—are unique and entertaining. Earl Hurd who is credited with this has contributed a reel that is worth its weight in laughs.

Official Urban Movie Chats, No. 34—Hodkinson

Type of production..........................1 reel magazine

Quite a bit of globe-trotting is done in this issue of the Urban Movie Chats. It starts with several shots taken in New York's aquarium, takes one to Hawaii directly after, roams to Canada where people of a strange religious sect are seen, jumps to scene or two in Guatemala and then shifts to California where sets used in some big films are shown. All of the material used is interesting and this is entirely up to the mark set in most of these releases.

"The Fable of the Hated Rivals"—Aesop's Fables—Pathe

Type of production..........................1 reel cartoon comedy

"None But the Brave Deserve the Fair" is the moral of this fable, in which Jack's Jill is temporarily stolen from him by another suitor who proves too cowardly to protect her from an escaped lion. The animation in this comedy is good as always and the subject matter is amusing. If they like this sort of stuff you can give them this without hesitation.

"Twin Husbands"—Carter DeHaven—Film Booking

Type of production..........................2 reel comedy

This Mr. and Mrs. DeHaven comedy, while pleasant because devoid of slapstick humor, is still slightly too impossible in plot. Carter DeHaven takes a dual role insofar as he is supposed to be twins. There is a funny scene in which he fights with his twin who has become violently insane and is locked in a room. By standing in the doorway with his own arm around his neck DeHaven gives the appearance of fighting with his twin. This should get a laugh. Carter having recently married has never seen his father-in-law. They are invited to visit him and at the station meet a friend of the wife's whose $50,000 inheritance depends upon her husband's signing of a paper that afternoon at three in the presence of a lawyer. Her husband misses the train and Carter is appointed temporary husband. The lawyer happens to be Carter's father-in-law and naturally complications arise. Mal St. Clair directed.
<table>
<thead>
<tr>
<th>Company</th>
<th>Series</th>
<th>Number of Reels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affiliated Distributors</td>
<td>I Am the Law</td>
<td>6,500</td>
</tr>
<tr>
<td>ARROW Film Corp.</td>
<td>The Innocent (ZaSu Pitts)</td>
<td>5,000</td>
</tr>
<tr>
<td></td>
<td>God's Country and the Law</td>
<td>3,352</td>
</tr>
<tr>
<td></td>
<td>The Broken Silence (Zina Reichie)</td>
<td>2,045</td>
</tr>
<tr>
<td></td>
<td>Headin' North</td>
<td>4,257</td>
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<tr>
<td>ARTCLASS Pictures Corp.</td>
<td>The Curse of Drink</td>
<td>5,900</td>
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<tr>
<td>B. B. Productions</td>
<td>How Women Love (Betty Blythe)</td>
<td>5,300</td>
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<tr>
<td>C. B. C. Film Sales Corp.</td>
<td>Life's Great Deception (Roy Stewart)</td>
<td>5,190</td>
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<td></td>
<td>More to be Pitted (All Star)</td>
<td>5,800</td>
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<tr>
<td>COMMONWEALTH Pictures Corp.</td>
<td>The Hidden Light</td>
<td>5,000</td>
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<tr>
<td>Cummings Prod.</td>
<td>Flesh and Blood (Lyle Chaney)</td>
<td>5,147</td>
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<td>R. L. Giffen</td>
<td>The Prince and the Pauper</td>
<td>6,322</td>
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<tr>
<td>PHIL Goldstone</td>
<td>The Cub Reporter (Richard Talmadge)</td>
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<tr>
<td>DI Lorenzo, INC.</td>
<td>The Trail of the Lonesome (Roy Rogers)</td>
<td>1,000</td>
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<tr>
<td>EQUITY PICTURES Corp.</td>
<td>The Worldly Madonna (Clara Kimball Young)</td>
<td>3,560</td>
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<td></td>
<td>What's Wrong With Women</td>
<td>6,400</td>
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<tr>
<td>EXCEPTIONAL PICTURES</td>
<td>His Nibs (One Sale a Lady's Sale)</td>
<td>4,851</td>
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<tr>
<td>FIDELITY Pictures Corp.</td>
<td>The Married Virgin (Vera Susan)</td>
<td>6,000</td>
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<td></td>
<td>Frivolous Venus (Kathleen Kellum)</td>
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<td></td>
<td>Love's Flame (Thomas J. Carrigan)</td>
<td>5,000</td>
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<tr>
<td>HOWELLS SALES CO.</td>
<td>The Fighting Kentuckians</td>
<td>5,000</td>
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<tr>
<td>LEE &amp; BRADFORD</td>
<td>Her Royal Love</td>
<td>8,122</td>
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<td></td>
<td>Sold for a Million (Josephine Earle)</td>
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<tr>
<td></td>
<td>Count Cagliostro</td>
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<td></td>
<td>A Daughter of the Law</td>
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<tr>
<td>MERIT Film Corp.</td>
<td>The Angel Citizen (Franklyn Farnum)</td>
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<tr>
<td>PRODUCERS SECURITY CORP.</td>
<td>Squire Flin (Mae Marsh)</td>
<td>5,000</td>
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<td></td>
<td>The Soul of Man</td>
<td>6,000</td>
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<td></td>
<td>The Truth Way</td>
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<td>Welcome to Our City (Marilyn Arbeaukle)</td>
<td>5,000</td>
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<tr>
<td></td>
<td>Mr. Bingle</td>
<td>5,000</td>
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<td></td>
<td>Mr. Foster of Texas</td>
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<tr>
<td></td>
<td>Trail of the Law</td>
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<td></td>
<td>The Country Fugitive (Ruby Gable)</td>
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<td>The Wolf's Fangs (Wifred Lytell)</td>
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<tr>
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<td>In the Night (All Star)</td>
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<tr>
<td>RIALTO PROD.</td>
<td>Reconfiguration</td>
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<td></td>
<td>Nine Seconds to Heaven</td>
<td>6,182</td>
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<td></td>
<td>The Range Patrol</td>
<td>7,266</td>
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<tr>
<td>RUSSELL PROD.</td>
<td>Saved by Radio</td>
<td>5,800</td>
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<tr>
<td></td>
<td>The Range Patrol</td>
<td>9,322</td>
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<tr>
<td>RUSSELL CLARK SYNDICATE, INC.</td>
<td>The Man Worth While (Romale Fielding)</td>
<td>5,164</td>
</tr>
<tr>
<td></td>
<td>The Love Slave (Lucy Durante)</td>
<td>6,996</td>
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<tr>
<td></td>
<td>The Defenders (Margery Wilson)</td>
<td>5,000</td>
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<tr>
<td>SECOND NATIONAL Pict. Corp.</td>
<td>Insinuation (Margery Wilson)</td>
<td>5,000</td>
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<tr>
<td></td>
<td>David and Jonathan</td>
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<tr>
<td></td>
<td>Her Boy</td>
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<tr>
<td></td>
<td>Brenda's Heritage</td>
<td>5,000</td>
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<tr>
<td>TRI-STAR PICTURES CO.</td>
<td>Fruits of Passion (Alice Mann &amp; Decald Hall)</td>
<td>5,000</td>
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<tr>
<td></td>
<td>Water Lily (Alice (ZaSu Pitts))</td>
<td>5,000</td>
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<tr>
<td></td>
<td>Dazzling Miss Davidson (Marjorie Rambeau)</td>
<td>5,000</td>
</tr>
<tr>
<td></td>
<td>How He Loves You (Marjorie Rambeau)</td>
<td>5,040</td>
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<tr>
<td></td>
<td>She Paid (Marjorie Rambeau)</td>
<td>5,000</td>
</tr>
<tr>
<td></td>
<td>Mrs. Belame (Prince O'Brien)</td>
<td>5,000</td>
</tr>
<tr>
<td>UNITY Pictures</td>
<td>Why Do Men Marry</td>
<td>5,000</td>
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<tr>
<td>WESTERN PICTURES EXPLOITATION</td>
<td>The Sagerbrush Trail</td>
<td>5,000</td>
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</table>

**SHORT REELS—STATE RIGHTS**

**ADVENTURES OF T. S. S. CORP.**
Adventures of Tarzan (Elmo Lincoln) 15 episodes.

**ALLIED DISTRIBUTING CORP.**
Alt & Howell Comedies (12-2 reels), Pure and Simple (4 reels), Liquorine Lips (2 reels each).

**ARROW Film Corp.**

**Detective Series**

**Arrow-Hank Mason Comedies**: One every other week (2 reels).
Blazed Trail Productions: One every other week (2 reels).
Spotlight Comedies (3 reels): A Champion by Chance, Soap Bubbles, Her Husband's Flat, His Wife Jimmy.

**Aradath XLNT Comedies** (2 reels): Wild Women and Tame Men, The Village Grocer, Homer Joins the Force.
Serials: Thunderbolt Jack (Jack Hoxie), 15 episodes.

**AYCIE Pictures Corp.**
Success Series: 15 Westerns (each 2 reels).

**AYWON Film Corp.**

Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farnum: 12 Westerns (2 reels).
Helen Holmes: 22 Railroad Dramas (2 reels).
Mary Pickford Revivals.

**C. B. C. Film Sales Corp.**

**Star Ranch Westerns** (2 reels).
Screen Snapshots: (1-monthly) (1 reel). Hal Room Roy Comedies (2 reels twice a month).
Sunbeam Comedies (Tiny West) (1 reel).
Cag'n Kidd (Eddie Polo) serial.

**CELEBRATED PLAYERS**
Gump (1 reel each).
Celebrated Comedies (1 reel each).

**CLARION PICTOPLAYS, INC.**

The Expose of Sawing a Lady in Half (2 reels).

**DOMINANT PICTURES, INC.**

Western Star Dramas (2 reels).

**EXPORT AND IMPORT FILM CO.**

Serial: The Jungle Goddess (Truman Van Dyke and Eloise Field) 15 episodes.

**FEDERATED Film Exchange**

Monty Banks Comedies (2 reels). Nearly Married, Kidder's Revenge.
A Bedroom Scandal, Where Is My Wife? His First Honeymoon, Bride and Groom, In and Out, His Dizzy Day.

Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish, Circus Heroes.
Ford Weekly.
Serial: Miracles of the Jungle, 15 episodes.

**FILM MARKET, INC.**

Jimmy Calahan, 12 Westerns.

**GAUMONT COMPANY**

News (every Tuesday); Graphic (every Friday).
Serials: In the Churches of the Hindoo (19,080 feet), 10 episodes.

**HERALD PRODUCTIONS, INC.**

Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.

**HORIZON PICTURES, INC.**

Norma Talmadge Reissues (14 reels) (2 reels).

**JOAN Film Sales CO.**

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Newspaper Stories: Featuring Irene Hunt (Two-a-week) (2 reels).
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among others
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A feature tingling with emotion, lavishly gowned and portrayed skillfully by Leah Baird and a supporting cast which includes Jack Mower, William Conklin, Katherine Lewis, Eulalie Johnson and John Cossar.

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Produced by Arthur F. Beck.
All critics agree with the Moving Picture World—"a perfectly safe bet when strong drama is desired."

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Big Longs

Are in sight. In one of the big companies. And may happen. Any day. Or for that matter. Any minute. And if they happen. One or more. Very important men. May—tell, they may not continue. That they are now doing. Wish there was more. That could be told. At this minute. How it all went wrong. To what extent. And not satisfy them. It's no more can be told. Now. Can the above. And that must be. At the moment. Enough.

Once More—Millions


What a laugh? As though none. In that part of the world. Would "consider." Taking a million. For anything? Sides, there have been several illusion Plays produced. And they last year. One was made in Germany. Saw it abroad. Pretty good picture. But not for general distribution here.

More Millions


Who said "Hard Times"


The Retort Courteous

Says Kinetograph Weekly (Kine) of London: Loew—front of front name Marcus—has taken the big idea of scrapping old product back to America. Says Danny, of the FILM DAILY (late WID'S): "Idea is this: Dispose of the old product. Clogging things up. By virtue of block-booking. And let England, as well as all other foreign countries. Have the newer. And better pictures. Over there. They are showing pictures. Two to three years old. As a rule." Then they add. In this style:


(Continued on Page 2)

Valentino Loses

Justice Wasservogel Grants Famous Players Injunction—Case Probably Will Be Appealed

Justice Wasservogel handed down a decision on Saturday in the Supreme Court, granting Famous Players-Lasky an injunction with regard to the services of Rudolph Valentino. The Justice directed Famous Players to file an additional bond of $25,000.

Valentino, as before noted, contended that Famous Players has broken the contract.

Arthur Butler Graham, counsel for Valentino, said that an appeal will be filed immediately.

Binderup Writ To Supreme Court

(Special to THE FILM DAILY)

Washington, D. C.—Counsel for Charles G. Binderup will today submit a petition for a writ of certiorari to the Supreme Court in an effort to have the courts order the Binderup case against the Pathe Exchange, the Omaha Film Board of Trade et al. to be reviewed. The petition will be set down for hearing Nov. 5. For alleged conspiracy under the Sherman anti-trust act.

30 Exploiteers

F. B. O. Publicists at Each Branch Office Will Increase Staff By 22

Within a very short time there will be an exploitation representative at each of the 30 F. B. O. branch offices, increasing the present staff by 22, according to J. I. Schnitzer, vice-president.

Heretofore eight men have been working in the field. They have been exploiting mainly "In The Name of the Law," Under the new plan an exploitation man will be attached permanently to each F. B. O., to handle general exploitation and to render comprehensive service to exhibitors.

This is the most important move since the re-organization of the company, and the change of name from Robertson-Cole to Schnitzer, "F. B. O. puts itself on record as an advocate of personal, intensive exploitation.

The first to be added is Gilbert F. Josaphon, assigned to the Albany exchange. The eight men already serving F. B. O. are Jesse Wells, Buffalo; Frank Leonard, New York; Charles Gigerich, Philadelphia; Harold F. Wendi, Cleveland; Louis Kramer, Chicago; Hal Horne, Omaha, Fres- ton Hickey, Minneapolis and Monte Rice, Seattle.

The enlarged exploitation staff will be under the supervision of Al Bosberg, who came to F. B. O. from Famous Players.
Big Doings
(Continued from Page 1)

Mattison Back on Coast
(Special to THE FILM DAILY)

Hollywood—Frank S. Mattison, of the Sanford Productions, has returned
debriefed from a trip through the states. As a result of the trip, the Sanford re-
leases of the eight semi-western features, with Pete Morrison, and the
twelve two-reel comedies featuring Naegely, have been sold throughout
the world.

Watty Rothacker has a real job.
His organization has been hired. To
picture. The making of real beer.
Canada.

P. A.'s IDEA

Powers. Of Film Booking. Who's
going abroad. In a week or so. To
look things over. Thinks distrub-
utors should help. Exhibitors in
selling their pictures. To the public.
Believes distributor's advertising
money. Could be spent to better ad-
advantage. In that manner. Than in
any other.

So. But a lot. Of distributors.
And producers. Are doing
that now. Safer post getting a lot.
Of picture money. These days.
Including Famous. Universal. Edu-
cational. Pathé. Metro. And oth-
ers. That's surely helping Mister
Exhibitor.

Tricky Titles

Writs Hugo Ballin. To his Uncle
Danny: It sure was a good story:
the one about Jane. And Agnes
Ayers. But picture to yourself.
What I did. When an old gent
man. From out Flatbush way. As-
ked me. How I was going to get a
story. Out of that Vanity Fair mag-
apine? "I read it once," said the
fussy old gent, "and I can remember
nothing else. Except that it contained
matter. The censors wouldn't
stand for. And pictures. Of a lot of
naked women. Of picture stars. With a
great past. And no future."

Then titles are sure tricky, nephew.

DANNY.

PathéNews
announces in issue No. 79
First and Exclusive Pictures
of the
Burning and Capture of Smyrna
by the Turks.

Pictures taken by a regular staff cameraman and rushed
with phenomenal speed to the United States.
When the big first page news is breaking, a Pathé News
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Vol. XXII No. 2 Monday, Oct. 2, 1922 Price 5 Cents
Copyright 1922, Witz's Film and Film folks, Inc., Published Daily at 7173 West 44th St.
New York, N. Y. by WITZ'S FILMS and
FILM FOLKS, INC.

Joseph Dastager, President and Editor; J. W. Alcatoe, Treasurer and Business Man-
ager; J. A. Con, Advertising Manager. Entered as second-class matter May 21, 1918,
at the post office at New York, N. Y., under the acts of March 3, 1919.

Terms (Postage free) United States. Outside of
Greater New York $10.00 one year; 6
months, $5.00; 3 months $3.00. Foreign $15.00. Subscribers should remit with order.
Address all communications to THE FILM DAILY, 71-73 West 44th St., New York,
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Goodwyn .634 .594 .624 2.000

Griffith Not quoted

Loew's 204 204 204 5.000

Triangle Not quoted

World Not quoted

"Lawful Larceny" to First National
First National has bought the film
rights to "Lawful Larceny" from Al
Woods. Edwin Carewe will direct.

McCabe Here

J. J. McCabe, manager for First
National in Canada is in New York,
after visiting exchanges through
the provinces. He said the business out-
look in Canada was bright, and al-
though the exhibitors are paying higher
rentals, they are making more
money than ever before.

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competing.

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make it pay out in New York.

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It promises more to you than any
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music that insures a musically pro-
duced picture presentation.
From The Motion Picture News
September 23, 1922

“A Rogue’s Romance”
Vitagraph—5 Reels

(Reviewed by Charles Larkin)

TAKING advantage of Rodolph Valentino’s phenomenal rise to fame, Vitagraph is reviving this production of other days and in billing the picture is giving “The Perfect Lover” equal prominence with the star, Earl Williams. This is all well and good and fine business practice, but Williams is the boy who does the work. It was as a dancer that Valentino first won public attention and in this feature he gyrates through a couple of wild Apache dances, in which his fair partner undergoes some rough treatment and otherwise distinguishes himself in the role of The Ferret, a Montmartre hard-boiled egg. The girls will undoubtedly rush to see Rody dance, so this picture has a real box office value.

So much for the Valentino end. To Earl Williams, however, goes the honor of portraying a very entertaining character, that of M. Picard, master criminal. Williams dominates every scene and it is Earl at his best.

The atmosphere of Paris has been fairly well transferred to the screen. The Café D’Or being a colorful underworld setting for the Valentino dances. There are some elaborate shots at a fashionable hotel. The story is one that holds the interest throughout. It deals mostly with the theft and recovery of pearl necklaces and the capture of a band of grafters. The exposure of the plot and subsequent escape of Picard forms a dramatic climax. James Young directed this one. That is a decided asset. The thing for exhibitors to do when they book this one is not to overplay the Valentino end too much.

The Cast

M. Picard .............................................. Earl Williams
The Ferret ............................................ Rodolph Valentino
Helene DuFrenay ................................. Katherine Adams
M. Henri DuVal ................................. Brinsley Shaw
Jean Derneau ...................................... Maud George

By H. H. Van Loan. Scenario and direction by James Young

The Story—M. Picard, a master criminal, antagonizes The Ferret, a dangerous Apache. The Ferret in return hounds Picard, informing the police of his every move. Picard always outwits the police and escapes. A girl induces Picard to turn his powers to the aid of society. He helps the police capture a dangerous band of grafters as well as recover a valuable pearl necklace. He is cornered several times but always gets away.

Classification—One of those interesting French crook stories that always appeal.

Production Highlights—The Apache dances performed by Valentino and a sprightly little partner. The work of Earl Williams as Picard, the criminal. The exciting escapes. The theft and discovery of the necklace. The fine photography, direction and lighting effects. The correct Montmartre atmosphere. The thrilling climax.
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At the STRAND
GEO. ARILSS in “THE MAN WHO PLAYED GOD”
In Production
THE C. C. BURK SPECIAL, “SECRETS OF PARIS”
GLEN HUNTER in “SECOND FIDDLER”

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

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THE ART TITLES FOR THE LATEST
D. W. GRIFFITH SUPER PRODUCTION
Fear of Europe

Laemmle Says It Is Not The Place To Make Pictures
For America

European films will never be a place to productions made in America, according to Carl Laemmle, president of Universal, who has read the report in the past three months spent making an analysis of French activities and the possibility of producing pictures abroad with American actors. Laemmle was prepared to make several productions in Europe, but decided against this after seeing the field.

I am convinced that Europe is the place to make pictures for America, said Laemmle. "The conditions are very unfavorable. The difference in exchange is more than counterbalanced by the distance of the base of supply and the difficulty of getting American atmosphere.

Furthermore, I didn't see a single American actress in Europe who could possibly be made to look American. The faces and expressions are very different. There are no pictures at all in Europe so far as I have seen.

I am pleased with the results of our experiment. We have just made in our laboratories and simultaneously the release of the picture in this country. Therefore, American productions have been two years late in showing England. The British film situation is vastly improved, I believe."

Laemmle was given a spectacular home. A letter from Mayor L. C. Batey arrived on the deck of a French steamer, greeted with applause from a 30-foot cruiser with its wings. The French government has just returned from France where he looked after several matters in conjunction with Rex Ingram's "shooting" now taking place there.

Film Folk Attend Premiere

A number of important film people attended the opening of "Trifling Women" at the Astor, last night.

W. W. Atkinson Returns from Florida

W. W. Atkinson, general manager of Metro, has just returned from Florida where he looked after several matters in conjunction with Rex Ingram's "shooting" now taking place there.

Lester Blankfield Arrives

Lester Blankfield has arrived from the Coast to lay plans for a production to be started in December under the supervision of Eve Unsell. He is stopping at the City Club.

Golfers, Attention!

Fill in the following and forward to the Editor of THE FILM DAILY

Enter my name in the third semi-annual Fall Film Golf Tournament.

Combination

May Solve First Run Situation in St. Louis—Skouras Conferring With Famous

Syrkos Skouras, holder of the Asso. First Nat'l franchise for Missouri, and one of the leading exhibitors of St. Louis, is in town conferring with Harry Lubin and other Famous officials regarding the first run situation in St. Louis.

Famous controls the Missouri, which is the largest new house in the city and Skouras operates, among others, the Grand Central. Skouras wants the first run situation cleared up to avoid the difficulties that exist at present. He doesn't want to dispose of his house huge, however, and if it is said Famous has no desire to sell the Missouri, if, however, some sort of a combination could be arranged this might work to the satisfaction of both parties concerned. If such a deal could be arranged the long run would be shown at the Grand Central, Missouri being given over to big pictures and specials which, however, would not have long run possibilities.

It became known several days ago that William Goldman, former manager of the Missouri, would become asst. general manager to Kuklkin, looking after the Famous theater interests. That might have some bearing on the St. Louis situation.

St. Louis—Nathan Frank, president of the Famous Players-Lubin Corp., admitted that negotiations are under way between Skouras Bros. and Famous.

Myron Selznick to Coast

Myron Selznick leaves for the coast today.

Assoc. Pictures

$2,000,000 Company Formed by Sawyer and Lubin—Has Completed "Quincy Adams Sawyer"

The formation of Associated Pictures Corp., a $2,000,000 producing company, which takes over contracts and franchise rights formerly owned by S-L Finance Corp. is announced by Herbert Lubin. The company will produce and market its pictures.

The first production "Quincy Adams Sawyer" is already completed and will be released through Metro. Herbert Lubin and Arthur H. Sawyer are managers of the new enterprise. Marcus Jacobowksy, Chicago banker and former treasurer of Cook Bank (Continued on page 3).
On Broadway
This Week
Astor—"Trilling Women."
Broadway—"Pink Gods."
Brooklyn Strand—John Barrymore in "Sherlock Holmes."
Cameo—Mary Golden in "A Woman's Career."
Capitol—"Revenge."
Criterion—Marion Davies in "When Knighthood Was in Flower."
44th St.—"Monte Cristo."
Lasky—"The Man She Brought Back" and "Hound of the Baskervilles."
Wednesday—"The Sin That Was His."
Thursday—Henry B. Walthall in "The Long Chance."
France—"The Man of the Hand" and "David and Jonathan."
Saturday—Johnny Walker in "The Name of the Law."
Lyric—"A Little Child Lead Them."
Rialto—Dorothy Dalton and Jack Holt in "On High Seas."
Rivoli—Thomas Meighan in "Manslaughter."
Strand—George Arliss in "The Man Who Played God."

Next Week
Astor—"Trilling Women."
Broadway—"Not yet determined."
Capitol—"Rembrandt."
Cameo—Mary Golden in "A Woman's Career."
Criterion—"The Old Homestead."
Leather—"A Little Child Lead Them."
Lyric—"A Child Lead Them."
Rialto—"Not yet determined."
Rivoli—"Not yet determined."
Strand—Richard Barthelmess in "The Bond Boy."

Pell Mitchell With C. B. C.
Pell Mitchell has editorials with Fox, starts this week to supervise and produce the Starland Revue for C. B. C.

Lester Scott, Jr., to Tour Exchanges
Lester Scott, Jr., leaves this week for a tour of the Affiliated Distribution exchanges to supervise and produce the Starland Revue for C. B. C.

Richards & Flynn Move
Chicago—The Richards & Flynn Film Co. have moved their offices from the Film Building to 113 W. 18th St.

Legal Difficulties Settled
The legal difficulties in connection with the Weiss Bros.' film "The Execution of a Lady in Half" and Horace Goldin, who performed the illusion in vaudeville, have been settled and the film expose is now sanctioned by Goldin.

Filming in Florida
May Allison, Richard Travers and Ben Hendricks, Jr., are the leading players in "The Broad Road," by Hapheburg Liebe, which is being filmed here by Associated Authors Prods., for release through Associated Exhibitors. Edward Mortimer is directing. Wm. Cooper is the cameraman.

In the Courts
Supreme Court Justice McCook has reserved decision on an application by Lucille Langhanke, 17 years old, who has taken the stage name of Mary Astor, for an injunction restraining Harry Durant, of the Famous Players Lasky Corp., from interfering with her employment by film producers because she signed an agreement two years ago to put herself under his exclusive control for six years.

Counsel for the girl argued that Durant had done nothing for her, but that the agreement required him to give her instruction, and at one time he advised her to seek a position for her with some other producer than Famous Players; and when he tried to do so was notified that the agreement with Durant was still binding. It was alleged that Distinctive Productions would have given her employment but for its desire to avoid a lawsuit.

Philip Wittenberg, Durant, told the court that film stars of today are not actors or actresses, but plastic personalities molded into shape by the ideas of the director.

Not Directing Blanche Sweet
(Special to THE FILM DAILY)
Los Angeles—Marshall Neilan has denied the rumor that he is directing his wife, Blanche Sweet. As a result of the fact that he recently supervised her preliminary preparations in connection with her appearance in "Quincy Adams Sawyer," it left an impression that Neilan was directing.

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EASTMAN KODAK CO.
ROCHESTER, N. Y.
Assoc. Pictures
(Continued from Page 1)

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The

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Outlook Fine
as R. Grainger Optimistic After Circling The Country
James R. "Jimmy" Grainger, who practically have charge of sales oldskuln, returned yesterday after a weeks' trip through the
country. During this time he visited practically every important exchange and was the recipient of many inducements to open branches there.

Ohio Convention
First Meeting Of Cinema Clubs
(Special to THE FILM DAILY)
Cleveland, O.—The Cinema Clubs of Ohio, will meet in convention for the first time at the Statler Hotel on Friday and Saturday, Oct. 6 and 7.

Admissions Off
(Special to THE FILM DAILY)
Washington, D. C.—Admission taxes collected during the month of August amounted to $4,710,470.46, according to a report which has just been issued by the Treasury Department. This is a decline of $1,219,093.24 from the collections of last August, which totaled $5,920,503.80. For the month of July the collections were $4,620,893.78.

During the month of August there was also collected $389,145.38 from the seating tax on theaters, museums, etc. This tax in August, 1921, returned $365,472.62, and in July, 1922, the collections were $346,397.19.

Stuart Kohn on Trip
Stuart Kohn, of the Howell's Sales Co., has left on a sales trip throughout the country.

Punch, pathos, drama—use all the superlatives and you won't go wrong is describing "Shadows," directed by Tom Forman for Preferred Pictures, Inc. B. P. Schulberg will present it and the Al Lichtman Corporation distribute it. The picture is "there." Watch how the first runs pile up. — Advt.

New Faces
They've been talked of for some time. Every producer says they are needed. But it has been to Rex Ingram. To have now two new ones. In "Trailing Women"—his latest. At the Astor, Monday night.

He presented Ramon Navarro. Who made a real and distinct hit. He brought a new charm to the screen. He was clean, fresh and youthful. And worth watching. Incidentally. He is of the same general appearance of Valentino. Who happened to be in the audience. Given the right sort of material he will probably give Valentino something to think about.

Then Ingram was the screen new vamp. Barbara Le Mar. Of course vamps aren't very much in demand these days. But Barbara Le Mar stands out as a very interesting type, and can be expected to do things.

Navarro was a dancing master in Hollywood. Barbara Le Mar stands out as a very interesting type, and can be expected to do things.

DANNY.

New Canadian Chain
H. J. and Max Allen Mentioned In Connection With Sterling Theaters, Ltd.
(Special to THE FILM DAILY)
Toronto, Can.—Announcement is made of the organization of an entirely new chain of moving picture theaters in Canada by an enterprise that is titled Sterling Theaters, Ltd. It is intimated that the new chain is being organized by the Allens, including H. J. Allen and Max Allen.

One of the early acquisitions of the company has been the Walkerville, in Walkerville, Ontario, which is operated under the direction of Max Allen. Two theaters have been secured in Toronto, the La Plaza, at 735 Queen St., and the National, at 373 Yonge St.

Sterling Theaters, Ltd, has also secured or will acquire theaters in various Ontario centers outside of Toronto, it is declared. These houses are located at Windsor, Paris and elsewhere.

Whether the development of the Sterling Theaters chain is a sequel to the failure of the Allen Theaters, or is an organization which is being undertaken by several of the Allens formerly identified with the Allen chain, is a matter that is arousing considerable discussion in Canadian theater circles.

"Notoriety" Premiere in Boston
(Special to THE FILM DAILY)

Film Men at Capitol
Will Hays, his staff, and many prominent film men attended the special performance at the Capitol yesterday for the American Bankers Association. An added feature was the screening of quotations from Will Hays' remarks.

"Bill of Divorcement" Release
Associated Exhibitors have closed for the American distribution of "The Bill of Divorcement."

This is the production made by Ideal Films in England, directed by Donald Crisp, and for which Constance Binney spent to England. Play Compton is also in the production, and according to those who saw the picture in England both she and Connie Binney have outstanding parts. Release date has not yet been set.
Ohio Convention
(Continued from Page 1)
films is, on the whole, good and conditions are improving. There is evi-
dence of effort on the part of the exhibitor to attract the public with long
programs, and an increased effort to attract children.
“T he public is picking and choosing entertainment with greater care.
The makers of pictures are recognizing this condition, generally, as evi-
denced by the employment of the best story writers of the country and fur-
ishing ample funds for the use of skillful directors in securing the most
artistic results. Thus we have a healthy growth of the producer, ex-
hibitor and public.”
The report also states that, on May 1, 1922, 93 theaters were open in
Cleveland and its suburbs out of a total of 179 theaters, due to poor
business conditions.

Bringing Prints
(Special to THE FILM DAILY)
Hollywood—John Jasper will leave for New York with prints of “Our
Heroes” and “The Challenge,” which were recently completed at Hollywood
studios.

Newspaper Opinions
“A Woman’s Woman”—Allied Prod. & Dists.—Cameo
HERALD—“not only gives the title character an opportunity to give free rein
to her suppressed desires, but it also satisfies Miss Mary Alden’s suppressed
desires to be a star.” * * Miss Alden gives an interest-
ing performance.
MORNING TELEGRAPH—For the most part the picture is rather a drabby
affair, with exceedingly good acting on the part of the star, Mary Alden, to make it worth
watching.
TRIBUNE—A pretty good picture. * * * Mary Alden is always delightful.
WORLD—Subject upon which this play is based is important, and one that lends it-
self to filming. * * We are inclined to place it in the list of films worth seeing.
It is wholesome and sincere and is constructed upon a serious thought.

First Woman Censor Dies
Mrs. Josephine Redding, writer, and the first woman censor of motion
pictures in New York, died at the House of the Holy Comforter, after a
year’s illness. In 1906 she was ap-
pointed a member of the New York
State Board of Censorship. While a member of the board, Mrs. Redding
fought to have “The Birth of a Na-
tion” passed in New York without eliminations.

Great Screen Stories For Sale
Mrs. Major has authorized me to offer for picture
production these wonderful books of Chas. Major:
“Yolanda.”
“Touchstone of Fortune.”
“Uncle Tom and Andy Bill.”
“Gentle Knight of Brandenberg.”
“Little King.”
“Forest Hearth.”
“Bears of Blue River.”
Also some unpublished works.

The value of Mr. Major’s works may be judged by the facts that
Cosmopolitan is now releasing the greatest picture
of the age

WHEN KNIGHTHOOD WAS IN FLOWER
Mary Pickford and Douglas Fairbanks have
“DOROTHY VERNON OF HADDON HALL”

Famous Players—“SWEET ALYSSUM”

Address: FRANK REMBUSCH

c/o F. J. REMBUSCH THEATRE ENTERPRISES
557-559 Consolidated Bldg., Indianapolis, Indiana

Today and until Friday Hotel Astor, New York City

Chea’s Inc. Founded in Buffalo
Shea’s Inc., founded in Buffalo, N. Y.—Shea’s Inc. has
formed, capitalized at $100,000.

Office for Rent
With Vault Space
Suitable for Film Exchange
State Right Distributor
Room 901—130 W. 46th St
Phone Bryant 6436

“INSINUATION”
First National Exchange
729 7th Ave.

Library stuff—maybe Stone has
Room 606—220 W. 42nd
Phone 6269 Bryant

education picture
present a series of CARYL S. FLEMING
1—The Devil’s Partner
2—The Valley of Lost Souls
State Rights: Write—Call or Wire

1600 Broadway, N. Y. * Phone, Bryant 8479
“Every Morn”
Film Daily
New York City.

Boys:
It will be at the Woodstock Hotel from Oct. 1st to Oct. 9th, and in order not to become ill, I must have the Bradstreet of Film Corp. with my coffee and rolls each morning. Don’t be the cause of my demise by neglecting this.

Yours truly,
W. P. McCartney, Manager, Jefferson Theater, Punxsutawney, Pa.

---

Frank J. Rembusch Here
Frank J. Rembusch of Indiana is in New York for a few days. He is at the Astor.

Hy Mayer Back
Hy Mayer returned yesterday on the Olympic after two months abroad getting material for more travelogues.

Englander With Hyperion
James Englander has been appointed publicity and advertising director of George H. Wiley’s Hyperion Pictures Corp., organized to distribute films in the independent field with offices in the Candler Bldg.

Dinner to Charles Urban
Charles Urban was guest of honor at a dinner tendered him at the N.Y. Athletic Club by Harry J. Knight on his return from Europe. The guests were M. E. A. Tucker, Guy Tinkham, Louis Wexlin, James A. Fitzpatrick, J. L. Barhard and Fred E. Baer, all of the Urban organization.

Clarke to Assist Lasky
Victor H. Clarke has been appointed assistant to Jesse L. Lasky first vice-president of Famous Players-Lasky. Clarke went to Hollywood over a year ago as special representative of the production department. The object is to create a closer relationship with directors, writers and stars.

“Knighthood Opens in London
(Legend to THE FILM DAILY)
London, Eng.—“When Knighthood Was in Flower” has opened at the Scala. The Prince of Wales was present. It was the first time that he has attended a film opening. His highness was presented with a check for 1,000 pounds from Marion Davies, who bought a box to aid the London hospitals fund, which gets the entire first week’s receipts.

Oscar Morgan to Cosmopolitan
Oscar A. Morgan has resigned as assistant to E. E. Schauer, director of the Famous Players foreign department, to become general representative of the sales department of Cosmopolitan Pros. Jos. H. Seidelman succeeds Morgan. The members of the foreign department gave a luncheon at the Commodore extending a farewell to Morgan and a welcome to Seidelman.
WE ARE PROUD TO ANNOUNCE
and it's profitable for you
to know about—

"THE MADONNA IN CHAINS"
By EDWARD OWINGS TOWNE
with
E. K. LINCOLN
MARTHA MANSFIELD
MRS. RODOLPH VALENTINO
and W. H. TOOKER

Real Assets to an Exhibitor
Sunshine of Paradise Alley
By Denman Thompson
Life of An Actress
by Langdon McCormack
Too Rich to Marry
by Edward Owings Towne
Driven From Home
by Hal Reid
It's Never Too Late to Mend
by Charles Rende
The Fire Patrol
by Harkins & Barber
The Land of the Living
by Martin J. Harvey
Her Fatal Night
by Hal Reid
Lost in New York
by Leonard Grover
Easy Money
by Edward Owings Towne

THE AMALGAMATED EXCHANGES
OF AMERICA, Inc.
The Independent Organization—Comprised of Independent Exchanges
Campaign Started
pening Gun Fired In Massachusetts Against Censorship
Referendum
(Special to THE FILM DAILY)
Boston—The opening gun of the campaign against the proposed censorship, which will be voted upon on
ve, 7th, was fired yesterday. There has been a lot of criticism directed at leaders of the industry for
ling to apparently move to offset a influence that has strongly sup-
the proposed censorship, but one who has had the campaign in
and resisting all efforts to smoke
out before they were ready, aired their campaign yesterday with
State-wide well-planned fight.
Every exchange in Massachusetts
been equipped with special trails.
Every exhibitor will be asked to show these trailers, the first of
ich presents Jackie Coogan in his
ous court trial scene from Trouble.
Outlook Fine

(Continued from Page 1)

"On the strength of this survey," says a statement issued by First National, "members of the motion picture industry who have big pictures to show may feel assured of a big year for such productions. Everything indicates that the average motion picture patrol is tired of these stories, cheap productions. The public will have the money and the desire to see pictures of the right sort. The producer, releasing organization, exhibitor must present them."

A synopsis of the replies received in the survey will be published from day to day.

Polo Filming in Rome

(Special to THE DAILY)

Rome, Italy—Eddie Polo is filming a serial here. It is understood that Pathé will distribute it.

Harry Scott Elected

(Special to THE DAILY)

Detroit—Harry Scott, assistant manager of the Pathé exchange has been elected vice-president of the F. J. L. M. Club of Detroit, succeeding J. B. Duggan, who has gone to Columbus.

The Scarecrow. To Be Filmed

Polly MacKaye’s story of Salem witchcraft "The Scarecrow" will be Glenn Hunter’s next film, according to James A. Crecelius. Frank Tuttle will direct.

Vignola Plans World Tour

Robert G. Vignola plans a four months’ trip around the world on the completion of "Adam and Eve," with Marion Davies for Cosmopolitan. Phil Carle, Vignola’s assistant, may accompany him.

Weiss To Produce

It is said that Alfred Weiss, formerly Vice-President and General Manager of Goldwyn, has just acquired the rights to "The Fall of the Hapsburgs," a story of the aristocracy. This production, it is understood, will be photographed in Europe and America.

Weiss, as noted, recently sold his interest in the Goldwyn exchanges of New York and Buffalo.

Exploitation Force

(Continued from Page 1)

Handling unusual assignments for the home office. He will be assigned chiefly to pre-release showings.

William Robson, one of the original members of the Famous Players staff.


Thompson Nominated in New Jersey

J. J. Thompson, Jr., of the George Kleine offices, has been nominated for assemblyman from Essex County, N. J. on the Republican ticket. Thompson lives in Bloomfield.

Agree on Visual Instruction

(Special to THE DAILY)

Albany—Motion pictures will be used in schools this year to give visual instruction in physical education, this innovation was decided upon at a meeting yesterday of the Northeastern New York Physical Educators’ association.

Ermoloff to Produce in Munich

(Special to THE DAILY)

Paris, France—Joseph Ermoloff, the Russian who is rated as among the most artistic of European directors, will make his headquarters in Munich according to authentic report. It is believed that Ermoloff has bought the old studies of the Smart-Webbs Filmgesellschaft in the Wittelsbacher Platz.

Was it love, or was she only
The Plaything of an Emperor

"Unlimited Facilities for Quality Work"

SERVING THE FOREMOST PRODUCERS OF THE WEST

Quality Shop Stuff

For State Rights Buyer

"Al HaynesComedies"

Single Reel Every Two Weeks

With Al Haynes and cast of other former Christie Players

"Shadow Laffs"

Single Reel Every Two Weeks

Animated Silhouettes

"Burlesque Playphotos"

With Elsie Davenport

Two Reels Every Two Weeks

"Ham Omelet", "Salan "No Darn Yeast" "The Schmuck"

"Four Coarse Men" etc.

"Shadowland Screenreview"

26 Single Reels De Luxe Stars of Stage, Screen, Dance and other Arts, At Home, At Will, At Play.

A Few Territories Open

Storey Picture, Incorporated

A. D. V. Storey, Pres.

729-7th Avenue, New York, N. Y.
Whichever Way You Turn
It's a Paramount Picture

Week of Oct.

Capitol

"The Old Homestead" with Theodore Roberts
From the play by Denman Thompson. Adapted by Perley Poore Sheehan and Frank Woods. A James Cruze Production. Scenario by Julien Josephson.

Rialto

By Alice Duer Miller. Scenario by Jeanie Macpherson.

Rivoli

"The Face in the Fog" with Lionel Barrymore, Seena Owen and an all star cast including Lowell Sherman.

Cameo

"Pink Gods" with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton.

Criterion

Marion Davies in "When Knighthood Was In Flower"

Loew's State

"On the High Seas" with Dorothy Dalton and Jack Holt
By Edward Sheldon. Scenario by E. Magnus Ingleton. An Irvin Willat Production.

If it's a Paramount Picture it's the Best Show in Town
Fan Stuff

When Rudolph Valentino entered the Astor Monday night a flock of girls and young men almost knocked him down. When he wanted a breath of fresh air during the intermission they again manhandled him. And when the show was over and Valentino and his wife left the theater they were all but mobbed. By a small but zealous crowd, and had to take refuge in the New York theater, where the front doors were closed, to give them a chance to live.

There is a police sergeant on duty at the Astor. As he pushed the mob away from Valentino he kept saying: "Buy a magazine and see his face there. Give the man a chance."

Want Better Films
(Special to THE FILM DAILY)

Nashville—Recommendations for the creation of three new departments were made recently by the Exec. Council of the Tenn. State Federation of Women's Clubs while in session here. One of the departments recommended was for better films.

Steamer Sailing
Sailings of steamers for foreign ports, with time of sailings, destinations and points for which they carry mail are as follows:

**Today**
- Mongolia sails at 11 A.M. for Hamberg; mail close at 7 A.M. for Europe, Africa, and West Asia (Norway, Cork, Queenstown and Italy specially addressed).
- Caronia sails at 6 A.M. for Liverpool; mail close at 8 A.M. for Cork and Queenstown (other parts of Ireland, and other countries specially addressed).
- Caronia sails at 12 M. for Hamburg; mail close at 6 A.M. for Europe, Africa, and West Asia (specially addressed).
- Chicago sails at 11 A.M. for Havre; carries no mail. United States sails at 12 M. for Copenhagen; mail close at 9 A.M. for New York, Denmark, Sweden and Finland, Sangus sails at 3 P.M. for Constantiopoli; mail close 12 M. for Turkey, Santa Anna sails at 9 A.M., for Valparaiso; mail close at 6:30 A.M. for Canal Zone, Panama, Ecuador, Bolivia, Chile and Peru (except Iquitos). Mako Castle sails at 12 M. for Vera Cruz; mail close at 10 A.M. for Yucatan and Campeche (Cuba and other parts of Mexico specially addressed). Colon sails at 4 P.M. for Cuba; mail close at 11:30 A.M. for Haiti; mail for Panama, Nicaragua (except Iquitos). Caro sails at 3 P.M. for Maracabao; mail close at 12 M. for Havana, Venezuela and Curacao (specially addressed).
- Munargo sails for Nassau; mail close at 9 A.M. for Bahamas, Cuba and City of Havana, Cuba (other parts of Cuba specially addressed).
- Borgota sails for Port Au Prince; mail close at 10:30 A.M. for Haiti, and Colombia (Jamaica specially addressed). Ixion sails for Lagos, Coza and China. Marcon sail for Hawaii; carries mail for Hawaii and Fiji Islands.

New Wage Scale for Texas Operators
(Special to THE FILM DAILY)

Sherrard, Texas—Managers and operators have signed a new wage contract, at a scale of $30 per week and 75 cents an hour overtime.

Royalties

The appraisal of the estate of Marjorie Benton Cooke, authoress, who died in 1920, shows that for the film rights to her book, "Cricket," she got $4,500 and for "Girl in the Woods" she got $3,600. These sums exceed the royalties she received from the publishers of the stories.

Production Increasing Says Swizter

"There is more activity in motion picture production in the East right now than there has been for the last three or four years," says T. W. Switzer, of the Filjord Cinema Corp.

"Another healthy sign is that most of the fly-by-night producing companies have dropped out of sight."

Frida Pay

New York Theater Assessments
"Loew's, valued at $4,200,000, leads the theaters on the New York city assessment list for 1923. William Fox is on the list of personal assessments for $100,000. Among the buildings in which many film offices are located are the following assessments: Liongarcia, $3,200,000; Fitzgerald, $2,700,000; Loew's, $2,600,000; Candler, $2,275,000; Knickerbocker, $4,900,000; Robertson and Cole, $7,250,000 and Loew, $4,300,000. Other way motion picture theaters are assessed as follows:

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<thead>
<tr>
<th>Name</th>
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<td>Radio</td>
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Ohio Exhibitors Form New Body
(Special to THE FILM DAILY)

Youngstown, O.—As a result of the theater Owners of Ohio and the Nat'l Assn. of Better Films, as well as the "The," the Youngstown Theatrical Assn. has been formed.

Berlin Editor Enters Movies
(Special to THE FILM DAILY)

Berlin—Maximilian Harden, publisher of the Zunkfli, a weekly newspaper, has gone into the movie business as Harden says, "In pays better." He has completed a scenario for Asta Nielsen.

109 Films for Book Week

A list of 109 films, approved by the National Committee for Better Films for use in connection with Motion Picture Book Week, Nov. 12-18, has been sent to 15,000 exhibitors, 5,000 librarians and to 6,000 women's clubs, school superintendents and parent-teacher organizations.

Chicago Business Good Says Klein
(Special to THE FILM DAILY)

Chicago, Ill.—That Chicago neighborhood theaters as well as the "loop" houses have done capacity business for the last five days is the observation of Edward L. Klein, here on business.

"That's an indication of better times," says Klein. "The Pantheon (Lunbliner & Trinz), is showing "Come and Get It" and "Young Mrs.435 in Loomis.

Through co-operation with local merchants it is drawing crowds. The opposition house, the Riviera, the Balaban & Katz, is playing to capacity with "Human Hearts" and a jazz band.
ANNOUNCING

To the Exhibitors and the Public, the

Gene Stratton-Porter

Productions

Which will be made under the personal supervision of the Author, and which will include film dramatizations of the following of her record-breaking books:


Gene Stratton-Porter leads all other contemporary novelists in the number of her readers and sales. More than 10,000,000 COPIES OF HER BOOKS have been printed and sold to English-speaking readers, giving her an estimated audience of 50,000,000 READERS and a marvelous sales record, beginning with the famous "Freckles" down to the present time of

1,645 COPIES SOLD EACH DAY FOR 18 YEARS.

In addition to this matchless record of sales in the English language, there are EIGHT FOREIGN TRANSLATIONS, including the Arabic, and three Braille point editions for the blind.

The famous Bird Woman of the Limberlost country, in Indiana, is known where ever books are read. Her readers include readers and lovers of clean, wholesome, inspiring fiction and Nature Studies, between the ages of fifteen and ninety.

The first of her personally produced pictures, now being made with an all-star cast at the Ince Studios in Los Angeles, will be MICHAEL O'HALLORAN—a clean, simple story of real people, doing things in a sincere way, under the inspiring influence of an unusual newsboy—Michael O'Halloran, the most lovable youngster of modern fiction.

Up to June 1, 1922, the certified figures of the Doubleday & Page Company showed that

1,061,473 COPIES OF MICHAEL O'HALLORAN had been sold. Publishers estimate readers on a basis of five readers to the book, which gives this novel alone, more than FIVE MILLION READERS, who will be anxious to see Mrs. Porter's own screen version of her story.

Gene Stratton-Porter has carefully selected a competent experienced staff of picture makers to produce her films. She will be with them every day to contribute her own genius to the work—to add the little, intimate psychological touches that have made her fiction people beloved by all the world; and to assure her millions of readers of a film version which will be true in spirit to the books.

MICHAEL O'HALLORAN will be ready for the public early in the Winter. Distribution arrangements will be announced later. Meanwhile, exhibitors who wish to make plans for booking

The Biggest Box-Office Attractions of the Year, and Most Widely Read Stories of Modern Fiction may do so by communicating with

GENE STRATTON-PORTER PRODUCTIONS

609 North Western Avenue, Los Angeles, Cal.
Joe Brandt Returns

Joe Brandt, president of C. B. C., is back from a stay of several weeks on the Coast where he put “Only A Shop Girl” into production.

To Avoid Confusion

Equity Pictures Corp., distributors of “What’s Wrong With the Women,” announces that it has no connection whatsoever with the organization bearing the name of Equity Films.

Brackett Back From Coast

Robert A. Brackett, sales manager of Chester Pictures Corp., has taken over C. L. Chester Prods., Inc., is back at the offices in the Candler Bldg. after a trip to Hollywood.

Storey Pictures Active

Al Haynes, former Christie comedian, is the latest offering of Storey Pictures, Inc., in a series of 26 one-reel comedies. He will be supported by George French, Tom Dempsey, Jack Henderson, Vera Reynolds and Billie Bennett. Elsie Davenport has resumed production on the Burlesque Photoplays series for Storey.

EDITING AND TITLING

RANDOLPH BARTLETT

PAST PERFORMANCES

“Loves of Pharaoh”
“Prince and Pauper”
“All For a Woman”
Etc.

Famous Players — Selznick

Address
138 E. 78th St. Rhinelander 6963

Do You Remember
That Sterling Slogan

“WHEN DID YOU WRITE YOUR MOTHER LAST?”
It is being made into a sure-fire feature by the
MAXSCOT PRODUCING CORPORATION

Story by
LEWIS ALLEN BROWNE

Buy Twenty-Six for Australia

W. A. Robbins, representing Cooperative Film Exchange of Melbourne has purchased 26 Arrow features for distribution in Australia.

Gets Rights for Canada

(Special to THE FILM DAILY)

Toronto—Charles Stephenson of Stephenson Attractions has secured the Canadian rights to “Night Life in Hollywood.”

Close Deal for So. America

Second Nat’l Pictures have closed a deal with Ferdinand H. Adams, with the latter to handle for distribution, Second National releases in South America.

Neill to Produce in Italy

R. William Neill will sail this month for Italy where he will direct four productions for the Community International Corp. The first will be “The Conspirators,” by Alexander Dumas. “The Marble Faun,” by Hawthorne and “Sand of Destiny” by Guy Bolton will follow. Lucy Fox will be one of the principals.

Arrow Sales

(Special to THE FILM DAILY)

Pittsburgh, Pa.—H. C. Simeral has contracted with Arrow Film for the new series of William Fairbanks pictures.

Canadian Exhibitors Exchanges Ltd. of Toronto, Canada has acquired 14 Broadway and 12 Mirthquake comedies for Canada.

“After Six Days” Opening Set

(Special to THE FILM DAILY)

Indianapolis, Ind.—Sunday Oct. 22 has been set as the date of opening Weiss Bros.’ “After Six Days” at English’s Opera House.

Bert Ennis will leave for Indianapolis next week and devote two weeks to an advertising and stunt campaign. “After Six Days” will open soon in Cleveland, Minneapolis, Davis Here For Belasco Prods.

George H. Davis, eastern representative of Belasco Prods., Inc., is in New York with temporary offices at 1600 Broadway completing releasing arrangements. Belasco Prods., Inc., is headed by Edward Belasco, brother of David.

“Her Price,” the first picture, is in production in Hollywood. The cast includes Miriam Cooper, Forrest Stanley, Mitchell Leisen, Richard Tucker, Maude Wayne and Kate Lester. Dallas M. Fitzgerald is directing.

Canadian Production

(Special to THE FILM DAILY)

St. John, N. B.—Maritime M. P. Mfg. Co., with studio and office in Sydney, is producing “Sea Riders.” This is the second production of this company which was recently financially reorganized. This was distributed by Asso. Exhibitors after considerable litigation.

Faith Green is the scenarist for the production of “Blue Waters,” a fishing story. David M. Hartford has arrived here and will direct the picture. New Brunswick Films is producing under the general direction of Ernest Shipman.
**Cohen Tour**

Will Address M. P. T. O. Conventions On Major Evils of Industry

Sydney S. Cohen, national president M. P. T. O., will leave on Saturday for an extended trip covering several conventions which Cohen will address. Cohen is one of the leaders of the industry, pointing out definite means through which these evils may be eradicated and arranging for cooperation to that end.

Cohen's party will include M. J. O'Toole, chairman of National Public Service committee; W. E. True, president Connecticut M. P. T. O.; R. F. Woodhill, president New Jersey M. P. T. O.; and M. E. Comerford of the Comerford circuit. The trip may take Cohen as far as the Pacific Coast where his presence has been requested. The party will attend several state conventions and meetings with exhibitors organizations in the larger cities.

The first state convention to be attended will be held at Flint, Michigan, Oct. 10-11. This will be the most important gathering of theater owners yet held in Michigan. Other conventions will be attended at Indianapolis, Chicago and Kansas City. If arrangements can be made, Cohen will attend M. P. T. O. conventions in Omaha and Denver. It is expected that the state meetings and centers visited will cover at least 12 states.

Cohen and his party will carry the message of the national organization of M. P. T. O., and means of coordinating various activities and rendering it effective in a national way will be indicated.

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**Edward Laemmle To Coast**

Edward Laemmle, Universal director who was recently returned from Europe, is leaving for the Coast to produce "The Trail Blazers," a chapter play.

**Giblyn To Holland**

Charles Giblyn will leave Saturday for Holland, where he will direct "The Hypocrites," head Hollandia Filmlab of Harlem, Holland. Contract was signed through Jess Smith.

**Marr With Associated**

Alan D. Marr is now assistant general sales manager of Associated Exhibitors, having resigned as assistant general manager of Arthur S. Kane Pictures Corporation for evident, former general sales manager for Hodkinson, succeeds Marr in the Kane organization.
Golfers, Attention!

Fill in the following and forward to the Editor of THE FILM DAILY.

Enter my name in the third semi-annual Fall Film Golf Tournament.

Naziwoma's Next

"The World's Illusion," by J. A. Wasserman, is announced as the next story to be filmed by Naziwoma.

Meehan To Direct

(Special to THE FILM DAILY)

Hollywood—James L. Meehan, a comparative newcomer, has been chosen by Gene Stratton Porter, to direct a series of eight productions of her proposed novel. Meehan, the work on the first of these, "Michael O'Halloran," has just begun at the Ince studios.

Two Big Italian Films Coming

The Unione Cinematografica Italiana, producer of "Theorema Calabria" and "Quo Vadis," has ready for American release two big specials, "Cyrano di Bergerac" and "The Betrothed," in addition to 26 features according to Count Thaon Di Revel, American representative. Two other big specials are now in the making.

Ohio Convention Starts

(Special to THE FILM DAILY)

Cleveland—The first convention of the Cinema Clubs of Ohio, starts today at the Statler Hotel and will continue through tomorrow. Delegates represent 150 organized communities. Subjects for discussion include censorship, educational films, children’s matinées and non-theatrical films.

Knoles Brings Back "Bohemian Girl"

Harley Knoles has returned from England, bringing a print of "The Bohemian Girl," which he directed for Alliance with a cast including Ellen Terry, Gladys Cooper, Constance Collier, Ivor Novello and C. Aubrey Smith. The story has been filmed so that the screen production may be accompanied by selections from the opera.

Bumper Crops

The "Farm Journal" estimates that the total value of farm crops and live stock produced in this country this year will reach the huge total of $13,650,000,000 or considerably more than half the total national debt. This is an increase of $1,284,000,000 over the 1921 figures.

Moreover, the "Farm Journal" says that a 10 percent increase is probable because this year’s crop has cost less to produce. The acreage planted has not increased and the cost of labor, fertilizers, etc., has decreased.

Strangers’ Banquet” Photoplay Edition

"The Strangers’ Banquet," by Donn Byrne, will be issued by Cross & Dunlap in a photoplay edition illustrated with scenes from the picture directed by Marshall Neilan for Goldwyn.

Sol Selznick Hold

(Special to THE FILM DAILY)

Pittsburgh, Pa.—Sol Selznick, one of the producers of the Strand, in East Liberty, has been held on a manslaughter charge by the coroner’s jury as a result of the collapse of the floor Sept. 22, when a girl was killed.

Pathé Producers Move

Tinny Films Inc. and Fables Pictures Inc., makers of "Topics of the Day" and "Aesop’s Fables" for Pathé, have moved their production activities to the Tams Bldg., 318 West 46th St. where they occupy two floors. Executive offices remain at 1562 Broadway.

Christie Starts Costume Comedy

Special to THE FILM DAILY

Hollywood—Al Christie has started filming a costume-play comedy laid in a European mythical kingdom setting, which is the biggest move undertaking which Christie has produced. It will be called "Chose Your Weapons," a two-reeler featuring Bobby Vernon.

New California Association

(Special to THE FILM DAILY)

Los Angeles, Cal.—The Exhibitors’ Assn. of Southern California, has been formed by Dr. H. B. Breckweld of the New Symphony, William A. Howe of the Glendale and William R. Hussey. The new organization has put itself on record as opposing unfair and misleading advertising and pledging co-operation “with exchanges using clean business methods.”

Lichtman Foreign Deal

Al Lichtman has closed a deal with the Sociedad General Cinematografica of Buenos Aires, for the distribution of the first year’s line-up of Lichtman’s Preferred Productions in Argentina, Uruguay, Paraguay, Chile, Bolivia, Peru and Ecuador. The list will include "Rich Men’s Wives," "Shadows," "Thorns and Orange Blossoms," "Are You a Failure?" "The Hero" and others.

In the Courts

In a suit of Rita Vina against Mary, Valerio E. Perret, with Leonice Perret, in which the plain is trying to collect on a judgment against Mme. Perret, an applicat was made in Mme. Perret’s behalf vacate an order directing the Equable Trust Company to turn over the plaintiff a balance of $237 on the note in the name of Mme. Perret. It was alleged that this money belongs to Perret, and that he is in Munich making a film and will have several months longer.

Supreme Court Justice McGovern heard the suit of Mary Astor against Harry Durant from preveting her from getting employment in film companies on the ground that she has an "apprentice" agreement with her by which she is to be under exclusive contract for six years, and that the question is one for jury to decide because her allegations are denied by Durant.

The single suit that was described as an applicant under the agreement as a "subterfuge" may well be to entail the relief asked for being too difficult to decide on affidavits alone.

Supreme Court Justice McGovern who heard the suit of Mary Astor restraining Harry Durant from preventing her from getting employment in film companies on the ground that she has an "apprentice" agreement with her by which she is to be under exclusive contract for six years, viewed the question as one for the jury to decide because her allegations are denied by Durant. The decision is that if she was described as an apprentice in the agreement, the subterfuge "it may well be that it is entitled to the relief asked for, but it is too difficult to decide on affidavits alone."

Rewards of Depeability

We have had the pleasure of securing a great many of our clients ten more years.

W. A. FLEMING & CO.

Public Accountants and Business Advisors

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THE PSYCHOLOGICAL MOMENT IS NOW!!

Many a coranging idea has gone to smash through lack of sufficient capital to put it over. This financial organization acts quickly when this is a factor. Legalize propositions invoicing reasonable terms.

CHROMOS TRADING CO.

1123 Broadway

Suite 616 Phone Chelsea 8284
Horace Goldin
Famous Magician and Performer in Vaudeville of Illusion

"Sawing a Woman in Half."

Horace Goldin Authorizes The Exhibition of

The Film Expose Of Sawing A Lady In Half

WEISS BROTHERS
CLARION PHOTOPLOYS, INC.
1540 BROADWAY, N.Y.

October 4, 1932.

Weiss Brothers Clariom Photoplays, Inc.
1540 Broadway, New York City.

Gentlemen:

This letter will inform you that Horace Goldin, famous vaudeville illusionist and performer of the act known as "Sawing A Woman In Half" now consents to the exhibition of your picture entitled "The Film Expose of Sawing A Lady In Half." Mr. Goldin gives his approval to the film as the only authorized version of this illusion in existence for screen exhibition.

This letter will also serve to confirm the arrangement that your company is fully authorized to negotiate all existing contracts and to make any new contracts for any disposition of "The Film Expose of Sawing A Lady In Half."

Very truly yours,

HOUSE, GROSSMAN & VORHAUS

GRAB Your Territory if It's Open!
Newspaper Opinions

"Trifling Women"—Metro

Astro—

TIMES—Did you read some old tale of rascal, and incredible puppets, so lar-
sketched in its assumptions and development and so fruitful in its results? Pay the
thing you kept saying to yourself, "What impossible ragamuffin," and well told,
socidal in its details and made so vital as a whole by the author's treatment of it
that you could not put it down? If so, you
came across the Astor a super picture tragedy.

GLOBE—Rex Ingram's latest picture is
not so very compelling or thrilling until the
came to his quarters of play, it picks up might-
ily and drives through to a surprising con-
cclusion.

Ingram risks the unhappy ending. And if
he sweetens the pill a bit by having this dis-
tale take story within a story, it is only a
device for sensory you home in a cinematic
manner. His new picture is virtually a

A director's play and acting direction is excellent.

EVE—NEW YORK—Under the tritest, most
rancid and far too box office title of "Trifling
Women," there came to the Astor a superb
picture tragedy.

Ingram nobly worked in the theme and the
working out of its story. "Trifling
Women" is practically perfect in its direction,
well in its playing, and its cast as
not to be improved upon.

Rex Ingram, who wrote the story under the
far more alluring title of "Black Orchids," of
course did the directing for Metro. And
what a director Rex Ingram is! No won-
der that in the Hollywood phonograph
director he is listed as Ingram, Rex; there
is no question but what he is king among
the swingers of the driestephe megaphone.

JOURNAL—Scores a success as screen
play.

MAIL—A director has something far be-
onder the ordinary in ability when he can
m an's his favor with pulling drama and
can. He does not need dreams fulfilled and
further, it move to a spontaneous
story. Ingram's work is, indeed, the culminating
the most tragic scene of his picture. Yet
Ingram's picture is just what he has been
described.

"The Women" is really just a "van-
tire" picture, but it is a film of this type
articulately well made. No one but the best of
Ingram's picture has made, but
it is a good picture. One could scarcely
expect to produce a "Four Horsemen" or
"A Prisoner of Zenda" at every attempt.

EVE TELEGRAM—Without doubt Mr.
Ingram has been always given to emphatic and
en Photographing its excels "The Four Horse-
men," this time makes even the "Prisoner of
Zenda." Mr. John F. Seitz is without
a doubt the most prose of the situation.

He brings out all that is necessary. No
thing more.

POST—"Trifling Women" is called Rex
Ingram's greatest picture, but although it
be no mistake with the big pictures of the
year, it is not the equal of what we be-
lieve to be his greatest effort. "The Four
Horsemen," as a piece of workmanship, now
still stands out in the history of the picture
business. And we are convinced that Mr.
Ingram has the gift of injecting real humor at
the right moment and that a happy touch is
to a director. The dramatic moments are
exceptionally fine, and are very creditably
elled by the vocal and instrumental ex-
hibition.

It is headed for a successful run at the

Managerial Changes

Lemoore, Cal.—Francis Egan has
herited the Liherty.

Pittsburgh—Mr. Rosenberg of the
Rialto has taken over the American.

Lubbock, Tex.—W. T. McElroy has
boasted the Majestic from the
R. & R. Enterprises.

San Francisco—Ferris Hartman
and Steindorf have taken over the
Rialto. It will be reconditioned

El Paso, Tex.—The Bijou has been
closed by S. Vance Fulkerson, the
owner, and has taken over the
old Rialto and called it the
Wigwam.

Ottawa, Can.—Harley Pomeroy,
former manager of the Strand is
in charge of the Regent, Oshawa,
and the Royal, Fort Hope, for

Toronto Notes

(Special to THE FILM DAILY)

Toronto, Can.—Canadian Universal
rules in the day, and Canadian
organizations occupies the entire ground
floor. The Canadian Educational Film Co. Ltd. will be located on the fourth floor.

Bad Lemon, lately with the Stephenson Attractons of Toronto has acquired several theaters here. One is the Imperial and another is reported to be the Astor. William Sturgis, former manager of the Imperial, has joined the Famous Players sales staff. It is understood that the control of the theaters mentioned has nothing to do with Stephenson Attraction.

Carl Weeks has been appointed branch manager of the Famous Players-Lasky's Atlanta. Miss Julia Milligan who has left for New York. Mr. Weeks was formerly in charge of the Winnipeg office of Famous-Lasky.

After 25 years as manager of the Grand Theater in San Francisco, Mr. C. W. Cowan has resigned to become connected with the Royal Alexandria.

A. C. Smith, former proprietor of the Crescent, and Isis, Calgary, has been added to the Royal sales staff by H. M. Master, branch manager.

Walter Thomas, formerly of Buffalo, N. Y., is the new manager of the Hippodrome which has started out this season showing motion pictures exclusively. A Wurlitzer organ has been installed, Ernest H. Hunt is the organist.

Koch to Manage F. B. O. Office

Atlanta—U. T. Koch will take over the management of the F. B. O. office, succeeding R. A. Davis, who recently resigned to take charge of the new Al Taichy in Atlanta. Koch was formerly manager of the Goldwyn office.

Theater Week in Montreal

(Special to THE FILM DAILY)

Montreal, Can.—Local exhibitors have
arranged a "go-to-the-theater" week starting Oct. 9. Special book-
ings have been planned with co-operative
stunts in the business section and a newspaper advertising campaign.

Now in Preparation

DAILY

The year's

Best

Advising

Opportunity

1923 Film Year

Book

Used Every Day
Throughout the Coming Year By

EXECUTIVES
EXHIBITORS
EDITORS
CASTING
DIRECTORS
Everywhere
Sol Lesser

presents

JACKIE COOGAN

in

Charles Dickens’
Immortal Masterpiece

"OLIVER TWIST"

Directed by FRANK LLOYD

Distributed by Associated
First National Pictures, Inc.
2 plus 2 equals 4

YOU KNOW THAT!

These pages are the producer's pledge of

SERVICE!

... not their venture into salesmanship.

The purpose of these pages is to give to exhibitors the assurance of the producer's cooperation and to convince them that service, ample in measure and abundant in suggestion and of money-getting power is theirs when they book

JACKIE COOGAN

in

Charles Dickens' Classic Masterpiece

"OLIVER TWIST"
Do These Scenes Invite Interest?

Charles Dickens' "OLIVER TWIST"
has been evoking like interest for nearly a century! Millions of readers have imagined these episodes; you will realize them when you project.

JACKIE COOGAN
in
"OLIVER TWIST"
on your screen and your patrons will reward you with their tribute of laughter and tears . . . and money at the box office!
Exploitation!

On this and following page are but a few suggestions that are easily realized.

Your Street Exploitation!
A Dog Contest!
Appropriate Stage Settings!
The Walking Book!
Old Clothes Matinee!
Accessories!
Music Cues!

A full description of these and many other new and novel stunts will be found in the Special Service Campaign book on "Oliver Twist" compiled especially for you, Mr. Exhibitor.

(Write for your copy today)
More Stunts That Will Get Money!

Your Lobby!
Your House Service!
Clothes Tieups!
Window Tieups!
Hat and Cap Tieups!
Grocery Store Displays!

These and many more are yours to command!
AN INVINCIBLE TRIO

Jackie Coogan
Charles Dickens
"Oliver Twist"

A Household Word!

The name of Charles Dickens' "Oliver Twist" has been a household word for a century. To the book and the story is now added the name of

JACKIE COOGAN

who enters to give reality and spirit to the dream child of Dickens.
PRIZES TO EXHIBITORS

To Live Wires!

The producers of "OLIVER TWIST" are offering this money in cash prizes to exhibitors.

Look on following page and ascertain how to obtain the Special Campaign Book on "Oliver Twist" which gives full description of this mighty cash prize offer for your efforts in putting over this Jackie Coogan super-picture.
YOUR CAMPAIGN BOOK—

20 pages of stunts!
25 pages of press stories!
10 pages of Newspaper tieups!
—and everything else you need!

To obtain a Campaign book, write Associated First National Pictures, Inc., 6 and 8 West 48th Street, New York City, and it will be shipped you immediately.

For Booking See Your Nearest First National Exchange

100 pages!

The greatest volume of its kind ever produced.

Within its pages will be found every possible aid and suggestion for the exhibitor who has booked

JACKIE COOGAN

in

"OLIVER TWIST"

The message in lower corner will tell you how to obtain this book.

This is an open market picture released by Associated First National Pictures, Inc., with release date set for early November, 1922.
BIG SURPRISE AT PLAYHOUSE.

Saturday night, in the face of new opposition, the Playhouse was crowded to the doors to see Johnnie Hines in "Sure Fire Flint." It was a wonderful laugh-getter, as it kept the audience in laughter throughout the entire seven reels. Then the surprise. Manager Flagg escorted Johnnie Hines himself to the stage, where the people were given an opportunity to see and hear him in person, and from the comments of the audience it is one of the best comedy dramas they have ever seen. There were also with Mr. Hines the producer, C. C. Burr, Lester Scott, general sales manager.

SURE FIRE FLINT!

The local newspaper reported "the picture went on cold" and "warmed the house".

DISTRIBUTED BY

C. C. BURR, Pres.
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Royal Pictures, Inc.
1337 Vine Street, Philadelphia, Pa.

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851 So. Wabash Ave., Chicago, Ill.

M. A. Klausner
Mountain States Film Attractions,
1252 Tremont St., Denver, Colo.

Floyd Brown
The H. Lieber Co.
122 West New York St., Indianapolis, Ind.

A. H. Blank Enterprises
Des Moines Theatre Bldg., Des Moines, Iowa.

Wm. Skirball
Skirball Bros. Gold Seal Prod.
21st & Payne Sts., Cleveland, O.

Louis Hyman
All-Star Features Distrib., Inc.
209 Golden Gate Ave., San Francisco, Cal.

Sam Moscow
Moscow Films, Inc.
54 Broadway, Boston, Mass.

Davis & Alexander
Columbia Film Service, Inc.,
119-121 Ninth St., Pittsburgh, Pa.

J. F. Cubberley
F & R Film Co.,
Loeb Arcade Bldg., Minneapolis, Minn.

Sam Zierler
Commonwealth Pictures Corporation,
729 Seventh Avenue, New York, N. Y.

Foreign Distributors—W. M. Vogel, 126 West 46th Street, New York City
Realizing that exhibitors have long memories and that our reputation is our greatest asset, we want to say that we just screened “SECRETS OF PARIS” and go on record right here and now to say that this is a splendid attraction and one of the most interesting, thrilling, and colorful productions that we have seen for many a day.
"this is the most remarkable cast that has ever passed through my hands"

Signed
Whitman Bennett

Buster Collier
Rose Coghlan
Effie Shannon
Harry Sothern
Bradley Barker
Jane Thomas

I personally recommend that every exhibitor save a date for this picture, as it looks like a “sure-fire” bet to me.

C. C. Burr

As
Mr. Lasky’s assistant and Producing Manager of Famous Players-
Lasky for years – this means something.

MASTODON Films, Inc.
C. C. BURR, Pres.
133 W. 44th St.
New York, N. Y.

WM. M. VOGEL
Foreign Distributor
126 W. 46th St.
New York, N. Y.
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Archie Stout has joined the Jimmie Clemmons company as cinematographer at the Court Street Sound Stage, succeeding Jack C. Diller, Jr., who is directing a series of two-reel comedies with kids and grown-ups.

Larry Semon is preparing for his next comedy.


Gertrude Astor has completed her contract as leading lady at Earle Williams at Vitagraph.

Mr. and Mrs. Henry and son John, Lincoln, will be seen together in "The Dangerous Age," a Louis B. Mayer production.

Edward Connelly, Metro's "vet" character actor, has left for New York to play at the premiere part in Reg Lewin's "The Passion Vine."

"Paths of Glory," has been chosen as the title for the new Paramount picture just started at the Lasky studio under the direction of William DeMille.

Although it has been denied, rumors have it that Paramount has purchased "Death of a Salesman," the Belasco success, as a vehicle for Tho. Kosloff.

B. P. Schulberg has signed Kenneth Harlan and Orville Caldwell to play leads in future Preferred Pictures, where they will continue forming a permanent stock company.

Blanche Sweet, John Bowers, Barbara La Marr and thirty members of Metro's "Quincy Adams Sawyer" company directed by Clarence Badger, have returned from a month's trip in Northern Washington.

The Rockett-Lincoln Film Co. proposes to have a bill dragooned to be introduced in Congress by Calif. representatives providing that a motion picture history be taken of the official lives of future American presidents and that a motion picture museum be created to which all motion picture, allied trades and professions would be asked to contribute material showing evolution of industry.

The following changes have been made in the personnel of Chas. Ray Theatres: Walter F. Weiss succeeds Richard Willis as general manager. Willis becomes literary advisor and personal representative to Ray. Wesley G. Gilmore is advanced from studio to production manager. Chas. T. Ray, father of star and Motion Picture. Mr. Laubert remains in their respective positions of president of the organization and exploitation manager. Kidder was assistant general manager and legal advisor of Ray.

H. E. GAUSMAN.

Loew House Changes Policy
(Special to THE FILM DAILY)

Windsor, Can.—Loew's local theater director has discontinued showing pictures at that theater on days, to play a straight picture policy in Detroit.

Masked Bandits Get $2,000
(Special to THE FILM DAILY)

St. Louis, Mo.—Two masked bandits obtained $2,000 at the Lyric, East St., after holding up Cravens, auditor, and George York, janitor.

Beban Repudiates Quoted Stunt
(Special to THE FILM DAILY)

St. Louis—George Beban, who is here with "The Sign of the Rose," at the Delmonico, has repudiated an interview printed in the Chicago Tribune, in which he was quoted as saying that "right up there in the moving picture actresses were beautiful but dumb."

Australian Production
(Special to THE FILM DAILY)

London—United Theaters and Avalon Ltd., of Perth, Western Australia, is sending a five-reel picture representative in June next with about 100,000 feet of negative film of its production, including a good proportion of scenic, industrial and educational material, and meanwhile, by circular, it is inviting British exhibitors to book an "Australian program" on a fifty-fifty basis.

Many Incorporations
(Special to THE FILM DAILY)

Albany—Judging from the number of companies incorporated in this state, there is little likelihood of any scarcity of motion picture productions during the years to come. To the hundreds already incorporated, scores more will be added in this state alone during the past month, according to the records of State John J. Lyons' office. By the end of the year, close to 300 such companies will have incorporated during the year. These new formations will involve a capitalization running far into the millions.

Hollywood Actors' Fund Benefit
(Special to THE FILM DAILY)

Hollywood—Plans have been completed for the big performance of "Midsummer Night's Dream" at the Hollywood Bowl Saturday Oct. 7 for the benefit of the Actors' Fund.

Among the stars who will appear are Pola Negri, Enid Bennett, Fred Nihlo, William Farnum, Bert Lytell, Lionel Atwill, Edward Ellis, Desmond, Viola Dana, Shirley Mason, Mary Miles Minter, Laverne Semon, Conrad Nagel, Harold Lloyd, Mae Murray, Agnes Ayres, Ruth Roland, Helen Chisholm, Mae Busch, Priscilla Dean, Virginia Valli and Dorothy Phillips.

Tickets have been sold by film beauties headed by Clara Kimber Young. Fred Sullivan is staging the performance. Major Maurice Campbell is in charge. L. C. James Price is chief booker. Hocan as stage manager and Billy Sullivan as his assistant.

The Bowl has been enlarged to a seating capacity of 40,000 with admission prices ranging from $1 for general admission up to $20 for front box seats.

Mayer & Schneider's Newest

Mayer & Schneider recently added a new house to their circuit with the opening of the Commodore, Broad- way and Rodney Street houses in Brooklyn. Five houses seat 1,500. The opening attraction was "Kidnapped of the Dust."

Allison Elected
(Special to THE FILM DAILY)

Atlanta, Ga.—George R. Allison, southern manager of Fox Film, was elected chairman of the Film Ex- change Managers Association of At- lanta. It has almost 100 per cent membership.

Four Showmen Join Goldwyn Forces
(Special to THE FILM DAILY)

Atlanta—Phil Gersdorff, of the Kaltko, R. DeBruier, formerly of the Howard, R. Dorman, manager of the Imperial in Jacksonville and Frank Burns, manager of the Southern Enterprises Theatres in Orlando, Fla., have joined the exploitation forces of Goldwyn.

"Third Alarm" F. B. O. Special

The "Third Alarm," an Emory Johnson production dealing with the life of a big city fire fighter, is announced as an F. B. O. release. It will come to a company named "In the Name of the Law" which dealt with the American policeman.

The Third Alarm has been endorsed by the fire chiefs of America in session at the golden anniversary congress in San Francisco. The cast includes John H. Waller, Ralph Lewis, Richard Morris, Frances Lee, Ella Hall, Josephine Adair and True Boardman. Its release will be heralded by a big advertising campaign.

Censorship Committee in Kansas
(Special to THE FILM DAILY)

Wichita, Kan.—M. D. Shangraw, of the Midland Amusement Co., and Richard Bicchel of the Osage, Kansas City, and C. E. Cook have been appointed as a new censors committee by the Kansas M. P. T. O. in session here. They will co-operate with the Kansas censor board. In an effort to end all fighting, the principal speakers at the convention were Rev. Earl A. Blackman, national chairman of the American Legion; W. Y. Morgan, candidate for governor, and Richard J. Hopkins, candidate for Supreme Court Justices.

Blue Laws in Indianapolis
(Special to THE FILM DAILY)

Indianapolis, Ind.—Mayor Lew Shank has requested the motion picture theater of this city be the only sufferers if the threatened re- duction of tickets is enforced. When a delegation of the W. C. T. U. called on the Mayor and told him that they would have 12,000 signatures to a petition to keep the theaters closed, Shank said they could get 100,000 signatures on a petition to keep the theaters open. Shank further said that if the Sunday closing laws were invoked against theaters he would see that five lives would be annually enforced, which would result in "everything being closed." He advised the delegation to seek a court injunction.

Among Exchangers
(Special to THE FILM DAILY)

Montreal—Ben Kaufman, manager of Regal Films, Lt. again manager of the Montreal branch of Famous Players, succeeded John Smith, who resigned to become agent of the Regal Films office.

Kansas City, Mo.—J. E. DeMoss is the new serial sales-man for the Universal office in this city.

"DANTE'S INFERNO"
Re-edited and re-titled, re-prints with new advertising matter. Territorial rights at bargain price.

Jawitz Pictures Corporation
729 Seventh Ave.
New York C

Fingertips
Margery Wilson and Perc Halton
in "F. I. L. M."
First National Exchange of New York, 729 7th Ave.

COMMERCIAL FIBRE CO. OF AMERICA, IN
Phone: Madison Square 4430
15 East 26th St. New York C
Sole Agents for
Fabbrica Italiana Lamine Milano
"F. I. L. M."
Positive raw film manufactured in Italy.

OFFICE FOR RENT
With Vault Space
Suitable for Film Exchange or State Right Distributor
Room 901—130 W. 46th St.
Phone Bryant 6436

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808 S. WABASH AVE.
CHICAGO, ILL.
Meeting Over

National in Executive Session
Decides to Join Hays' Organization

CINCINNATI—Associated First National, Inc., will join the Hays organization. Formal announcement to be made in Chicago Monday, October 12.

Harold Kadish, president of the organization, said in a letter to the exhibitors: "A key phrase in the organization's 1922 program is the elimination of the censors so that the public may see the films as produced. The public have a right to see the films as they are produced and not as the censors or other organizations see them." Kadish said that the organization would send a letter to every exhibitor stating that it was going to join the Hays organization and that the Hays organization would not have the right to censor the films.

The decision of Associated First National, Inc., to join the Hays organization is being hailed throughout the industry as a great victory for the Hays organization.

In the Fight

A Friend's Offer

New York, Oct. 7—In the battle of the censors, a new weapon has been added to the arsenal of the battle of the censors.

It has been announced that the National Association of Exhibitors has decided to join the Hays organization.

The move was announced by President James J. Hays, who said: "The National Association of Exhibitors has decided to join the Hays organization because it is the only organization that can effectively fight the censors." The move was hailed as a great victory for the Hays organization, which has been under fire recently for its efforts to eliminate the censors.

The National Association of Exhibitors is the largest organization of exhibitors in the country, and its decision to join the Hays organization is a significant blow to the censors. The censors have been under fire recently for their efforts to eliminate the censors, and the move by the National Association of Exhibitors has been hailed as a great victory for the Hays organization.

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In the Fight
(Continued from Page 1)
"This newspaper is opposed to censorship, it is tyrannical, unwise and unwise. It is UNCON-STITUTIONAL, as the constitution guarantees freedom of speech and publicity, and the moving picture is one of them.
"This newspaper is opposed to having the people surrender a right to arbitrary legal power. Too many such rights have already been given up.
The anti-censorship letters are being printed in the American daily.

Stilson Writes on Excess
Palmer H. Stilson, general traffic manager of Famous and chairman of the transportation for the Hays organization is the author of an article entitled "The Movies—Their Relation to the October Issue of The Express Messenger," the house organ of the American Express Co.

Fox Answers Federal Charges
(Special to THE FILM DAILY)
Washington—Fox Film Corp. has filed an answer denying practicably all of the Federal Trade Commission's charges against the company, which is titled "The Movies—Their Relation to the October Issue of The Express Messenger," the house organ of the American Express Co.

Fairbanks Suit Argued
Arguments were heard yesterday before Supreme Court Justice Wagoner in the suit of Douglas Fairbanks against Triangle Film Corp. Fairbanks asks an injunction restraining Triangle from reissuing his old films in an altered form. His conten- tion is that his contract called for supervision by D. W. Griffith and that if the films are reissued they are not the same films supervised by Griffith.

Justice Wagner reserved decision and gave the plaintiff until Oct. 15 to submit affidavits.

Predari With Goldwyn
(Special to THE FILM DAILY)
Chicago—C. J. Predari has joined the Goldwyn sales staff, replacing Charles Heede, transferred to Milwauk ee, Predari was formerly with the Meridian at Anderson, Ind.

Morris Kohn Resigns
Morris Kohn has resigned from the Selznick organization, taking effect immediately. He will establish a suite of offices on the Paramount Bldg., to begin work as an independent producer, with Dependable Productions, which he is president.

New Bl'tg. fer F. B. O.
(Special to THE FILM DAILY)
St. Louis—A new building for the firm Booking Offices of America will be ready about Dec. 1st. Construction to start at once. The building will be located on Olive St., adjoining the new Fox headquarters.

Halloween Ball Planned
The S. Rankin Drew Post of the American Legion which draws its membership from motion picture and theatrical folk, will hold a Halloween entertainment and ball at the Pennsylvania on Monday, Oct. 30th.

St. Louis Arbitration Board
(Special to THE FILM DAILY)
St. Louis, Mo.—A board of arbitra- tion to settle differences between the-aters owners and musicians during the coming year has been appointed consisting of Joe, Mogler, President St. Louis Exhibitors League, Mogler and Bruno Wright, William Goldman, the Missour i; Fred Geck, president of Musici ans' Mutual Benefit Assn. and Steve Turner, business agent of the same organization. A referee may be called in to arbitrate if necessary.


do pid. Not quoted
Gwyn . 85c 75c 85c 1,000
Griffith . Not quoted
Lowry's . 225 213 215 3,000
Triangle . 100 Not quoted
World . 100 Not quoted

Theater Changes
Great Bend, Kans.—Ed Smith has purchased the Lakin.
Elmhurst, Calif.—A. Scott bought the Bijou and will demolish the building to make room for a new 1,000 seat house.
Mt. Vernon, Wash.—O. O. Ruth, operating the Vernon, has taken over the pension, formerly run by J. R. Dunn.
Acton, Ontario—R. L. Gregory has sold his Wonderland to Mr. Silverthorn. Gregory will build a new house at Brampton, Ont.

Bathurst, N. B.—The Opera House is being re-built and will be opened this month. The house was destroyed by fire last spring.

Winnipeg—Col. A. Sullivan and Dr. Wilmot have purchased the Province, from Jack Schulberg. J. Ward will continue as manager.

Lemoore, Calif.—McCabe & An- derson have sold their holdings in the Liberty to Francis Egan, of Merced.

Detroit—F. W. Taylor, of Calumet, has purchased the Sheridan from Wm. Sheldon and Fred Leyerenz, who are retiring.

Important Announcement
Exhibitors are advised that the announce- ment in yesterday's issue of The Film Daily with reference to the proposed prize plan regarding the exploitation of "Oliver Twist" be disregarded pending the correction of the conditions to conform with the postal laws governing such contests.

Amended condition or notice regarding the conduct of the plan will be published in this paper as soon as practicable.
Here's What We Think of "East Is West"

We've printed the most expensive and the biggest line of posters ever put out on any First National picture. Look 'em over! Count 'em!

The de luxe posters—special art work, finer, heavier paper, six or more printings where ordinary poster has but four.

A FIRST NATIONAL ATTRACTION
1st Nat'l Survey
What Newspaper Editors Think Of Business Conditions And
The Outlook
Following will be found excerpts from the survey made by Asso. First National, of business conditions throughout the country. The survey was made from newspaper editors and publishers.

ALABAMA
Mobile. Erwin Craighead, Editor The Register: Unemployment situation remedied, due to moderate lower interest rate, which encourages investment and increased demand of labor. Business outlook for Fall and Winter indicates improvement over same period last year. Cost of living lower. Merchants generally express satisfaction with business done, taking full account of conditions both recent and present, and are vigorously pushing trade. Local bankers, business men, economists, optimistic.

ARKANSAS
Little Rock. Business Manager, The Gazette: Unemployment remedied, due to big crops, recent improvement in business. Business outlook for Fall and Winter indicates that condition have been very good this year. Cost of living down. Business men optimistic, feeling that good times will continue.

COLORADO
Denver. Rocky Mountain News and Denver Times. Sub editor, General Manager: Unemployment situation remedied in the West, due to removal of factors, farming conditions and business in cities. Business outlook for Fall and Winter might be better in this region than last year. Conditions are improving steadily to the Middle West. People expect a decline in interest rate per capita, 20%. Cost of living about 25% lower. Food and staple commodities slightly better than this time last year. Business men optimistic. This section was not so heavily depressed as the East, and is expected to improve.

CONNECTICUT

GEORGIA
Atlanta. Clark Howew Jr., The Constitution: Slight improvement in unemployment situation. Business outlook indicates decided improvement. Prospects of a good crop, steady high prices for cotton, with the tremendous amount of building, should improve conditions. Ten per cent increase in average income per capita. Cost of living has decreased slightly. Business men and merchants optimistic. Business operations in Atlanta have reached a new high level. Prospects for the South seem to be particularly bright for the next year as compared to the last year.

IDAHO
Caldwell. C. J. Sheeh, editor and publisher, The Register: Unemployment situation remedied because money has become more stable and inventories feel more secure. Cost of living is lower. Retail sales of staple commodities have decreased. Bankers and business men optimistic. Conditions at Caldwell as good as ever before, mainly on account of increased population. People living here do not gamble on the weather and crops conditions.

ILLINOIS
Chicago. Glenn Griswold, Chicago Journal of Commerce: Unemployment situation has improved to this extent the steel industry and some other industries are facing a rather acute labor situation. Some of the steel mills in this territory have reduced their operations because of a lack of fuel to find sufficient labor. Some of the packing houses have been closed down for common labor to obtain help. Look for a gradual improvement in conditions in the Fall and Winter. Do not anticipate that this will be any large or sudden betterment. Believe that deflation of commodity prices will begin in

INDIANA
Indianapolis. Russell E. Smith, Indianapolis Star: Unemployment situation remedied, due to removal of factors, farming conditions and business in cities. Business outlook for Fall and Winter indicates that condition have been very good this year. Cost of living down. Business men optimistic.

KANSAS
Topeka. H. T. Chase, editor Daily Capital: Unemployment situation remedied, due to good crops, recent improvement in business. Business outlook for Fall and Winter indicates that condition have been very good this year. Cost of living down. Business men optimistic. This section was not so heavily depressed as the East, and is expected to improve.

KENTUCKY
Owenboro. Lawrence W. Hager, editor The Inquirer: Unemployment situation remedied, due to removal of factors, farming conditions and business in cities. Business outlook for Fall and Winter indicates that condition have been very good this year. Cost of living down. Business men optimistic.

MICHIGAN
George B. Hassett, financial editor of The News, Detroit: Unemployment situation remedied as shown by actual figures on the number of men employed in factories which are members of the Employers' Association. Outlook for is a definite improvement in conditions as compared to last year. Cost of living is lower. Retail sales of staple commodities have decreased.

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Here's A Thought FOR Saturday
JULIUS STERN
will present

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The Kutest little Kiddie on the screen
in an exquisite picturization of

Little Red Riding Hood

Directed by Alf Goulding

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Booked by J.A. Partington and E.H. Roth for San Francisco's Finest Theatre

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STARRING

**OWEN MOORE**

A Victor Hazen Production

Cast includes Marjorie Daw, Katherine Perry and Arthur Hoyt.

GRANADA THEATRE

ONE OF THE FINEST MOTION PICTURE THEATRES IN THE WORLD

WILL OPEN TO THE PUBLIC THURSDAY NOVEMBER SEVENTEENTH
Vol. XXII No. 8 Sunday, Oct. 8, 1922 Price 25c.

Copyright, 1922, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N.Y., by WID'S FILM AND FILM FOLKS, INC.
Joseph Dannenberg, President and Editor; J. W. Allocote, Treasurer and business Manager; J. A. Cren, Advertising Manager.
Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.
Terms (Postage free), United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00. Subscribers should remit with order.
Address all communications to THE FILM DAILY, 71-73 West 44th St., New York, N. Y. Telephone, Vanderbuilt 4531-4552-5558.
Chicago Representative: Irving Mack, 808 South Wabash Ave.
Paris Representative: Le Film, 42, Rue de Clichy.
Central European Representative: Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelplatz.

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News of the Week in Headlines

Monday
Justice Wasservogel grants Famous Players injunction against Rudolph Valentino.
F. B. O. adds 22 exploiters to field staff.
Carl Laemmle, Joseph Urban and William Landau back from Europe.
"Trifling Women" opens at the Astor.

Tuesday
Spyros Skouras, St. Louis, confers with Famous Players in effort to secure Missouri theater.
Associated Pictures Corp., $2,000,000 producing company, formed by Herbert Lubin and Arthur H. Sawyer.
"No need to fear Europe," says Carl Laemmle of production.
Mary Pickford and Douglas Fairbanks arrive from Coast.

Wednesday
Sterling Theaters, Ltd., formed in Canada; the Allens mentioned.
James R. Grainger optimistic about business conditions after long trip.
"M'sien Beaucaire" Douglas Fairbanks' next.
Premiere of William Nigh's "Notoriety" held in Boston.
Federal admission taxes for August show decrease from 1921 figures.
Associated Exhibitors to distribute "A Bill of Divorcement."

Thursday
Massachusetts campaign against censorship starts in preparation for referendum vote.
Goldwyn adds 21 to field exploitation forces.
Griffith gets the Apollo for his new picture.
First National issues optimistic report on business outlook based on data supplied by editors and publishers all over country.

Friday
Important session of Asso. First National Executive Committee in Chicago.
Sydney Cohen and party leave to cover several M. P. T. O. conventions.
Cinema Clubs of Ohio open convention at Hotel Statler, Cleveland.

Saturday
Boston American offers $1,000 for best letters opposing censorship.
First National to join the Hays organization.
Arthur S. Friend has 2 important financiers on directorate of Distinctive Pictures which now has $1,000,000 capital.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Spectacular Wind Storm Features Excellent Production of "The Old Homestead"

"THE OLD HOMESTEAD"
Paramount

DIRECTOR ................. James Cruze
AUTHOR .................... Denman Thompson. Adapted by Perley Poore Sheehan and Frank Woods
SCENARIO BY .............. Julien Josephson
CAMERAMAN ................ Karl Brown
AS A WHOLE .......... A great picture; should get lots of money

STORY ........... Tried and true material; sure-fire stuff of New England life
DIRECTION ............ Generally splendid; misses several big points from old play, but introduces tremendous wind storm almost as effective as Griffith's famous ice stuff in "Way Down East"
PHOTOGRAPHY ............ Splendid
LIGHTINGS .................. Good
PLAYERS ........... An unusually fine cast led by Theodore Roberts, Harrison Ford, George Fawcett and Fritz Ridgeway
EXTERIORS .............. Good studio stuff
INTERIORS .............. Very good
DETAIL ....................... Good
CHARACTER OF STORY .... Just book this and don't worry

LENGTH OF PRODUCTION .... 7,650 feet

To their strong list of attractions Famous adds another in "The Old Homestead." This is going to prove a real box office attraction. Not only has James Cruze, the director, used almost everything that made Denman Thompson's famous old play one of the most popular attractions for years, but he has thrown in very effectively a tremendous wind storm which comes at the climax, and which is used to build the same sort of suspense, and furnishes almost the same kind of a thrill that Griffith developed in the famous "ice stuff" in "Way Down East."

During this splendid sequence, you see a whole village destroyed; with trees being uprooted, houses demolished and barns tumbled over. At the height of the storm the cowardly villain, conscious stricken, tells his father that he committed the theft for which the hero has been arrested, and the beloved Uncle Josh has practically become penniless in the effort to protect the good name of his son.

George Fawcett, one of the finest character actors that the American stage has ever known, rises to extreme heights in this picture. Towering over the conscious-stricken son, and wielding a mule lash over his son's shoulder, he drives him through the storm to the old homestead where, because he is "a just man," he demands that Uncle Josh mete out the punishment which his son should have. Then Theodore Roberts as the beloved and lovable Uncle Josh tells Fawcett that in his religion there is no vengeance, and urges Fawcett to forgive his son. This is a whale of a punch. Especially the way Fawcett carries out Roberts' suggestions.

Then it is discovered that Fritz Ridgeway has left the old homestead, and the brave hero, Harrison Ford, dashes after her, and finds her on the very edge of the precipice called "Lovers' Leap." Her waist has been torn off her body by the storm, and the rest of her garments are ripped to shreds, and in this manner she is brought back to the old homestead in her lover's arms.

The entire effect of this storm, its whirling clouds, and the dramatic action throughout, make this one of the biggest sequences ever filmed.

You should know the story of "The Old Homestead." If you don't, your people probably do. Seldom has there been a stronger cast exhibited, led off as it is by Theodore Roberts and George Fawcett. Roberts goes through the whole performance without the sign of a cigar. Production values are high.

If You Can't Put This Over You Had Better Quit
Box Office Analysis for the Exhibitor

There are so many good pictures coming and going these days that it is difficult to classify one which surely ranks among the very topmost without drawing inevitable comparisons. "The Old Homestead" stands out all alone, and right at the top of what might be described as the rural picture drama of the season. You can tell your crowd that it has everything: laughter, tears, dramatic action, splendid story, and the finest wind storm with spectacular as well as dramatic effects that has ever been shot by the camera.

The present generation of picturegoers may not be familiar with Denman Thompson's old play, but their parents sure are. Any time you have something which gives the old folks a chance to talk and mix around the supper table, you are helping things out materially. You may tell them to ask Pa and Ma all about the story.

You have well-known players also to talk about. Tell them George Fawcett and Theodore Roberts head a splendid cast. These two probably stand out more conspicuously than any other character actors on the American stage.
THE GREATEST STORY EVER TOLD IN MOTION PICTURES

SHADOWS

Presented by B. P. Schulberg
A Tom Forman Production
Adapted from Wilbur Daniel Steele’s famous prize story “Ching, Ching, Chinaman”

It’s a Preferred Picture

Produced by PREFERRED PICTURES INC.

Distributed by AL-LICHTMAN CORPORATION 576 FIFTH AVENUE NEW YORK CITY
Pictures and Stories which create the most lasting impression are those dealing with normal people in normal surroundings — with a sprinkling of tears, a laugh here and there, and thrills that quicken the pulses.

Such a Picture is **SHADOWS**

Created for exhibitors who can afford only the best Prints at exchanges by October 15th.

Produced by

**PREFERRED PICTURES Inc.**

B.F. Schulberg *Pres.* J. Bachmann *Treas.*

Distributed by

**AL-LICHTMAN CORPORATION**

576 FIFTH AVENUE NEW YORK CITY
Ingram Handicaps His Latest Great Dramatic Picture

"TRIFLING WOMEN"
Rex Ingram Prod.—Metro

DIRECTOR ...........................................Rex Ingram
AUTHOR..................................Rex Ingram. Evidently based on
Balzac’s famous story “Black Orchids”

SCENARIO BY .....................................Rex Ingram
CAMERAMAN .........................................John F. Seitz

AS A WHOLE . . . . . . . Tremendous dramatic theme
comes to unsatisfactory end because of story
told within story. Undeniably could be much
improved by leaving off the story telling episode
and letting big smash end without using it as
anti climax

STORY . . . . Powerful—tells of what happens to an
intriguing woman who causes the deaths of
three men who love her

DIRECTION . . . Ingram again demonstrates he is
one of the greatest in this country. Many
excellent touches

PHOTOGRAPHY .............................Magnificent
LIGHTINGS .................................Splendid
PLAYERS . . . . . . Ramon Novarro a find. Will be
much talked of. Barbara Le Marr another find.
Lewis Stone, splendid. E. J. Connelly very
fine

EXTERIORS .................................Superb
INTERIORS .................................Excellent

DETAIL . . . . . . . . Fine touches add a lot. Little bits
well put over. Joe Martin the monk has a lot
to do—and does it well

CHARACTER OF STORY . . . Old time vamp stuff,
with war background, ending in a great dramatic
smash

LENGTH OF PRODUCTION . . . . About 9,000 feet

Here is a great picture, a magnificent production,
and a corking story, all carefully worked out and slip-
ning at the end for no good reason. Rex Ingram,
whose recent productions have put him among the
most prominent of American producers has used the
old idea of having a story told to point a moral; and
he does it so powerfully, that when, after a great big
dramatic sequence he cuts back and takes up the com-
pletion of the story telling tale, it is like—well, can
you imagine how a splashing big diamond would look
with a circle of cheap stones around it? That’s just
what this is; a magnificent fiery diamond, a great
dramatic or tragic story, cheapened by the frame with
which Ingram has thought necessary.

And it isn’t necessary. That’s what hurts the most.

Bank On Ingram’s Name—Talk of Handsome New Leading Man and Newest Vamp on Screen

Box Office Analysis for the Exhibitor

Rex Ingram’s name means a tremendous lot to the
box office these days. Not only is this deservedly so,
but on most of his recent productions you have cashed
in. You probably will get them in without a lot of
trouble with his latest—“Trifling Women” which in-
cidentally, is a box office title, and with Ingram’s name
should prove sure fire.

Your higher grade audiences will love the manner in
which the production has been handled and any crowd
at all is going to appreciate the great force of the story
and especially the finish where the outraged husband
wins out against the scheming wife and causes her
lover’s death. This is great stuff.

Forget all about the story told within the story, and
stress everything on the dramatic stuff. You can also
talk about a new handsome leading man who is going
to prove popular with your women folk, and if your
crowd likes it go after Barbara La Marr as the newest
and handsomest vamp on the screen. She photo-
graphs like a million. Use some stills showing her
at her best. Remind them of Ingram’s great pictures
of the past several years. If you don’t know their
names get out of the show business.
Even Arliss’ Ability and Artistry Hardly Saves Very Poor Story

George Arliss in
"THE MAN WHO PLAYED GOD"
Distinctive Prod.—United Artists

DIRECTOR .................. Harmon Weight
AUTHOR........... From a play by Jules Eckert Goodman founded on Gouverneur Morris’ story of the same name

SCENARIO BY ............... Forrest Halsey
CAMERAMAN .............. Harry Fischbeck
AS A WHOLE...... A pity to have wasted the talents of an artist like Arliss on such dissatisfying material

STORY...... In no way absorbing and with its principal situations quite far-fetched; a poorly sustained interest

DIRECTION...... Poor; had fair material for screen purposes but fails to make half-hearting feature of it

PHOTOGRAPHY ............... Very good
LIGHTINGS .................. All right

STAR...... The only asset of the offering: he is interesting at all times but has little opportunity to appear to real advantage in this

SUPPORT...... Of rather minor importance; Ann Forrest suitable as the wife; others have little to do; Edward Earle, Effie Shannon, Ivan Simpson

EXTERIORS .................. Adequate
INTERIORS...... Little variation; always the same shots from the same angle

DETAIL .................... Ample

CHARACTER OF STORY...... Musician who loses his hearing is about to give wife her freedom when she convinces him she still loves him. A fall restores his hearing

LENGTH OF PRODUCTION........ 5,810 feet

Admirers of George Arliss are due for a disappointment in his latest feature, “The Man Who Played God,” chiefly because of the material and poor handling. Gouverneur Morris’ novel might have provided interesting reading and even Jules Eckert Goodman’s adaptation for the stage may have met with success, but the material certainly doesn’t measure up to the requirements of the screen, nor the demands of an artist like Arliss, as the director shows it.

The main situations in themselves fail to convince, or it may be that Harmon Weight has failed to make them convincing. In the first place it is difficult to believe that a person would completely lose his hearing as the result of an explosion. This is not to say it is impossible—it is improbable. And so is the sudden restoration of his hearing, brought about by a fall. There are numerous inconclusive twists that annoy.

Just why an accomplished musician should destroy his instruments and lose faith in his wife and God because of his sudden affliction is incredible. Rather would you expect him to master his trouble and gain even wider admiration. So it is that John Arden gains little sympathy from the audience. The producer and director have wasted not only good money, but a talented artist in the bargain.

Harmon Weight does not get the most out of the story, despite its weakness. He shows an apparently cultured society gentleman, played by Edward Earle, invite an obviously well bred woman into the park to “tell her something which he prefers not to say in her home.” And yet you are to understand that they are people of refinement. Weight drags his sequences very badly at times, noticeably that of the musician’s philanthropic adventures, the one of the two kiddies in particular. Arliss does very good work but his admirers will be disappointed at what he has to do. Ann Forrest is the wife and others are adequate.

Story: Arden upbraids his pretty young wife whom he believes does not love him since he lost his hearing. His charitable deeds brings about a reconciliation and his hearing returns.

You Will Have to Depend on Star’s Admirers But Be Careful of Promises

Box Office Analysis for the Exhibitor

The staunch admirers of George Arliss may be compensated by his mere appearance and not complain about the poor material which has been given him in “The Man Who Played God.” If you can count on them being satisfied from this standpoint, you can play safe with the feature. You are likely to disappoint them otherwise.

The interest is allowed to lag badly at times and you may find some won’t wait for the ending. It is the kind of a picture that makes you impatient. It is slow and without suspense. Probably cutting would speed it up in places and if it can be done without greatly injuring the continuity, then it should be done by all means. The name of the star is your best asset so rely upon this to attract them.
CAPACITY CROWDS
warmly greeted and enthusiastically applauded the first of the

WARNER BROTHERS
Seven Screen Classics

"RAGS TO RICHES"
(A Harry Rapf Production)
featuring

WESLEY BARRY

at the

CAPITOL THEATRE
During the week of SEPT. 24th.

Read the critics opinions on the following pages
**CRITICS PRAISE**

*Moving Picture World* :-
"Rags to Riches"—Warner's offer a human interest knockout that promises gold mine for exhibitors. Here's a production that is that big and that promising to warrant cancellation of any contract in order to show it at the best houses anywhere.

*Motion Picture News* :-
Here is a photoplay combining all the elements which build smashing returns at the box-office. Don't hesitate. Get this picture. Then take your money to the bank.

*Film Daily* :-
Barry's latest is another sure-fire box-office hit that you don't want to miss. Put in your order as early as possible and start getting them interested as soon as you are sure of it. You can't beat this for clean entertainment and a really "family" picture.

*Exhibitors Trade Review* :-
"Rags to Riches" is rare entertainment. It a wholesome story, a story for the whole blessed family, filled with laughs and many alternating chokes. A peach of an audience picture.

*New York World* :-
Here, we think, is a photoplay of rare quality, combining fun, romance, heart interest and excellent dramatic composition. See "Rags to Riches." It is highly amusing and intelligently constructed.

*Evening Journal* :-
A more delightful and wholesome comedy than "Rags to Riches," the principal attraction at the Capitol Theatre, has not been seen in New York for many months.

*Morning Telegraph* :-
"Rags to Riches" has something to please most everybody and ought to create as fine a cinema record as it did as a speaking stage production.
"RAGS TO RICHES"

Mail:
"Rags to Riches" is a human picture, one in which you can warm up with a personal feeling toward the characters. It is interesting, and it is delightfully played by the cast which Wesley Barry heads.

Globe:
There is rarely a dull moment and this is due both to comic incidents introduced and capable acting.

Telegram:
An interesting picture and Wesley Barry is its juvenile hero. The story is told in an entertaining and human manner.

Herald:
Barry's best film to date.

American:
Wesley Barry is amusing in "Rags to Riches" at Capitol.

Post:
"Rags to Riches" brings smiles in an interesting film at Capitol.

Sun:
Good Entertainment. The clever youth is surrounded by a thoroughly competent cast.

Times:
"Rags to Riches" has a good measure of amusing moments which are due to Wesley Barry.

Zit's:
"Rags to Riches" is rich in comedy. The film is always interesting and amusing, and the blending of comedy and adventure makes "Rags to Riches" a good picture.

Variety:
"Rags to Riches" gives promise of being another "School Days." It's a great film for the youngsters and an amusing one for their elders. A wholesome picture of this kind deserves support.
Fine Production Keeps Sea Meller From Being Ordinary

Dorothy Dalton and Jack Holt in
"ON THE HIGH SEAS"
Irvin Willat Prod.—Paramount

DIRECTOR ..................Irvin Willat
AUTHOR .....................Edward Sheldon
SCENARIO BY ..............E. Magnus Ingleton
CAMERAMAN ...............C. Edgar Schoenbaum
AS A WHOLE..............Sure-fire entertainment for
those who like melodrama of the sea; has action
and thrills

STORY......................Contains nothing original and loses
considerable interest in its heroine

DIRECTION..............Has provided an unusually real-
istic and actionful presentation; some of the
thrills really fine

PHOTOGRAPHY .............Excellent
LIGHTINGS ..................Very good
STARS............Jack Holt likeable as usual; Dorothy
Dalton has done better things

SUPPORT.............Mitchell Lewis offers great char-
acter bit; others not important

EXTERIORS ..................Splendid
INTERIORS ...............Good

DETAIL .....................Good

CHARACTER OF STORY......Society girl, saved
from wreck by stoker, is about to marry society
man when stoker kidnaps her and turns out to
be a rich fellow who was seeking adventure

LENGTH OF PRODUCTION......5,171 feet

Only for the remarkably fine production that Irvin
Willat has provided, “On the High Seas” would prob-
ably have amounted to a very ordinary picture, at best,
because the story contains some well worn situations
and melodramatic twists and no original bits to make
it any different than several similar ones that have
preceded it. But a thoroughly live production, con-
sistently good action and realistic atmosphere and
thrills, make it a sure-fire entertainment of its kind—
one that will have a decided appeal for the lovers of
melodrama, especially of the sea.

Willat’s production is on a big scale and apparently
nothing has been spared to obtain realism. The pic-
ture contains two shipwrecks, both providing genuine
thrills and looking like the real thing although they
undoubtedly are not. It looks as though slow motion
photography has been used on mighty well executed
miniatures. Whatever it is the effect is highly satisfy-
ing. There is only one instance in which the director’s
desire for realism has been carried to extreme. That
is in showing the bodies of the crew of a plague in-
fested vessel and the shots of the burial at night.
These are just a trifle gruesome.

The story varies little from the usual sea melodrama.
The stoker who saves the girl’s life turns out to be a
rich man who had merely been seeking adventure and,
of course, then it is perfectly all right for the society
girl whose life he saved, to marry him. It is a ques-
tion whether or not the greater majority would not pre-
fer to have the girl marry him as the stoker instead of
her turning her back on him even after she admitted
her love for him. It seems a little false to follow the
conventions so rigidly.

Jack Holt is always a likeable hero and he has lots to
do besides just acting in “On the High Seas.”
Dorothy Dalton is suitable but she has done better
work. A fine bit of character work is contributed by
Mitchell Lewis as the ruffian stoker. Photography is
first rate.

Story: Leone Devereaux is homeward bound to
marry her father’s choice of a husband. The vessel
is wrecked and Leone saved by Jim, a stoker. They
take refuge on a plague infested ship which they
fumigate and live aboard in hope of being picked up.
Leone finds herself in love with Jim. In a storm the
vessel becomes unmanageable and is about to sink
when they are picked up by a Government vessel.
Later Leone is about to be married when she is kid-
napped by Jim.

Should Be Popular If They Like Plenty of Action and Thrills

Box Office Analysis for the Exhibitor

This will please a big majority of picture goers
because there are a great many of them who favor a
picture of this kind and they will certainly be satisfied
with the production which Irvin Willat offers. It is
a sea melodrama that has been done in a big way and
you need not be afraid to make promises for the pro-
duction which he has given the story.

A trailer of any of the thrill sequences or good bits
of action would be about the best means of letting them
know what to expect and it will undoubtedly bring
them back to see the whole picture. Use the stars’
names and take advantage of the exploitation sugges-
tions contained in Paramount’s press sheet which you
can secure at your local exchange.
One More Mother Story. Too Long Drawn Out

“A WOMAN’S WOMAN”
Albion Prod.—Allied Prod. and Distr.
DIRECTOR ...................... Charles Giblyn
AUTHOR ........................ Nalbro Bartley
SCENARIO BY .................... Raymond Schrock
CAMERAMAN .................... Jacques Bizuel
AS A WHOLE. Another “mother” picture that
will satisfy those who can sympathize with the
heroine
STORY. . . . . Deals with recently popularized self-
martyred mother and wife; occasionally logical
but mostly unconvincing
DIRECTION . . . . Consumes entirely too much foot-
age making story long drawn out
PHOTOGRAPHY .................. Very good
LIGHTINGS ...................... All right
PLAYERS. . . . . Mary Alden puts considerable feel-
ing into mother role even though you don’t
always feel sorry for her; an adequate cast with
Louise Lee, Dorothy MacKail, Albert Hackett,
Rod La Roque, Holmes E. Herbert and J.
Barney Sherry
EXTERIORS ........................ Not many
INTERIORS ........................ Suitable
DETAIL ............................. Ample
CHARACTER OF STORY . . Death of a son, killed
defending his sister’s name, reunites family
that had drifted apart
LENGTH OF PRODUCTION ******* 7,892 feet

There has been a lot said and written, recently
about the self imposed martyr in the persons of wives
and mothers who voluntarily assume all the worries
and hardships for the whole family. And that is
what “A Woman’s Woman” is all about. Mary Alden
is the martyr of the Plummer family and the chief
reason you cannot sympathize with her is that she
realizes her own failing but doesn’t bring about the
necessary change which she knows is needed to remedy
matters and which she indicates in her diary as “I
must keep up with the times.” But instead of heeding
her own warning she continues to pamper her husband
and daughter and to suffer their neglect in silence.

Nalbro Bartley’s story will undoubtedly only appeal
to those who can sympathize with her heroine, Dense
Plummer. For the others, they will likely be so out
of patience with the character that they’ll be annoyed
rather than entertained. Even though there is a cer-
tain amount of logic and truth in her story, she dis-
tracts from it by making her heroine entirely indepen-
dent of those who mistreat her. If she remained de-
pendent upon them and there was no way out of her
trouble, then you could readily sympathize with her
but Dense Plummer is talented and clever enough to
have brought her family to its knees long before she
finally does.

The conventional happy ending is somewhat sacri-
ficed inasmuch as the death of her favorite, a son, is
the means of bringing about the reunion. Director
Giblyn provides a perfectly well suited cast and an
adequate production but he makes the very prevalent
mistake of using too much footage to tell his story.
It takes so long to reach the climax, and such a short
while to set the whole matter to rights, that you can-
not help but wish they had reached the climax much
sooner.

Mary Alden is pleasing as the mother and the cast,
on the whole, seems to have given the director good
cooperation. Holmes E. Herbert, Dorothy MacKail
and Albert Hackett are the most prominent.

Story: John Plummer does not appreciate his wife,
Dense, even when she establishes a business to help
him out of financial difficulties. Her daughters live
their own lives and her only confidant is her son, Ken-
neth, whose death finally brings about a reunion.

The Women May Like It So Make Your Appeal Chiefly to Them

Box Office Analysis for the Exhibitor

There is a good chance for this one with the right
type of audience. One composed chiefly of women
will be the best bet for “A Woman’s Woman” and you
can use the title with catchlines to attract your women
patrons. Undoubtedly many of them will find con-
solation in the character of Dense Plummer or if you
want to play it up differently you might get them
interested by the line: “Wives! Mothers! Attention!
Are you a household drudge? Find the cure for it in
‘A Woman’s Woman’ at the blank theater.”

Mary Alden is the best known player and you might
use her name. You had better consider your clientele
in deciding on this one. It will probably do for the
women but it is doubtful if the men will like it. At
any rate let them know what it is about through
catchlines and your regular exploitation methods.
NE CASTLE
in
SLIM SHOULDERS

from the story by
CHARLES K. HARRIS

directed by
ALAN CROSOLAND

A Great Tribute to a Great Picture and a Great Star

More than 100 of the best theatres in the country will play "Slim Shoulders" within 30 days after release date.

CAPITOL THEATRE
MARK STRAND THEATRE
WIZARD THEATRE
CAPITOL THEATRE
DELMONTE THEATRE
BARBEE'S LOOP THEATRE
ALAMO THEATRE
LYRIC THEATRE
CAPITOL THEATRE
TOWER THEATRE
PLAZA THEATRE
LYRIC THEATRE
GRAND THEATRE
SAYOY THEATRE
FAIRFAX THEATRE
NEMO THEATRE
ST. CHARLES THEATRE
METROPOLITAN THEATRE
SUPERBA THEATRE
DESMOND THEATRE
POST THEATRE
LIBERTY THEATRE
AUDITORIUM THEATRE
RIALTO THEATRE
LYRIC THEATRE
RIALTO THEATRE
METROPOLITAN THEATRE
CALIFORNIA THEATRE
RIVOLI THEATRE
LIBERTY THEATRE
PALACE THEATRE
STRAND THEATRE
PRINCESS THEATRE
RIALTO THEATRE
COLONIAL THEATRE
UNIVERSAL THEATRE
REGENCY THEATRE
ARCADIA THEATRE
STRAND THEATRE
MAIN THEATRE
AMERICAN THEATRE
LYRIC THEATRE
AVIARY THEATRE
MERRIMAC SQ. THEATRE

HENNEPIN THEATRE
JEFFERSON THEATRE
STRAND THEATRE
PALACE THEATRE
ZELDA THEATRE
CAPITOL THEATRE
BIJOU THEATRE

MOORE'S RIALTO THEATRE
EASTMAN THEATRE
PERRY THEATRE
HAMILTON THEATRE
BELLEVUE THEATRE
BROADWAY THEATRE
PALACE THEATRE
DE LUXE THEATRE
LELAND THEATRE

AMERICAN THEATRE
ALBANY THEATRE
DOWES THEATRE
SAENGER'S THEATRE
CAPITOL THEATRE
STRAND THEATRE
RIALTO THEATRE
REPUBLIC THEATRE

MAJESTIC THEATRE
FT. ARMSTRONG THEATRE
LIBERTY THEATRE
STATE STREET THEATRE
STRAND THEATRE
STATE THEATRE
STATE THEATRE
CAPITOL THEATRE
BIJOU THEATRE

REGENT THEATRE
OPHEUM THEATRE
GARRICK THEATRE
PRINCESS THEATRE

STANLEY BOOKING CO.

UNITED BOOKING OFFICE

PROCTOR'S THEATRE
ALBEMARLE THEATRE
RIVIERA THEATRE

Yonkers, N. Y.
Brooklyn, N. Y.
Brooklyn, N. Y.
Washington, D. C.
Roanoke, Va.
Lancaster Pa.
Niagara Falls, N. Y.
Richmond, Va.
Buffalo, N. Y.
Utica, N. Y.
Albany, N. Y.
Troy, N. Y.
Schenectady, N. Y.
Bridgeport, Conn.
Shreveport, La.
Altoona, Pa.
Birmingham, Ala.
San Antonio, Tex.
Jacksonville, Fla.
Charleston, W. Va.
Grand Rapids, Mich.
Rock Island, Ill.
Sharon, Pa.
Trenton, N. J.
Stamford, Conn.
New Brunswick, N. J.
Jersey City, N. J.
Passaic, N. J.
Atlantic City, N. J.
Bay City, Mich.
Champlagne, Ill.
Perrygo, N. D.
Superior, Wis.

Or Fall Release

A Literary Digest's "Fun From the Press"
Patriotic Melodrama That Will Draw Big Business in the Right House

Thomas H. Ince presents
"SKIN DEEP"
Asso. First Nat'l Pict.
DIRECTOR ...................... Lambert Hillyer
AUTHOR ...................... Marc Edmund Jones
SCENARIO BY ...................... Not credited
CAMERAMAN ...................... Charles Stumar
AS A WHOLE .......... A patriotic flavored melodrama
a little wild for the better class but a big box
office for the right crowd
STORY ...... Has quite an audience appeal despite
conventional situations and twists that com-
prise it
DIRECTION ........ Gets action and thrills of the
popular variety; selected fine types for parts
PHOTOGRAPHY ...................... First rate
LIGHTINGS ...................... All right
PLAYERS ...... A really fine performance by Milton
Sills whose make-up in early reels is great;
Florence Vidor, Marcia Manon, Frank Campeau
and Charles Clary good
EXTERIORS ...................... Good
INTERIORS ...................... Appropriate
DETAIL ...................... Suitable
CHARACTER OF STORY ...... Crook's wife works
with gang to frame him so she can be free of
him; instead he rounds up gang and clears his
name
LENGTH OF PRODUCTION ........ 6,303 feet
Where the crowd is right, Ince's "Skin Deep" will
likely make a clean-up. With a better class clientele
it is more than likely that they will say lots of things
about it that aren't nice. It's that kind of a picture—
wild, wild meller but a fine one of its kind and an ac-
nowledged money-maker where they want this kind
of entertainment. Ince follows in the footsteps of the
well known George M. Cohan by injecting a patriotic
flavor with the flag waving in the breeze for a finale.
Can't help but send them out cheering when you do
that.

But regardless of what some may think about "Skin
Deep" it has every chance of making many box offices
happy because there is a large percentage of picture
patrons who still seek the dyed-in-the-wool melodrama.
Added to this "Skin Deep" holds the advantage of
being very well produced and containing a first rate
cast. Milton Sills' performance alone is worth seeing
if for no other reason than the make-up he wears in
the early reels. And while it isn't quite probable that
he could ever have his face as completely renovated as
they do it, it is a fine boost for plastic surgery and an
interesting side-issue in connection with the general
reclaiming of maimed soldiers. They have been
known to do some quite wonderful things in making
over broken noses but they have not been able to re-
store a "cauliflower" ear.

The story sticks pretty closely to the regulation
formula for melodrama with coincidence playing an
important part in the development. But Hillyer does
manage to keep things more or less plausible and
there's a punch in the thrills that will satisfy. The
prison escape includes an airplane stunt in which the
convict jumps from the prison wall to the roof of a
speeding train and from the train to a rope ladder
dropped from the plane.

Milton Sills gives a fine performance in the role of
Bud Doyle, ex-gunman and war veteran. Florence
Vidor is appealing as the heroine but the more im-
portant part, that of Doyle's wife, is played excellently
by Marcia Manon. The entire cast is 'very well suited
and does good work.

Story: Bud Doyle returns from France bound to
go "straight." When a "dishonest politician"—as the
title puts it—finds that he cannot secure Bud's ser-
vice any longer he co-operates with Bud's wife, who
wants to be free of him, and Bud is sent to prison for
a frame-up. How Bud eventually rounds up the crooks
and saves a large sum of money intended for the
soldiers is told in a series of rather exciting sequences.

Great Exploitation Angles For You to Work On
Box Office Analysis for the Exhibitor

Without even looking at the press sheet it was a
safe bet that the producer had the American Legion
back of him on "Skin Deep," that is as far as explo-
iting the feature is concerned. As it happens the press
sheet does inform the exhibitor that "every American
Legion Post awaits the coming of 'Skin Deep.'" And
that the Posts will cooperate. So if you can do this
you will undoubtedly do a fine business with the pic-
ture.

Where they like melodrama and if you know they
"fall" for patriotic stuff, give it to them. They'll be
delighted with it. The production should bring re-
turns where the audience is right. It isn't for high-
brow trade, however. So don't try to give it to them.
Otherwise boost it and properly exploited it should
bring in fine returns.
Just Another Northwest Mounted Police Picture

"THE MAN SHE BROUGHT BACK"
Playgoers—Pathe

DIRECTOR .......................... Charles Miller
AUTHOR ............................ Jasper Ewing Brady
SCENARIO BY .......................... Not credited
CAMERAMAN ........................ Lawrence Williams
AS A WHOLE ................. Ordinary feature with the same
old Northwest Mounted situations; fair action
at times

STORY ...... Not well handled; drags very badly
especially in climax that carries no punch at all

DIRECTION .... Creates no suspense and is content
to allow the spectator to know what will happen in advance

PHOTOGRAPHY ...................... All right

LIGHTINGS ........ Shadows of lighting apparatus
visible in some scenes

PLAYERS ........ Mediocre cast; Earle Fox poor in
emotional bits; others Doris Miller, Frank
Losee and Charles Mackay

EXTERIORS ........................ Fair
INTERIORS ......................... Adequate
DETAIL ............................. Ample

CHARACTER OF STORY ........ Mounted officer
ambushed by man he went after, is exiled from
the force but later brings in his man

LENGTH OF PRODUCTION ........ 4,792 feet

They never seem to tire of the Royal Mounted
Police slogan. It once more forms the main situation
in Jasper Ewing Brady's story produced by Charles
Miller under the title, "The Man She Brought Back." It
is a fair entertainment whose value as such is
considerably lessened by the frequency with which the
idea is used. Each Northwest Mounted picture be
comes more tiresome than the last, chiefly because
they all revolve about the capture of a murderer with a
dash of romance to set it off. The Brady story doesn't
differ from the rest as far as this formula goes.

It introduces a wholly unnecessary character in the
person of Fenton, a preaching philosopher, played by
Frank Losee, who goads the hero on to better things
and is the general consoler of the heroine when she
fears her lover is a coward. His is a silly part that
doesn't help the story a bit. Earle Fox is a fair enough
hero except when he tries to emote. They might well
have omitted his close-ups in these moments. Doris
Miller isn't required to do very much as the heroine
and the remainder of the cast is about average.

The director hasn't always handled the material
to good advantage. There is one scene that is silly.
The girl's lover returns to his post after having been
trapped by the man he went after. This disqualifies
him in the eyes of the major and the girl, supposedly
in love with him, without hearing his story personally,
plucks a white feather from a stuffed dove and hands
it to hero to indicate that he is a coward. It is a de-
cidedly poor touch.

The action is allowed to lag considerably especially
from the time hero is disqualified until the time he
finally brings in his man. Cutting in the sequence
showing the pursuit would speed things up a trifle.

Story: Major Shanley satisfies his daughter's re-
quest when he gives her lover, John Ramsaye, a
chance to win his chevrons in the Mounted Police, by
bringing in Benson, a murderer. Webster, a 'rum
smuggler, also in love with Doris Shanley, sends his
men to ambush Ramsaye. His disqualification fol-
follows. Encouraged by an old philosopher, Ramsaye
sets out on an independent expedition to get Benson.
He gets his man and also Webster who has killed one
of his gang who has threatened to squeal. He wins
back Doris' love and is reinstated.

They Are Probably Tired of the Formula But Use Your Own Judgment

Box Office Analysis for the Exhibitor

This will probably do for the average audience but
if they are the least bit particular don't try to pass
it over on them. You will also have to consider their
feelings with regard to the Northwest Mounted stuff.
If you have given them a lot of it and think they are
beginning to get tired of it, it won't help matters to
give them another.

"The Man She Brought Back" isn't different enough
from the others to allow you to boost it for originality.
Better let them know what it is either by catchlines or
display in the lobby because the title doesn't hint
that it has to do with "get your man." You haven't
any names to work with in the way of players, although
Earle Fox may be known to them.
### CURRENT RELEASES

**AMERICAN RELEASING CORP.**

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Release Date</th>
<th>Footage</th>
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<tbody>
<tr>
<td>Belle of Alaska (Chester Bennett)</td>
<td>7-16-22</td>
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<td>Jan of the Big Snows (J. Oliver Curwood)</td>
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<td>The Three Buckaroos (Fred Ralston)</td>
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<td>The Pillagers (Louis W. Chauford)</td>
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<td>Destiny's Isle (Wm. P. S. Earle)</td>
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<td>False Fronts</td>
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<td>The Great Alone (Morse Sahlinury)</td>
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<td>Fools of Fortune</td>
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<td>Me and My Gal</td>
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<td>The Woman He Loved</td>
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<td>Timothy's Quest</td>
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<td>The Trail of the Axe (Dustin Farnum)</td>
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<td>The Mohican's Daughter</td>
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**ASSOCIATED EXHIBITORS, INC.**

(Distributed through Pathé)

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<tr>
<td>The Real Adventure (Florence Vidor)</td>
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<td>The Woman Who Came Back</td>
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<td>Dusk to Dawn (Florence Vidor)</td>
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<td>Grandma's Boy (Harold Lloyd)</td>
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<td>Playboys Pictures, Inc.</td>
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<td>Father Tom</td>
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<td>Hills of Minning Men</td>
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<td>Tracks (Noble Johnson)</td>
<td>6-8-22</td>
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<td>The Isle of Doubt (Wyndham Standing)</td>
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**FAMOUS PLAYERS-LASKY CORP.**

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<tr>
<td>Sept. 4 Her Gilded Cage (Gloria Swanston)</td>
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<td>4 Nice People (Wm. DeMille)</td>
<td>8-20-22</td>
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<td>11 Blood and Sand (Rudolph Valentine)</td>
<td>8-13-22</td>
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<td>11 Valley of Silent Men (Cosmopolitan)</td>
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<td>18 The Siren Call (Dorothy Dalton)</td>
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<td>18 White Satan Sleeps (Jack Holt)</td>
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<td>25 Man slaughter (Cecil B. De Mille)</td>
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<td>Oct. 2 Above All Law</td>
<td>10-1-22</td>
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<td>2 Pink Gods</td>
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<td>9 The Old Homestead</td>
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<td>9 The Face in the Fog (Cosmopolitan)</td>
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<td>16 Burning Sands (Melford)</td>
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<td>16 The Ghost Breaker (Wallace Reid)</td>
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<td>23 The Cowboy and the Lady (Chas. Maigne)</td>
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<td>30 To Have and to Hold (Fitzmaurice)</td>
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<tr>
<td>When Knighthood Was in Flower (Mar. Davies)</td>
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<tr>
<td>Missing Millions (Alice Brady)</td>
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**GOLDWYN PICTURES**

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<td>Be My Wife (Max Linder)</td>
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<td>Man With Two Mothers</td>
<td>6-15-22</td>
<td>4,232</td>
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<tr>
<td>His Back Against the Wall</td>
<td>5-21-22</td>
<td>4,609</td>
<td>6-23-22</td>
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<tr>
<td>Watch Your Step</td>
<td>5-21-22</td>
<td>4,711</td>
<td>6-23-22</td>
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<tr>
<td>The Wallflower</td>
<td>7-2-22</td>
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<tr>
<td>When Romance Rides (Zane Grey)</td>
<td>9-30-22</td>
<td>5,003</td>
<td>6-10-22</td>
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<tr>
<td>Yellow Men and Gold</td>
<td>6-11-22</td>
<td>5,547</td>
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<tr>
<td>Golden Dreams (Hampton Prod.)</td>
<td>6-11-22</td>
<td>4,630</td>
<td>6-11-22</td>
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<tr>
<td>The Dust Flower</td>
<td>7-9-22</td>
<td>5,651</td>
<td>6-11-22</td>
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<tr>
<td>Always the Woman (Betty Compson)</td>
<td>7-16-22</td>
<td>5,450</td>
<td>7-20-22</td>
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<tr>
<td>Hugo Ballin Prod.</td>
<td>9-20-22</td>
<td>5,200</td>
<td>7-21-22</td>
</tr>
<tr>
<td>Remembrance (Reupert Hughes)</td>
<td>9-17-22</td>
<td>5,610</td>
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**W. W. HODKINSON CORP.**

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Release Date</th>
<th>Footage</th>
<th>Reviewed</th>
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<tbody>
<tr>
<td>Hoilre Prod.</td>
<td>6-12-21</td>
<td>4,470</td>
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<tr>
<td>Slim Shoulders (Irene Castle)</td>
<td>6-25-22</td>
<td>6,150</td>
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<tr>
<td>Benj. B. Hampton</td>
<td>6-15-22</td>
<td>5,500</td>
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<tr>
<td>Heart's Haven</td>
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<tr>
<td>Renco Prod.</td>
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<tr>
<td>The Veiled Woman</td>
<td>6-11-22</td>
<td>5,300</td>
<td>6-23-22</td>
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<td>Hugo Ballina Prod.</td>
<td>9-20-22</td>
<td>5,200</td>
<td>7-21-22</td>
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<tr>
<td>Trifling Women</td>
<td>10-1-22</td>
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**METRO PICTURES CORP.**

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<tr>
<td>Swedish Biograph Co.</td>
<td>6-6-22</td>
<td>6,000</td>
<td>6-25-22</td>
</tr>
<tr>
<td>The Stroke of Midnight</td>
<td>6-6-22</td>
<td>6,000</td>
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<tr>
<td>Tiffany Prod.</td>
<td>9-24-22</td>
<td>7,000</td>
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**PREFERRED PICTURES—AL LICHTMAN**

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<th>Film Title</th>
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<tr>
<td>Rich Men's Wife</td>
<td>8-27-22</td>
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</table>

**FILM BOOKING OFFICES OF AMERICA (R-C)**

<table>
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<th>Film Title</th>
<th>Release Date</th>
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<tbody>
<tr>
<td>The Glory of Clementina (Pauline Frederick)</td>
<td>6-4-22</td>
<td>5,700</td>
<td>6-15-22</td>
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<tr>
<td>The Son of the Wolf</td>
<td>6-20-22</td>
<td>4,790</td>
<td>6-25-22</td>
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<tr>
<td>The Understudy (Doris May)</td>
<td>7-3-22</td>
<td>4,738</td>
<td>7-2-22</td>
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<tr>
<td>Colleen of the Pines (Jane Novak)</td>
<td>7-20-22</td>
<td>5,480</td>
<td>7-20-22</td>
</tr>
<tr>
<td>My Dad (Johnnie Walker)</td>
<td>9-2-22</td>
<td>5,500</td>
<td>9-2-22</td>
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<tr>
<td>In the Name of the Law</td>
<td>7-16-22</td>
<td>6,217</td>
<td>7-16-22</td>
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<tr>
<td>The Kick-Back (Harry Carey)</td>
<td>7-10-22</td>
<td>5,832</td>
<td>9-17-22</td>
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<tr>
<td>The Snowshoe Trail (Jane Novak)</td>
<td>7-10-22</td>
<td>5,832</td>
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<tr>
<td>The Hound of the Baskervilles</td>
<td>7-10-22</td>
<td>5,832</td>
<td>9-17-22</td>
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</table>
Corking Fight Features Nigh's First Special

William Nigh presents
“NOTORIETY”

Apollo—State Rights

DIRECTOR .................. William Nigh
AUTHOR ..................... William Nigh
SCENARIO BY ............... William Nigh
CAMERAMAN ................. Not credited
AS A WHOLE . . . . Remember “Gallagher?” This is
a female version and has a corking good fight
to help out

STORY .................... Fair, but drags at times

DIRECTION ............... Contains some of Nigh’s well-
known touches. Excellent fight. Court room
sequence much too long

PHOTOGRAPHY ............. Excellent
LIGHTINGS .................. Usually good
PLAYERS .................... Maurine Powers good as Pig-
on, the girl of the tenements who craves notori-
ety. Many good names in cast. Few have
much to do but Rod LaRoque as the hero.
George Hackathorne very well cast

EXTERIORS ................. Some beautiful locations
INTERIORS .................. Look natural

DETAIL ..................... Well handled

CHARACTER OF STORY . Unnecessary attack
on girl in barn may be disliked by patrons of
some neighborhood houses

LENGTH OF PRODUCTION . . 8,600 feet

There is a whale of a fight in Bill Nigh’s first spe-
cial, “Notoriety.” This has to be stressed because it
is probably what will put the picture over big in some
places. The way Nigh puts this fight on—well, it has
the “Tol’able David” fight skinned. That should be
enough. Otherwise many of the expected touches and
titles that have made Nigh stand out during the past
several successes are not as evident as was hoped for.
Perhaps this is due to the fact that when the picture
was shown it was admitted that it should be cut, and
perhaps the necessary cutting will speed this up in the
spots where it drags. But it is much too long, espe-
cially in the courtroom sequence, although this is well
done.

In fact the entire production is well handled. Nigh
knows his types and knows just what effect he wants.
Usually he gets it. But there are too many titles, too
much argument in the courtroom scene, and then it
ends suddenly, too suddenly considering how much
has been put into it. You discover Pigeon, the little
waif who wanted notoriety, only because it gave her
something she had never before had—some attention,
and consideration from the world—then realizing that
it is all to be taken from her. This is a fine touch and
skillfully handled.

If the unnecessary footage can be removed—and
there is no reason why it should not be easily done—
then “Notoriety” is going to attract a lot of attention.

There is a tremendous lot of action in the fight
which is staged in the barn when the hired man goes
after Pigeon. There are three fights in all, not includ-
ing the one Pigeon puts up for herself, and finally
the bad man is sent reeling down the railroad tracks
into the great nowhere. But he certainly puts up
a smashing fight before hero finally sends him to
cover. And before then the half wit boy, and the
good for nothing sport, splendidly played by Richard
Travers, also puts up a real fight.

Story: Pigeon, a tenement waif, who has nothing
to awaken or interest her in life, while peeping at a
big dance in a mansion, becomes involved and is
accused of murdering a philandering social pet. In
a moment her whole life changes, and the notoriety
attendant upon her arrest for the murder of this well
known social butterfly puts into her life all that had
heretofore been missing. When she is about to be freed
of the charge, realizing that she is going back to her
dreary, slow life, she tries to claim being the mur-
deress, but is acquitted, and finally, on the farm of
her hero lawyer she realizes what life and love hold
for her.

Use Nigh’s Name and Remind Them of His Recent Successes

Box Office Analysis for the Exhibitor

You have Will Nigh’s name to work with in this
and that should help a lot. Tell your people he made
“School Days” and other successes last season for the
Warner’s, and you can add that he also wrote the sce-
nario for “Rags and Riches” which looks like another
hit, and has just been released. His name should mean
a lot in the box office. You can talk about some of the
better known players, and then center everything on
the big fight. It should get them in. You also have
a great chance to have the newspapers working for
you both because of the title and also what is back
of it.

Some neighborhood houses with a peculiar clientele
might well consider the attack on the girl by the hired
man. Some particular people might not like it. You
will have to consider this as it is the basis for a big
punch in the production. There are ample possibili-
ties for catchlines and lobby display.
LEWIS J. SELZNICK ENT.
Selznick Pictures (Distributed by Select Exchanges) Elaine Hammerstein Star Series Evidence 6-18-22 5,000
Roque O'Brien Star Series The Prophet's Paradise Changing of the Northwest Special Productions 5,000
A Woman of No Importance 6-11-22 5,000
Love in an Awful Thing (Owen Moore) 9-10-22 6,000
UNITED ARTISTS
Feb. 26 Fair Lady (Rox Beach) Allied Prod. & Dist. Corp. The Three Must Get Theres (Max Linder) 3-26-22 3,842
A Woman's Woman 9-10-22
Jewel Features
Human Hearts Under Two Flags (Priscilla Dean) 2-22 6,350
Universal Features
Afraid to Fight (Frank Mayo) 6-18-22 4,400
Trapped (Hoot Gibson) 7-21-22 4,350
The Trouper (Gladys Walton) 7-22-22 5,000
Modern Scenics (Marie Prevost) 7-30-22 4,500
The Loaded Door (Hoot Gibson) 8-27-22 4,430
Door Shot (Herbert Rawlinson) 8-20-22 5,130
Paid Back 8-20-22 4,920
The Tip of the Morning (Gladys Walton) 9-1-22 4,627
The Galloping Kid (Hoot Gibson) 9-10-22 4,763
Caught Kissing (Frank Mayo) 9-17-22 4,517
Confidence (Herbert Rawlinson) 10-1-22 4,787
The Girl Who Ran Wild (Gladys Walton) 10-1-22 4,836
The Long Chance 10-1-22
The Lone Hand (Hoot Gibson) 10-1-22

VITAGRAPH
Super-Features My Wild Irish Rose 6-18-22 7,000
Cortnee Griffith A Virgin's Sacrifice 7-2-22 5,000
Antonio Moreno A Guilty Conscience 7-2-22 5,245
Alice Calhoun A Girl's Desire 9-17-22 5,000
Alice Joyce Little Wildcat 9-19-22 5,000
The Inner Chamber 9-19-22 5,551

SHORT REEL RELEASES
ASSOCIATED EXHIBITORS, INC.
Harold Loyd Comedies

ASSOCIATED PRODUCERS, INC.
Mack Sennett Comedies (2 reels)
Bun Turpin Comedies (2 reels)

EDUCATIONAL FILM CORP. OF AMERICA
Scip-Pork Photoplays (2 reels)
Mermaid Comedies (2 reels)
Chester Comedies (2 reels)
Chrisie Comedies (2 reels)
Vanity Comedies (1 reel)
Gayeyn Comedies (1 reel)
Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Diving (Keltzmann), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel;
Bruce Scenics Beautiful (1 reel)
Chester Outings (1 reel)
Chester Scenics (1 reel)
Sketchcards (1 reel)
Punch Comedies (2 reels)
Campbell Comedies (2 reels)
Clown Films (slow speed)

FAMOUS PLAYERS-LASKY
Paramount-Butter Holmes Travel Pictures (1 reel)
Paramount-Burlingham Adventure Scenics (1 reel)
Paramount-De Haven Comedies (2 reels)
Paramount & Sennett Comedies (2 reels)
Paramount Magazine (1 reel); Pictorials and Cartoons (weekly)
Paramount-Post Nature Pictures (1 reel)
Paramount-Waudenborough Series (2 reels)

FIRST NATIONAL EXHIBITORS
Charles Chaplin (2 and 3 reels)
Toveyson Treesley (2 reels)
Henry Lehrman Comedies (2 reels)
Buster Keaton Comedies (3 reels)

FOX FILM CORPORATION
Sundance Comedies (2 reels)
Clay Cook Comedies (2 reels)
Matt and Jeff Animated Cartoons (1 reel)
News (Twice a Week)
Serials: Bride 13 (15 episodes), Fantomas (20 episodes)
Educational Entertainments (1 a week)

GOLDWYN PICTURES
Capitol Comedies (2 reels)
Edgar Comedies (2 reels)
Goldwyn-Bruin Comedies (1 reel)
Goldwyn-Bruin Pictures (1 reel)
Sport Review (1 reel)

W. W. HODKINSON CORP.
The Beggar Maid (Mary Astor) (2 reels)
The Bashful Suitor (2 reels)
The Young Taunter (Mary Astor) 6-18-22
Hope (Mary Astor) 6-18-22
Charles Urban's Movie Chats

PATHE EXCHANGE, INC.
The Timber Queen (Serial) 2-22 6,350
Roach 1 reel comedies 7-22-22 2,222
Arpan Fables, 2 1/2 reel cartoons 9-17-22 2,350
Harold Lloyd re-issues 9-24-22 2,600
Pathé Review, 1 reel educational
Topics of the Day, 1 1/3 reel 10-1-22 2,422
Pathé News, twice a week
Topics of the Day—1 a week

LEWIS J. SELZNICK ENTERPRISES
Herbert Kaufman Masterpieces
William J. Flynn Series (Detective Series, 2 reels) 2-22 6,350
Chaplin Classics
Selznick News
Serials: The Whirlwind (15 episodes), The Branded Four (14 episodes)

UNIVERSAL FILM MFG. CO.
Century Comedies (2 reels)
Jewel Comedies—Ted Rider Series (Leonard Claghorn) (2 reels)
Serials: The Flaming Star, 18 episodes; The Vanishing Daggar, 18 episodes; The Dragon's Nest, 15 episodes; King of the Circus (Wilson Ford), 15 episodes; The Diamond Queen (Ellen Seidwick), 15 episodes; The White Horsemen, 18 episodes; Do or Die (Edie Polo), 15 episodes; Terror Trail, 15 episodes.
Star Comedies (1 reel)
Western and Railroad Dramas (2 reels) (Hoot Gibson, Jack Perrin, Ellen Sedgwick)
Star Comedies (1 reel): When Eve Fell, No License (Billy projection)

VITAGRAPH
Big V Special Comedies (2 reels)
Larry Semon Comedies (2 reels)
Jim Aubrey Comedies (2 reels)
Serials: Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Avenger (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elmer Field), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes.

KINETO CO. OF AMERICA
(Released through National Exchange)

LEYE, HARRY, ENTERPRISES
Electricity—It's Development.

NATIONAL EXCHANGE, INC.
Serial: The Great Reward (Francis Ford and Ella Hall)
Comedies: King Cole Comedies (Robert Burns)
Kinetoscope Review (Chas. Urban) (1 reel), issued weekly

PRIZMA, INCORPORATED
26 Short Subject Color Pictures
"Houdini of the Alps" (2 reels)
"Unreal, the Unknown" (1 reel)
Short Real Music Film Product
Unoriginal and Weak Situations That Are Not Very Well Handled

John Gilbert in
"CALVERT'S VALLEY"

Fox

DIRECTOR ......................... Jack Dillon
AUTHOR .......................... Margaret Prescott Montague
SCENARIO BY ..................... Jules Furthman
CAMERAMAN ....................... Don Short

AS A WHOLE.......A weak attraction with only an appeal to those who favor sensational stuff; all right for certain patronage

STORY......Contains unpleasant situations and is badly constructed; drags considerably at times

DIRECTION......Fair; might have speeded up the action although situations are slight and required extension for feature length

PHOTOGRAPHY .................... All right

LIGHTINGS ........................ Good

STAR.......Does average work; hasn't a very agreeable role

SUPPORT.......Fair; Sylvia Breamer and Philo McCullough, the principals

EXTERIORS ......................... Adequate

INTERIORS ........................ Suitable

DETAIL ............................. Ample

CHARACTER OF STORY.......Man confesses to murder he believes he committed in order to save girl who is accused of having caused the man to commit suicide

LENGTH OF PRODUCTION ........ 4,416 feet

Undoubtedly there is an audience for such a picture as "Calvert's Valley" and others like it and that is the reason they are made—to reach that particular crowd. If this is true, and they get them money, you can't blame producers for making them. But it is decidedly the cheaper class of patronage that will favor the sort of thing presented in this latest Fox release starring John Gilbert.

They probably like the sensational touches and situations that it contains. It all revolves about the death of Philo McCullough, as the fiancee of the heroine. A stranger in town who had been present when McCullough tumbled off the cliff and met his death, believed himself guilty of murder inasmuch as an old woman who had seen the incident, told the stranger that he had pushed the victim off the ledge. The stranger, being drunk, takes her testimony for granted. From this point on the story drags terribly. You are shown the stranger, played by Gilbert, going through all kinds of conscience stricken torments until finally he wanders into a church and exclaims that he murdered Calvert, the character played by McCullough.

This might have been worked into a rather forceful climax, but the director has not succeeded in getting the slightest punch into it. The courtroom scene that follows, in which Gilbert is cleared of the crime, carries no suspense and it is a safe bet that the biggest majority of the audience will have the ending all figured out long before Dillon gives it to them. There is one sequence in which he leads the spectator to believe that the murdered man's brother suspects the stranger of having killed his brother and is subjecting him to a series of incidents that will force him to confess. There seems no other good reason, at the time, for inviting Gilbert to participate in settling the dead man's estate.

The production is adequate and the cast satisfactory. The sub-titles are clumsy in their wording which frequently makes them difficult to read.

Story: Hester Rynal breaks her engagement with Jim Calvert. A widow, with a demented son, tells Emlyn, a stranger in town, that he killed Calvert but keeps his secret. Later Emlyn hears Calvert's mother accusing Hester of having caused her son's death, the mother thinking he had committed suicide. To save Hester, Emlyn confesses and then to save Emlyn, the widow tells that her half-wit son killed Calvert.

Good for the Right Crowd But Be Sure That You Have That Kind

Box Office Analysis for the Exhibitor

Here is another case where it depends upon the class you cater to. And you know best whether or not they like pictures of the type represented by "Calvert's Valley." If your audience is right for it, let them have it and they'll probably like it very well. On the other hand, if you play to a better class clientele, those who demand good logical story material, don't try to please them with this.

Gilbert is hardly popular enough to warrant bringing them in on the strength of his name, so you'll have to do it with catchlines or by using a trailer of whatever bit you think will be most likely to bring them back for the rest. The title will need explaining to give them an idea what it is all about.
<table>
<thead>
<tr>
<th>Release Date</th>
<th>Footage</th>
<th>Reviewed</th>
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<tbody>
<tr>
<td><strong>ARROW FILM CORP.</strong>&lt;br&gt;God’s Country and the Law, (3 reels)</td>
<td>5,312</td>
<td>7-9-22</td>
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<tr>
<td>The Broken Silence, (3 reels)</td>
<td>3,944</td>
<td>7-30-22</td>
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<tr>
<td>Headin’ North</td>
<td>4,257</td>
<td>9-24-22</td>
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<tr>
<td><strong>APOLLO TRADING CORP.</strong>&lt;br&gt;The Curse of Drink</td>
<td>5,500</td>
<td>9-1-22</td>
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<tr>
<td><strong>B. B. PRODUCTIONS</strong>&lt;br&gt;How Women Love</td>
<td>5,300</td>
<td>8-27-22</td>
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<td><strong>C. B. C. FILM SALES CORP.</strong>&lt;br&gt;Life’s Greatest Question</td>
<td>5,890</td>
<td>9-10-22</td>
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<tr>
<td>More to be Pitted</td>
<td>(All Star)</td>
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<tr>
<td><strong>CUMMINGS PROD.</strong>&lt;br&gt;Flesh and Blood (Leon Chaney)</td>
<td>5,147</td>
<td>8-27-22</td>
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<tr>
<td><strong>R. L. GIFFEN</strong>&lt;br&gt;The Prince and the Pauper</td>
<td>6,522</td>
<td>8-20-22</td>
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<tr>
<td><strong>PHIL GOLDSTONE</strong>&lt;br&gt;The Cub Reporter (Richard Talmadge)</td>
<td>5,000</td>
<td>9-24-22</td>
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<tr>
<td>Defected at the Altar</td>
<td>10,000</td>
<td>10-1-22</td>
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<td><strong>EQUITY PICTURES CORP.</strong>&lt;br&gt;The Worldly Madonna (Clara Kimball Young)</td>
<td>5,600</td>
<td>7-16-22</td>
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<tr>
<td>What’s Wrong With Women</td>
<td>6,000</td>
<td>8-13-22</td>
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<tr>
<td><strong>EXCEPTIONAL PICTURES</strong>&lt;br&gt;His Nibs (Chic Sales)</td>
<td>4,951</td>
<td>8-2-22</td>
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<td><strong>FEIDELITY PICTURES CORP.</strong>&lt;br&gt;The Married Virgin</td>
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<td>Fried Rice (Kathleen Kirkman)</td>
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<tr>
<td>Love’s Flame (Thomas J. Carrigan)</td>
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<td>8-27-22</td>
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<tr>
<td>The Fighting Kentuckians</td>
<td>5,000</td>
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<tr>
<td><strong>HOWELLS SALES CO.</strong>&lt;br&gt;Her Royal Love</td>
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<td>11-22-22</td>
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<td>Sold For a Million</td>
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<td>Count Caglione</td>
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<tr>
<td>A Daughter of Eve</td>
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<tr>
<td><strong>LEE &amp; BRADFORD</strong>&lt;br&gt;The Unconquered Woman</td>
<td>5,000</td>
<td>11-22-22</td>
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<tr>
<td>Flesh and Spirit (Belle Bennett)</td>
<td>5,000</td>
<td>11-22-22</td>
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<tr>
<td>Sally</td>
<td>5,000</td>
<td>11-22-22</td>
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<tr>
<td>Branded (Josephine Earl)</td>
<td>5,000</td>
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<tr>
<td>Serving Two Masters (Josephine Earl)</td>
<td>5,000</td>
<td>11-22-22</td>
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<tr>
<td>The Way of a Man (Josephine Earl)</td>
<td>5,000</td>
<td>11-22-22</td>
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<tr>
<td>Cloudburst (All Star)</td>
<td>5,000</td>
<td>11-22-22</td>
</tr>
<tr>
<td><strong>MERIT FILM CORP.</strong>&lt;br&gt;The Angel Citizen (Franklyn Furness)</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td><strong>PRODUCERS SECURITY CORP.</strong>&lt;br&gt;Squire Phil (Macyl Arbuckle)</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td>The Soul of Man</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td>The Right Way</td>
<td>6,000</td>
<td>7-30-22</td>
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<tr>
<td>Welcome to Our City</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td>Mr. Bingle</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td>Mr. Foster of Texas</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td>Trail of the Law</td>
<td>5,000</td>
<td>7-30-22</td>
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<td>The Country Flapper (Dorothy Guth)</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td>The Wolf’s Fangs (Wilfred Lyttel)</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td>In the Night (All-Star)</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td><strong>RIALTO PROD.</strong>&lt;br&gt;Nine Seconds to Heaven</td>
<td>5,600</td>
<td>7-2-22</td>
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<tr>
<td><strong>RUSSELL PROD.</strong>&lt;br&gt;Saved by Radio</td>
<td>5,000</td>
<td>9-3-22</td>
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<tr>
<td>The Range Patrol</td>
<td>5,000</td>
<td>9-10-22</td>
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<tr>
<td><strong>RUSSELL CLARK SYNDICATE, INC.</strong>&lt;br&gt;The Man Worth While (Romaine Fielding)</td>
<td>5,164</td>
<td>7-30-22</td>
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<tr>
<td>The Love Slave (Lucy Doraine)</td>
<td>5,496</td>
<td>7-30-22</td>
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<td>The Defenders (Margery Wilson)</td>
<td>5,000</td>
<td>7-30-22</td>
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<td>Insinuation (Margery Wilson)</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td><strong>TRI-STAR PICTURES CO.</strong>&lt;br&gt;Fruits of Passion (Alice Mann &amp; Donald Hall)</td>
<td>5,000</td>
<td>7-30-22</td>
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<td>Water Lily (Alice Mann &amp; Donald Hall)</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td>Dazzling Miss Davidson (Marjorie Rambeau)</td>
<td>5,000</td>
<td>7-30-22</td>
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<td>Bow a Woman Loves (Marjorie Rambeau)</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td>8th Paid (Marjorie Rambeau)</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td>Mrs. Belleau (Nancy O’Neil)</td>
<td>5,000</td>
<td>7-30-22</td>
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<tr>
<td><strong>UNITY PICTURES</strong>&lt;br&gt;Why Do Men Marry</td>
<td>5,000</td>
<td>9-17-22</td>
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<tr>
<td><strong>WESTERN PICTURES EXPLOITATION</strong>&lt;br&gt;The Sarebrush Trail</td>
<td>5,000</td>
<td>8-27-22</td>
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<tr>
<td><strong>WARNER BROS.</strong>&lt;br&gt;Rags to Riches (Wesley Barry)</td>
<td>7,209</td>
<td>10-1-22</td>
</tr>
</tbody>
</table>

**SHORT REELS—STATE RIGHTS**

**ADVENTURES OF T. S. S. CORP.**

Adventures of Tarzan (Elmo Lincoln), 15 episodes.

**ALLIED DISTRIBUTING CORP.**

Ait & Howell Comedies (12 reels), Pure and Simple (2 reels), Liquorani Lips (2 reels).

**ARROW FILM CORP.**

Tex Detective Series.

Arrow-Rock Mans Comedies: One every other week (2 reels).

Braced Trail Productions: One every other week (2 reels).

Arrow-Northwood Dramas (2 reels): Laughing Up Jim, In the River, Three and a Girl, Raiders of the North, A Knight of the Plains.

The Man of Brawn, The Stranglers, Breed of the North, A Fight for a Soul, Beloved Brothers, Silverlands, Border River.

Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her Husband’s Flat, His Wife, Jimmy.

Ardaht XLNT Comedies (2 reels): Wild Women and Tame Man, The Village Grocer, Homer Jokes the Fresh.

Serials: Thunderbolt Jack (Jack Hoxie), 15 episodes.

**AYCIE PICTURES CORP.**

Success Series: 15 Westerns (each 2 reels).

**AYWON FILM CORP.**

Harry Carey: 15 Westerns (each 2 reels).

Joy Comedies: 6 (each 2 reels).

Franklin Farmum: 12 Westerns (2 reels).

Helen Holmes: 22 Railroad Dramas (2 reels).

Mary Pickford Revivals.

**C. B. C. FILM SALES CORP.**

Star Ranch Westerns (2 reels).

Screen Snapshots (Bi-monthly) (1 reel).

Hall Room Boy Comedies (2 reels twice a month).

Sunbeam Comedies (Billy West) (2 reels).

Cap’n Kidd (Eddie Polo) serial.

**CELEBRATED PLAYERS**

Gump (1 reel each).

Celebrated Comedies (1 reel each).

**CLARIION PHOTOPLAYS, INC.**

The Exposé of Sawing a Lady in Half (2 reels).

**DOMINANT PICTURES, INC.**

Western Star Dramas (2 reels).

**EXPORT AND IMPORT FILM CO.**

Serial: The Jungle Goddess (Truman Van Dyke and Elinore Field), 15 episodes.

**FEDERATED FILM EXCHANGE**


Hallroom Boy Comedies (2 reels): False Roomers, Their Dixy Finish, Circus Heroes.

Ford Weekly.

Serial: Miracles of the Jungle, 15 episodes.

**FILM MARKET, INC.**

Jimmy Callahan, 12 reels.

**GAUMONT COMPANY**

News (every Tuesday): Graphic (every Friday).

Serial: In the Clutches of the Hindoo (19,089 feet), 10 episodes.

**HERALD PRODUCTIONS, INC.**

Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America.

**HORIZON PICTURES, INC.**

Norma Talmadge Reissues (fourteen) (each 2 reels).

**JOAN FILM SALES CO.**

Invisible Ray Series: Ruth Clifford and Jack Sherrill (15 episodes) 31,000 feet.

**LEE & BRADFORD**

Squealed Comedies of Canadian Travelogues

**PIONEER FILM CORP.**

The Facts and Polly Series (1 reel).

Luke McIlwane’s Film-Opny, each 35 feet.

The Sunny Series, each 2 reels.

Serial—The Hope Diamond Mystery (15 episodes).

**PRODUCERS SECURITY CORPORATION**

Irving Cummings Series

Ezra Fitzgerald

**SACRED FILMS, INC.**

Sacred Films (1 reel).
Robert Z. Leonard Presents

Mae Murray

in a dazzling photodrama of the most dangerous street in the world.

Broadway Rose

Distributed by Metro Pictures Corporation
Murray
I'd way Rose
will feel it.

A TIFFANY
Production
M.H. HOFFMAN vice-pres.
and Gen. Manager
Story by
EDMUND GOULDING
Art settings executed by
TILFORD CINEMA
Corporation

The star of provocative beauty
In gowns so gorgeous as to
evoke gasps of wonder
As she enacts a story of
Broadway from the inside
Before settings of a splendor such
as only the fabulously rich know
And a cast befitting the pic-
ture's other elements of
excellence

Metro Pictures
Corporation
Plant BROADWAY ROSE in your booking schedule NOW and transform your box-office into a greenback-garden.

Robert Z. Leonard

Presents

Mae Murray in Broadway Rose

Distributed by Metro Pictures Corporation
### Short Stuff

#### "Rough Going"—Pathe

**Type of production**: 2 reel western

Leo Maloney is a young rancher in love with the daughter of his Cattle King neighbor. As he is about to propose a youthful stranger appears who is affectionately greeted by the girl. Maloney overhears two of the men say that he is Jim Dawson, wanted for murder. After a hard-riding, hard-fighting mix-up of outlaws and detectives in which the real "Jim Dawson" is discovered, Maloney learns that the man he suspected is an officer of the law and the girl's brother. This should please those who like westerns. There is plenty of action and the riding ranks with the finest.

**Lupino Lane in "The Reporter"—Fox**

**Type of production**: 2 reel comedy

Here is a mighty fine bit of amusement. If all of the Lane comedies, or any part of them measure to the standard set by his then they are going to be a decided addition to any program. This was caught at the Strand and during his activities several in the audience could be heard audibly commenting that Lane seemed like Doug Fairbanks. As a matter of fact either he, or if a double was used, the double does a lot of stunts more or less of the Fairbanks variety. They are all good, too, and some of the gags pulled by Lane are not only new but exceedingly funny. He is a scream when he plods along with the telegraph pole tied to his back, and when he is on the ground and tumbles and pulls one leg over the other in an effort to adjust himself, your crowd surely will laugh. There are more great gags in this than in the average and if the Strand crowd is a criterion then your people are going to like it a lot.

**Roving Thomas Takes a Trip on a Fishing Trawler—Kineto**

**Type of production**: 1 reel novelty

This latest edition to the Urban "Roving Thomas" series takes Thomas to sea on a fishing trawler. There are a lot of fine marine views in the reel and a few of the shots taken from the rocking vessel are likely to produce nearly the same effect as actually being on the boat. It is a pretty rough voyage for the audience, as well as for Thomas. Shots showing the hauling of the fishing nets and the return of the trawler with its catch make it a rather interesting reel.

**"A Kickin' Fool"—Century—Universal**

**Type of production**: 2 reel comedy

A trained mule occupies the center of the screen through a considerable portion of this and figures in a number of incidents which should elicit laughter. The opening portion in which the animal is used to break up wood, boards being placed where it may smash them with its hind hoofs it sure to get a laugh. Later, the shot in which it gizzles a bottle of quid, placing one foot upon a rail in the fashion once familiar is really funny and its other antics, such as the eating of an cakes, will provoke mirth. It is a satisfactory knockabout comedy with the mule registering in great style during a considerate part of it.

#### "Pop Tuttle's Clever Catch"—Film Booking Offices

**Type of production**: 2 reel comedy

This Plum Center comedy stars Dan Mason who as Pop Tuttle is the central character. The picture moves along placidly and is content to be mildly funny during the first reel. In the second however it peeps up quite a bit and moves to a good finish. The titles are among the most clever bits in the picture, getting a good many of the laughs. Pop Tuttle runs the village stage, which meets all trains. He is returning with the week's mail when he is held up by a bandit. He consents to give the thing the mail if he will shoot bullet holes in his hat as a telling. After the bandit empties his gun shooting holes in Pop's clothes, Pop pulls his own gun and making him mount Wildfire, the town's truckhorse, rides him into town and gets the reward.

#### "For Rent—Haunted"—Pathe

**Type of production**: 2 reel comedy

Most of Johnny Jones' previous productions have possessed more humor than this one, in fact, this could almost be classified as a serious drama. It concerns the efforts of Jones and a group of youngsters to nip the plans of a shrewd and unrelenting real estate operator who has driven an aged widow from her home. The youngsters create the impression that the house is haunted and collect a reward of $50 for rent ing it, when the fear of spooks has made the dwelling place undesirable. Youthful performers in short reels are liked and Jones is capable, which will get this over in good style. It is not as funny as some of his other comedies but it is good, clean entertainment.

#### "The Tin Broncho"—Sunshine Comedy—Fox

**Type of production**: 2 reel comedy

They have a lot of laughs coming in this latest Sunshine release in which they show that all the comedy possibilities in an auto haven't been exhausted as yet. In this one they have a specially constructed body that they call the Klassy Komplex and the gags that they work in with it make it a sure-fire comedy number. The front of the car is so big that the driver takes a step-ladder to get down to look at the engine. One of the biggest laughs is where the parts of the motor keep falling out so the driver secures a huge magnet which he attaches to the back of the car for the purpose of having it pick up the parts as they fall out. But the parts of the car aren't the only thing that the magnet attracts. Sewer covers, letter boxes, etc. follow the car with policemen, merchants, etc. chasing the driver. It's a good number and will get the laughs.

#### "Screen Snapshots" No. 10—Pathe

**Type of production**: 1 reel fan magazine

Lon Chaney's art of make-up is shown in interesting close-ups which open this number of the Screen Snapshots. Marillyn Miller's wedding affords interesting pictures of Mary and Doug, the bride and her new husband. Jack Pickford, Charles Chaplin and other guests. Interesting scenes of the meetings between Will Hays and a score or more of film celebrities at Hollywood and of the wonderful reception given him close the issue.
Short Stuff

Official Urban Movie Chats, No. 35—Hodkinson

Type of production..............................................1 reel magazine

Opening this are several shots taken along the Sixth Avenue "L" line in New York and they hold attention fairly well. Some wasps are seen at work directly after and that is a meritorious section. Ivory is dealt with in the following portion and then there are a few shots among the Arapahoe Indians. In the concluding part, different birds face the spectator and wind up a satisfactory screen review.

"The Upper Cut"—Pathe

Type of production..............................................1 reel comedy

Paul Parrot plays the timid hero in this mildly amusing comedy. He is forced into a ring fight with "Champion Poison Fist O'Flannigan" in order to win his lady love's hand. Jobyna Ralston is pleasing but is not given an opportunity to do very much. The ring shots take up most of the footage in which Paul ultimately knocks out the champion accidentally.

"Cold Turkey"—Mutt and Jeff—Fox

Type of production..............................................1 reel cartoon

There doesn't seem to be a very good reason for Mutt and Jeff to be fooling around with turkeys at this time of the year but they are trying to secure a good meal in their latest number, "Cold Turkey," in which the bird is so tough they can't kill it, so they chloroform it and start plucking the feathers. The turkey revives and chases Jeff until he does his usual star-light fade-out.

Dispose of Your Printing Problems by Utilizing

"The Friendly Circle"

With additional floor space and increased facilities we are better able to handle your printing as the pages of this issue will testify.

THE BARNES PRINTING COMPANY, INC.
229 WEST 28TH STREET Phone: Watkins 1416-17
YOUR ADVERTISEMENT
IN THE
1923 FILM YEAR BOOK
WILL WORK FOR YOU
365 DAYS THROUGHOUT
THE COMING YEAR

We Are As Close To You As Your Phone
Arthur F. Beck presents

"When Husbands Deceive"  by and with LEAH BAIRD

Marcus Loew, W. H. Clune
Messrs. Jones, Linick & Schaffer
among others
Opened It Release Day

A feature tingling with emotion, lavishly gowned and portrayed skillfully by Leah Baird and a supporting cast which includes Jack Mower, William Conklin, Katherine Lewis, Eulalie Johnson and John Cossar.

Directed by Wallace Worsley
Produced by Arthur F. Beck.

All critics agree with the Moving Picture World—"a perfectly safe bet when strong drama is desired."

ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PAEWE EXCHANGE INC.
Ban Still On

An Organization's Attitude Unchanged Towards Reappearance Of Arbuckle In Pictures

Los Angeles—Friends of Roscoe Arbuckle say they are confident that "A. Araby," an old favorite, will return to the screen and stay.

For some months past anonymous unsigned letters have been received in the offices of the Hays Commission, all of the same purport and many of them along the same line, indicating that the writers were anxious to see Arbuckle return to the screen. All of these communications had such a similar expression that they have been disregarded, and the Hays office maintains the same attitude towards Arbuckle's return to the screen as it did weeks ago. Arbuckle is regarded as unnecessary to the management.

Lon Chaney's work in "Shadows" will stick in your memory. Tom Foman directed the picture for B. P. Schulberg, of Preferred Pictures. Distribution will be through the Al Lichtman Corporation. How the live exhibitors will grab it—Adv.

Fights Claims Killed

Famous Also Says Valentino Charges Are "Scandalous and Impertinent"

Famous Players-Lasky Corp. has filed an application in the Supreme Court to strike out the defence and a counterclaim for $320,000 damages in its suit against Rodolph Valentino on the ground that the allegations he makes in defence of the suit to restrain him from taking employment with another film company are "a sham, irrelevant, impertinent and scandalous, and will prejudice or delay a fair trial of the action." The application also asks that Valentino be compelled to file an entirely new answer.

Famous Players objects to the first defence and counterclaim for $320,000, in which he alleges that misrepresentations were made to him as the result of which he was made to believe that his services as a film actor were worth only $1,000 a week, whereas they were worth $5,000 a week. The plaintiff also asks the court to strike out the allegation that a contract like that with Thomas Meighan was to be given Valentino, and he thought he was signing such a contract. Valentino asserts that Famous Players made its contract with Meighan for $5,000 a week with the understanding that "take improper advantage" of him, and that it is not binding.

(Continued on Page 4)

Fightin'


Grainger isn't telling his men. How to do it. But is showing them. Closed for these circuits. On his trip: Balaban & Katz, Chicago; Ike Libson, Cincinnati, Indianapolis, Dayton and Columbus; Jenson & Von Herberg, Seattle, Portland and Tacoma; Saenger Circuit, Louisiana and Mississippi; Skouras Bros., St. Louis; Hoblitzell Circuit, Texas and others.

If that sales gang. Don't get their pep. They'll just lose their jobs. That's all.

(Continued on Page 2)
Fightin'

(Continued from Page 1)

THIS "INFANT INDUSTRY"


"BUXY" HAPPY

Just received. Handsome bronze tablet. From International Shipbuilding Corp. For his services. During the Great War. At the big shipbuilding plant. Below Philadelphia. Prouder than a new papa. Should be.

WHAT A RECORD!

In Boston. Where there's a hot dog on. To win out. In the referendum. And kill proposed censorship. Film folk should be interested. But—and what a "but" this one is—of 92 exchange managers and salesmen. In Boston. In the film business. How many do you think are registered voters?

Exactly three.

WORKING OUT IDEAS

Six years ago. Ben Schulberg. Working for Famous. Read a story—"Ching. Ching. Chinaman." Thought it would make big picture. Talked it over. With Al Lichtman. Also working for Famous. "Some day," said Ben. "when we have our own company." "Yep," said Al. And the same day arrived. Finally. Like it usually does. And they have their own company. And they have made the story. And are calling it "Shadows." That's what sticking to an idea does.

FROM OVER THE POND


GOLFERS AND GOOFERS

Speaking of the tournament. It looks like another great success. Over 60 entries in. And many promises. Expect over 100. To tee off. At Sound View. Great Neck. Don't forget. And the place.

Incidentally. Yates. Herbert J. Of the Republic Laboratories. Writes. In sending his application. To the Grand Supervisor. Of the Golfers and Goofers Asso.: "If a Goofy is one of those fellows who never plays golf. Doesn't know how to play golf. But stands around. And shows regular golfers how to play—then. I guess. You will have to put me down as a Goofy."

Now you all know. What a goober is.

MAKING A POINT

Fred Desberg. Lawyer. Also running Loeys houses. In Cleveland. Talking of uniform contract. Speaking with regard. To the independent producer. Or whatever he is. Who calls himself that. "What are you going to do?" asks Desberg. "to compel him to deliver a picture. After an exhibitor has given him play dates. And he doesn't deliver? The exhibitor has given days. Passed up other pictures that he might have secured. And put himself in a hole."

Something to think about.

SOL THE SOLOMON


(Continued on Page 4)
Little Ads — BRING
Big Results
in The Film Daily

IN A FEW WORDS—
Editing and titling that will
win the case for your picture
before OLD JUDGE PUBLIC
LESLEY MASON
729 7th Ave. Bryant 8174

ENLARGEMENTS
of
Motion Picture Film Clips
For All Purposes
W. J. MORAT
302 E. 33d St. Vanderbilt 7361

Library Stuff?
Foreign shots, atmosphere, wrecks,
animals, punch scenes—
JAWITZ HAS IT
729 Seventh Ave. Bryant 9444

MR. PRODUCER
Have your Negatives and
First Prints done the
right way
TREMONT FILM
LAB. CORP.
1942-44 Jerome Ave.
KNOW HOW
0970—Bingham—0971

Watch this page every Monday. Exhibitors
can find here the little things that help to build
patronage. Producers the little things that
go to make big pictures and Distributors
the little big ideas that make for success.

“WE MAKE THEM RIGHT THE FIRST TIME”
ILLUSTRATING TITLES, NEW PROCESS
RELIEF EFFECT PHOTOGRAPHING
LOUIS MEYER
CRAFTSMEN FILM LABORATORIES
251 WEST 19th ST. WATKINS 7620—7461

ON THIS PAGE
ART TITLES
2 Special Effects
835 Eighth Ave.
(312) 764-5642

Notice our Art Titles on
MARION DAVIES
W. KNIGHTHOOD WAS IN FLOWER
Just Completed
Jill NIGG’S “NOTORIETY”
The art titles in color for the first
color production by
NICOLOR INC., Boston, Mass.
In Production
The Art Titles for the Latest
A. GRIFFITH SUPER PRODUCTION
“ONE EXCITING NIGHT”
On Broadway
This Week
Astor—"Tripping Women."
Broadway—"Remembrance."
Brooklyn Strand—George Arliss in "The Man Who Played God."
Cameo—Priscilla Dean in "Under Two Flags."
Capitol—"The Old Homestead.
Criterion—Marion Davies in "When Knighthood Was in Flower."
Loew's New York—Today—Harold Lloyd in "Grandma's Boy."
Tuesday—"Thundering Roofs" and "Blaze Away."
Wednesday—Alice Lake in "More to Be Pitted."
Thursday—Dorothy Dalton in "On the High Seas."
Friday—"The Better Man WINS" and "Ladder Jinx."
Saturday—Frank Mayo in "Wolf Law."
Lyric—"A Little Child Shall Lead Them."
Rialto—Thomas Meighan in "Man-slaughter."
Rivoli—"The Face in the Fog."
Strand—Richard Barthelmess in "The Bond Boy."

Next Week
Astor—"Tripping Women."
Broadway—Not yet determined.
Brooklyn Strand—Richard Barthelmess in "The Bond Boy."
Cameo—Priscilla Dean in "Under Two Flags."
Capitol—The Prisoner of Zenda.
Criterion—Marion Davies in "When Knighthood Was in Flower."
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Lyric—"A Little Child Shall Lead Them."
Rialto—Thomas Meighan in "Man-slaughter."
Rivoli—"The Face in the Fog."
Strand—Richard Ray in "A Tailor Made Man."

Fred Greene Heads New Theater Corp.
Fred V. Greene, Jr., formerly with Paramount and Universal, is President and Managing Director of the newly formed King Park Theaters Corp. This company has taken a long time lease of the Rialto, Jamaica, L. I., has secured options on two other theaters in Greater New York.

EDITING AND TITLING
RANDOLPH BARTLETT

PAST PERFORMANCES
"Loves of Pharaoh"—"Prince and Pauper."
"All For a Woman."
Etc.

Famous Players—Selznick
Censorship Problems Solved

223 Putnam Building
Bryant 7054

Fightin'
(Continued from Page 2)

Tombstone Stuff

Stealing Space

And then you add: "And can be expected to do other things."

"Righto. Miss La Marr has been cast. For 'The Hero. Which is now under way in Los Angeles. Well. One of those interesting things. Will be her work in this. If coast reports—not publicity—are to be credited."

More Space Stealing
This also came in. From an enterprising PA:


A Thought for Editors
Of all these trade papers. Says Peter Hamilton; editor in chief. Of the Wall Street Journal.

"Of the 22,000 editorials which I estimate the newspapers of the country print each week, 21,500 might far better never have been printed. "You can put your premises, illustrations and conclusions in any way you please, but you must arrest the reader's attention before the end of the first line. The title can often serve this purpose. This can all be done in not more than 450 words. An editorial needs a mighty good excuse to be longer."

Spoofing

"Dr. Hy! And say, Hy, don't you own a picture. In which Fay appears?"

Shakespeare Said It
"Imitation is the sincerest"—You should know the rest of it. Referring. And appertaining to. A young writer. On Martin Quigley's "Exhibitor's Herald." What concludes his column. By saying. Some chopped up stuff. Like this. And signing it: "Dan E. Daily."

Danny
Wants Claim Killed
(Continued from Page 1)

The plaintiff wants the court to strike out Valentino's allegation that Famous Players intimidated his wife, which "humiliated and embarrassed" him, and for which reason he raises the damages asked to $350,000. Famous Players objects finally to the allegation that Adolph Zukor, Jesse Lasky and others connected with the plaintiff "use unfair methods of competition in business" and that they violate the anti-trust laws. The plaintiff asserts that the allegations as to "oppressive and unfair business practices and policies are scandalous and improper and will delay a fair trial, and even if true would not be availe" in the Supreme Court because only the Federal courts have jurisdiction over the anti-trust laws.

At the offices of Arthur Butler Graham, Valentino's lawyer, it was said that an answer is being prepared which will be filed before Oct. 19, when the action is returnable in court.

Engineers Meet at Rochester (Special to THE FILM DAILY)
Rochester, N. Y.—The semi-annual convention of the Society of Motion Picture Engineers, in session here from Monday through Thursday, starts with a large attendance of members and others interested in scientific phases of the motion picture.


Tell 'Em Your Story Thru the 1923 Film Year Book
And Your Actors Will Be Alive 365 Days Throughout the Coming Year.
Lining Up
Set for the Golf Tournament
October 19 at Sound View,
Long Island

Now that the world series is out
the way there is a chance to clean
up the few remaining details for
the Film Golf tournament. As
tabled it will be held on Oct. 19,
at a Sound View Golf Club, Great
Neck, Long Island.

Play will start promptly at 9
oclock and a qualifying
round of 9 holes will serve as
proctor to the 18 hole foursomes,
which will wind up the event.
As at Spring, the winner of each
course will qualify for a prize,
and handicap allowance has an
opportunity to secure the various
prices and also a leg on the special
prize offered by THE FILM DAILY,
as having been won so far by Tom
Grieff of Washington and F. A.
Mayer.

(Continued on Page 2)

Stanley-Metro Contract
(Special to THE FILM DAILY)
Philadelphia—A contract has just
been consummated between the Stan-
ley Co. and Metro, for the exclusive
run of all Metro productions in a
Aldine theater, at 19th and Chest-
ington Sts.

The Prisoner of Zenda” will open
earby, on Oct. 23. Marcus Loew’s
20 stars will appear.

“Three Musketeers” in France
(Special to THE FILM DAILY)

The following communication has
been received from Henri Diam-
tant-Berger, producer of “The Three
Musketeers” in France:

I read in your estimable paper that the
Fairbanks production called “The Three
Musketeers” will be given in France next
year.

I am to think that I own the rights from Du-
Maurier and the distributors of my film,
“Three Musketeers,” won’t certainly let
be done before 1941, when my rights
expire.

I am very sorry and shall be very happy
any case to let the Fairbanks film shown
in Paris, but commercially we could not
get together the rights to let his film be
shown in the countries where the rights
are protected.

Please take this occasion to explain to
our countrymen how dangerous it is for
us to think that the copyright in Wash-
ington is an international law. In France
domestically all the Latin countries of
hope the rights are automatically pro-
tected 50 years after the death of the writer,
except who the Musketeers with
Hind, died in 1888.

With the war pro-
ted means that all Dumas’ books are
protected to 1941, inclusive. We pay high
taxes to the term and of course without
money for any one are obliged to defend
us ourselves. I am very sorry we are
actually to do so with Fairbanks, who is a
tax artist and personally a friend.

Cordially yours,
W. DIAMANT-BERGER.

There is drama that touches the heart in “Shadows,” a Tom Forman
Production for release through the A. L. Lichtman Corp. B. P. Schulber-
guished the making of it. Dust off the S. R. O. sign because when
“Shadows” plays your theatre, you will need it.—Advt.

Mayer and Barker Coming East
(Special to THE FILM DAILY)

Hollywood—Louis B. Mayer and
Reginald Barker will leave for New
York shortly taking with them a
print of “Hearts Ahame.”

Famous Players-Lasky Meeting
The regular monthly meeting of the
Board of Directors of Famous
Players-Lasky was held late yester-
day. Only routine business was an-
ticipated.

Hays Near East Relief Chairman
(Special to THE FILM DAILY)

Washington, D. C.—Pres. Harding
has named Will Hays as chairman of the
special committee to assist in the
emergency nation-wide appeal for
funds for the Near East relief.

Griffith Film Opens in Boston
(Special to THE FILM DAILY)

Boston, Mass.—D. W. Griffith’s
latest production, “One Exciting
Night” opened at Tremont Temple.
Griffith was present with Carol
Dempsbert and Porter Strong, who
appear in the picture. The film was
enthusiastically received.

Wm. S. Hart III
(Special to THE FILM DAILY)

Los Angeles—Wm. S. Hart is re-
ported critically ill with typhoid.

Charnas Here

Harry Charnas, who operates the
Standard exchanges in Cleveland and
other Middle Western cities, is in
town. At the Astor.

Phyllis Haver With First National
(Special to THE FILM DAILY)

Hollywood—F. Richard Jones has
been selected to direct Phyllis Haver
in her starring debut and Ass. First
National Pictures will handle the dis-
tribution.

The Minter Contract
(Special to THE FILM DAILY)

Hollywood—Mary Miles Minter is
reported as seriously considering
leaving pictures for the speaking
stage at the expiration of her con-
tract with Famous Players about the
first of the year.

At the Famous Players New York
offices it was learned that Miss
Minter’s contract will expire about
Jan. 1st and that it has not been
renewed as yet.

Stroehm Through?
Reported Rupert Julian Completing
“Merry Go Round”—Nothing
Known Here

(Special to THE FILM DAILY)

Hollywood—It is reported that
Eric Von Stroheim is “out” at Uni-
versal City and that Rupert Julian
is completing the special on which
he has been at work, “Merry Go
Round.”

At the home offices of Universal
no information had been received
from the Coast but all that obtained
could not be regarded as unsatis-
factory, inasmuch as Carl Laemmle
and others were in Philadelphia.

Some time ago reports of this
nature were circulated, but Von Stro-
heim returned to work at Universal
City after a brief delay.

Feinman With Warner’s
A. L. Feinman, exploiter of a
number of screen successes, has joined
Warner Brother’s exploitation de-
partment, where he has been assigned
to the W. B. Exchange, which con-
trols the rights to the Warner pro-
duct for Greater New York.

Quinn Organization Incorporated
(Special to THE FILM DAILY)

Albany—The stimulation of in-
trest and patronage and to generally
elevate the standard of motion pic-
tures, are among the purposes of
the “B. P. A. of the World, Inc.” a
membership corporation, which has been
granted a charter by the Secretary
of State. The organization, which will
have its principal office in New
York City, also proposes to provide
reliable information as to the best and
most effective methods of production,
explotation and exhibition of pic-
tures. To secure freedom from un-
just and unlawful exactions and regu-
lation is another object of organiza-
tion.

The board of directors and incor-
porators are Dr. Robert Watson,
Mrs. Harry Sternberger and John A.
Quinn, of New York; City, Charles
A. McMahon of Washington, D. C.
and Isley Boone of Oakland, N. J.
The attorney for the corporation is
Arthur S. Friend.

Thursday, Oct. 12, Columbus
Day, being a legal holiday, there
will be no issue of THE FILM
DAILY.
At Broadway Theaters

Capitol

The musical program is divided into two parts, the first consisting of the operatic version of "The Secret of Destiny," the second comprising the special prologue and presentation of "The Old Romances," as arranged by Ed. F. Christopher. The second part is a medley of favorite old songs, like "Cumberland Gap" and the ballet corps dance in old-fashioned costume. The Capitol News is the only other show on the program.

Cameo

"Favorite Melodies," as arranged by Ed. F. Christopher, is preceded by Verdi's "The Force of Destiny," as the overture, and by Riesenberg's "Classical Jars.""Rivalo

As the overture, the orchestra accompanies a reproducing piano playing Saint-Saëns' "Concerto, Opus 22, First Movement." This is followed by the "Frivole" in 1906 with the music of Mauresque and "In the Gloaming." The feature is "The Face in the Fog" with D. L. 

Rivoli

"Fantasia Espada" is the overture with T. Vassallo, soprano and Maria Montreale, Spanish dancer. The sport review is "Mass," while "Vivaldi in the South" and "Viviana" are the closing numbers. "Fifty-Fifty," a comedy cartoon.

Strand

"Remembrance" headlines the bill at the Broad- way Features that continue are "Trifling Wagers" at the Avon, "When Knights Were Hardly Men," and "Masquerader." Also, "Love's a Madman," a love song "The Bond" with Richard Bartheson, "The First" follows and an organ solo closes.

At Other Houses

"Revelations" headlines the bill at the Broad- way Features that continue are "Trifling Wagers" at the Avon, "When Knights Were Hardly Men," and "Masquerader." Also, "Love's a Madman," a love song "The Bond" with Richard Bartheson, "The First" follows and an organ solo closes.

Angamated Foreign Deal

E. R. Chambers of the Selected Super-Films of Australasia, who is in this country to purchase pictures for Australia and New Zealand, has closed with Angamated Exchanges of America, Inc., for their entire output of 12 pictures. The first release is "The Madonna In Chains."
the Courts

A lawsuit judgment for $6,238 has been entered in the Supreme Court by Laboratories, Inc., against the Louis Tracy Prod., Inc., for judgment endorsed by Garrett.

Judgments have been filed in the Court of Errors and Appellate Court, Brio, compared to a balance of $1,350, in which Louis T. Rogers is named, for $1,030 on a note.

Fidelity Pictures Co. has H. C. Wittwer Stories Prods., $25,000, damages. The complaints allege that the defendant infringed on fifteen negatives of twelve comedies in 1921 and 1922, respectively, with two only on a note on Aug. 11, 1921.

The Smith has sued the Clark Corr., for $35,000, damages. The suit is based on the defendant's right to distribute twelve negatives of the film. The defendant was ordered him $3,000 last week, but received only $400 from the picture and nothing from the picture company.

New Invention Important

A new invention important (Special to THE FILM DAILY)

Los Angeles—Perfect Pictures has announced that they will be using a new stereoscopic method. The method has been developed by Ince and is now being tested in the production of a new series of films.

SPEED WHEN EMERGENCY REQUIRES IT

The swiftness with which our service works will be a revelation to you. We'll loan you the cash in 24 hours or less if the proposition is sound. Call us on an emergency. Investigate.

CHROMOS TRADING CO.
1123 Broadway

BEST THEATRES EVERYWHERE
Get them at all Educational Exchanges on all new Christie Comedies

“An inch in time draws nine”

SIXTEEN MILLIMETER

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters on the transparent margin.

EASTMAN KODAK CO.
ROCHESTER, N. Y.
Coast Brevities
(Special to THE FILM DAILY)

Hollywood, Calif.—A new administration was held at Charles Ray Prods., of ornate Spanish type running 200 feet on Sunset Drive and 100 feet on Commonwealth Ave. This is to be the first unit of the continuous series of buildings encircling the Ray properties.

The next Christie comedy starring Neal Burns will be "Ocean Swells." Irving Reis will photograph "Mud and Sand."

Wallace Worsley will direct Wallace Reid in his next Paramount production, "Nobody's Money."

Lambert Hillyer has started the filming of "Miles Brewster and the Super-Sex," by Frank R. Adams.

Wanda Hawley will be leading woman with Wallace Reid in "Nobody's Money," directed by Wallace Worsley.

Cast of B. P. Schulberg's "Are You a Failure?" will include Tom Santochi, Hardee Kirkland and Lloyd Hughes.

James Clemens is assisting Scott Sidney direct "Hazel from Hollywood," a Christie comedy featuring Dorothy Devore.

Featuring Bobby Vernon, "Choose Your Weapons," Christie comedy, will include Charlotte Stevens, Earl Rodney, Victor Rodman, Lincoln Plumer and Maude Truax in the cast.

John Jasper, builder of Hollywood Studios, Inc., has re-entered production field. On his coming trip to New York he will make arrangements for filming five special productions, it is announced.

Arthur Sawyer has acquired screen rights for "Willard Mack's "The Rat," a vaudeville sketch. Film title will be "Your Friend and Mine." Clarence G. Badger will direct. Winfred Dunn is adapting.

Lambert Hillyer is directing "Miles Brewster and the Super-Sex," from Frank R. Adams' story, for distribution by American Releasing Corp., Charlotte Pierce, Gertrude Claire, Lydia Knott, Tully Marshall and Kenneth Gibson are in the cast.

Bebe Daniels and Lewis Stone, who, with Kathryn Williams and Harrison Ford, are featured in the new Wm. de Mille Paramount picture, "Paths of Glory," are playing together for the first time in 10 years. The previous occurrence took place when Miss Daniels was a child actress.

Principals in Cecil B. De Mille's next Paramount production, as yet unnamed, will be Allston Hinds, Charles B. Fitzsimons, Dore Schary, Dorothy DeHann, Theodore Kosloff, Ann O. Nilsson and Paul Gordon. Supporting cast will include Clarence Geldart, Lucia Littlefield, Robert Brower and Kalla Pasha. Story and scenario by Jeannie Macpherson.

H. E. GAUSMAN.

Newsprint Opinions
"The Old Homestead"—F. P. L.

Capitol

TIMES—They've applied the directorial skill of James Cruze to getting ability of Theodore Roberts, George Fawcett, T. Roy Barnes and quite a number of others, and all the technical facilities of the Paramount studios, to turning out "The Old Homestead," and of course they have a picture of many fine points and considerable popular appeal as a result. Then the storm comes. And it comes and it hits it up in that motion picture, in that storm as a whole, and separate parts of it. Violet's room, and it all makes a splendid deal of it. And it is about the most complete and conscientious attempt to reproduce the actual atmosphere and screen. As a piece of cinematography in itself, regardless of the story and everything else, it is thrilling.

TRIBUNE—"Way Down East" has its snowstorm and "The Old Homestead" has its hurricane, and it makes the ending of that stage classic quite as exciting as the Griffith pictures.

WORLD—This is a sturdy, workmanlike film version of a great old melodrama. Mr. D. W. Griffith has selected a drama which would not have gone wrong in it. Theodore Roberts is the only one we know of in pictures. * * * It takes its place in the middle given picture.

DAILY NEWS—Whether or not you have ever been on a farm, you really ought to see "The Old Homestead," as it is more than merely a farm incident turned into motion pictures by James Cruze and the Paramount forces. All the sentimental things that have ever been written or sung about being down on the farm, and the old homestead and chickens, have been crowded into this film. * * * The big idea is supplied, sent and, let us tell you, it is some storm.

HERALD—"The Old Homestead" in pictures with this trend that it is little like the name of an express train rather than a famous homestead. Here is the deliberate pace of the average big 'goop' play but rather the tempo of a George M. Cohan musical number.

MORNINGS TELEGRAPH—"The Old Homestead" promises to be one of the most successful audience-getters of the year. Technically, and from the standpoint of cast, it is a most successful production in spite of the fact that it is a well worn rural narrative.

WORLD'S TROUBADOR'S just a single illusion loose. "The Old Homestead" in pictures is just as good as it was as a play. Who can ask more?

MAIL—"The Old Homestead" is a well made picture. It comes very near being the great American picture. It tells its story with conviction both story and performance. It is based upon a successful stage piece written by the husband of the world-famous Florence Lawrence. It is a splendid job by the studio and director. It is not without its faults. It is in the directorial and it is in the acting. It is a story that might have been a much better, but it was as it was played. Who can ask more?

EVE.—"The Old Homestead" is a technical failure. It wants a great deal of polish and courage to agree with the audience. There is no great fault in the directorial and acting performances. It is weak in its treatment of the story. It is inexcusable that it did not carry over the spirit of the stage play.

THE BOND BOY

"The Bond Boy"—First National—Strand

TIMES—It is generally accredited that Henry King, as director, has made many genuine motion pictures, and "The Bond Boy" is the work of a poor country boy who is bound out to an old skinflint and later accused of his murder, and it is a picture that is often arouses a responsive sympathy in the spectator.

AMERICAN—All the advantages of the screen are undeniably attained in "The Bond Boy." The picture has everything in its favor—Richard Barthelmess's splendid direction, emotional appeal and an entire lack of that flip panache seen in the background of the Kentucky mountains offers an appropriate and picturesque setting for the dramatic situations.

MORNING TELEGRAPH—Richard Barthelmess is the one concern of the production from the screen, decidedly so, for his "The Bondboy" is without question one of the finest motion pictures of the American screen. It is the finest kind of drama. There are touches of deep pathos, expertly acted scenes that tug at the heartstrings and scenes of genuine humor that relieve the tenses of the excellent story. "The Bondboy" is an added credit to all concerned in its making.

WORLD—In "The Bond Boy," Richard Barthelmess is a poor young farm hand who, though innocent, is convicted of murder on circumstantial evidence and who refuses to defend himself because by doing so and, and blacken the name of a woman. He wears his usual get-up of overalls and trowsers. And he makes of his own character at times a rather moving and human thing.

HERALD—One indebted impression that can be made from the screen "Are You a Failure?" Newbolt, wrongly condemned to death for murder, watching the shadow of his own heartstrings on the gawters. * * * King, who generally is able to surmount the commonplace methods of directing, manages to make this story one realistic, occasionally amusing and supremely appropriate, whose very success had advantages that this one by half a dozen soles.

EVE. WORLD—Richard Barthelmess is in his greatest work of any of the outgoing pictures. "The Bond Boy" has reached heights that even he did not dream of.

GLOBE—"The Bond Boy" is another "Tenable David." Richard Barthelmess has hardly the richness of that film from which it has drawn its force, but it is a very good melodrama with plenty of human interest. If you do not grab your seat and stay for the success of the show your seat is a pretty hard part of film land.

MAIL—Here is a story that undoubtedly contains real beings, and it is almost painless true to life with no extraneous interludes, as a portrayal of life, is worthy of attention. But there is a certain sagging of the atmosphere, always a lowering shadow, reality is completely surmounting all the emotion that was astounding. * * * Richard Barthelmess' work alone would have made it a splendid film.

SUN TELEGRAM—That excellent alliance, Richard Bartheleimess the star, and Henry King, the director, has outdone itself with the production of "The Bond Boy."

SUN—Despite minor faults, Director Henry King has kept one more of his Southern stories on a very high level, and Barthelmess again gives a performance that entitles him to a place among the screen stars who hold the altitude record for lofty acting.

POST—Richard Barthelmess has done consistently good work before the camera. But in "The Bond Boy" is made to tell a story: it is true that it holds the interest of the spectator throughout, but it is due more to the acting of Mr. Barthelmess, and two or three of the other principals than the scenes of events that go make up the story.

Winnipeg News Notes
(Special to THE FILM DAILY)

Winnipeg, Can.—W. S. Jones has resigned as manager for First National and is leaving for California, where his position is taken by W. H. Mitchell of Calgary.

The Manitoba Exhibitors Assn. has secured action from the authorities of Winnipeg and neighboring municipalities limiting traveling carnivals to short engagements.
Want Protection

Allen & Von Herberg Reported
In Clash With Independent
Exhibitors

(Special to THE FILM DAILY)

Portland, Ore.—Booking competition has brought about a serious con-

tion here.

It is stated that the Allen &

Ray Herberg theaters, through

J. G. Herberg, resident manage-

r, has six months protection on fea-

tures played in West side houses and

days on East side showings.

This policy has a decided effect on

attractions shown by small, in-

dependent exhibitors, and it has

forced the Allen Herberg to con-

tribute so that many are re-

ued to refusing to book any

movies so restricted and are con-

sidering changing to a first run policy

in the interest of maintaining their

theatres.

The United Theaters Corp., con-

trolling 10 exhibitors conducting 12

theaters, has delegated committees

to confer with Allen Herberg twice

with J. G. Herberg, but it is believed that nothing is

being accomplished so far.

J. G. Von Herberg is expected to

turn shortly from a trip to Europe.

Jen Connell Optimistic Over Serials

Frei McConnell, series salesman for Universal, who has just re-

turned from a six weeks trip, reports

at serial business is better than it

has been for a year.

To Again Make “Jewel”

(Special to THE FILM DAILY)

Hollywood—It is understood that

Universal will again make “Jewel” the

gone Christian Science story which

had much talk when it was made

five years ago. Universal has

hired Mrs. Philip Smalley, Lois

Leiber, to again direct the play.

The story is said to be made on a

much larger scale than the original

production. Lois is said to be work-

ing on the script at present.

Path Exchange, Inc., through

General Manager Elmer R.

Pearson, has offered to the

Committee in charge of the

forthcoming Fall Film Golf

Tournament, a trophy in the

form of a cup, to be awarded to the

Runner Up of the low

score.

Harry Warner announced yesterday that Warner Bros.

would again award a trophy for

the lowest gross of the week.

Warner’s famous is always present-

ed this trophy.

Allen Brett in Town

Allen Brett, receiver for the Circle

Theater, Cleveland, was in town

yesterday.

Reichenbach with Mayer

Harry L. Reichenbach has been en-

gaged by Louis B. Mayer to handle

special publicity for two Mayer pro-

ductions for a period of eight weeks.

Ballin to Produce on Coast

Hugo Ballin leaves today for Holly-

wood where he will film “Vanity

Fair.” Mabel Ballin and James

Diamond, camera man, will accom-

pany him.

Will Hays Due Back Today

Will Hays is expected back at his

office today after an absence of se-

veral days devoted to work for the

Near East relief, following his ap-

pointment by Pres. Harding as chair-

man of the special committee.

Allen on Way to England

Jos. Allen is in New York on his

way from the Rochat-Allen labora-

tory in Hollywood to London where

he will take active steps toward

building a laboratory in England.

Allen will sail on Saturday on the

Olympic.

Visiting

Harry Weinberg, manager of the

Circle theater exchange of Des Moines,

was in town yesterday.

Laemmle Leaving for Coast

Carl Laemmle, president of Uni-

versal film, leaves on Saturday

for the Coast. He will remain at Uni-

versal City for about three months

looking into production activities of

his organization.

Arbuckle To Ask Lifting Of Ban

(Special to THE FILM DAILY)

Los Angeles—“Fatty” Arbuckle

will soon go to New York personally

to ask Will Hays to lift the ban on

his return to the screen according to

Milton Cohen, Arbuckle’s attorney.

Ennis Handling “Quincy Adams

Sawyer”

Bert Ennis has been loaned by

Wayne Weiss to Associated Pictures

Corp. to handle special publicity on

“Quincy Adams Sawyer” which will

be distributed in Britain. Ennis still

retains his connection with Artclass

and will leave for Indianapolis on

Thursday to conduct the advance

campaign for the opening of “After

Six Days” at English’s Opera House,

Oct. 22.
Steamer Sailing

Sailings of steamers for foreign ports, with time of sailings, destinations and points for which they carry mail are as follows:

**Today**

Touraine sails at 12 A. M., for Havana; mail close at 7:30 A. M. for France; mail close at 9 A. M. for Cuba. Lucania leaves at 12:45 P. M. for London; mail close at 6:30 A. M. for Paris. Mail packets from Cuba sail at 1:30 A. M. for London; mail close at 9 A. M. for Bremen, mail close at 9 A. M. for Germany; mail close at 7 A. M. for Hamburg. Metapans sail at 11 A. M. for Santa Marta; mail close at 8 A. M. for Jamaica, Canal Zone, Panama, Columbia, Ecuador and Peru. (except Iquitos). Guiana sails at 3 P. M. for Georgetown; mail close at 11 A. M. for British Guiana, West Indies and Guiana. (Grenada, St. Vincent and Trinidad, specially addressed).

**Thursday**

Minneabula sails at 11 A. M. on Hamburg; mail close at 7 A. M. for Europe, Africa and West Asia; mail close at 7 A. M. for Norway, Denmark, Sweden and Finland. Britannia sails at 2 P. M. for Piraeus; mail close at 11:30 A. M. for Arrows, Portugal, Palestine and Syria. (Greek specially addressed). Esperanza sails at 12 P. M. for Copenhagen; mail close at 9 A. M. for Norway, Denmark, Sweden and Finland. Britannia sails at 12 A. M. for South Africa. (Greek specially addressed). Esmeralda sails at 10 A. M. for Yucatan and Campeche. (Cuba and other parts of Mexico specially addressed). Mt. Caroll sails at 12 A. M. for Hamburg; carries no mail.

**Friday**

Berengaria sails at 10 A. M. for Southampton; mail close at 6 A. M. for Europe, Africa and West Asia. Mail packets from Cuba sail at 12 A. M. for Havana; mail close at 7:30 A. M. for Paris, France; mail close at 9 A. M. for Bremen, mail close at 9 A. M. for Germany; mail close at 7 A. M. for Hamburg. Metapansail at 11 A. M. for Santa Marta; mail close at 8 A. M. for Jamaica, Canal Zone, Panama, Columbia, Ecuador and Peru. (except Iguance). Guiana sails at 3 P. M. for Georgetown; mail close at 11 A. M. for British Guiana, West Indies and Guiana. (Grenada, St. Vincent and Trinidad, specially addressed).

The Post said in part:

“For two hours it kept an interested audience in suspense as to the outcome.”

“One Exciting Night!” is not the Griffith of “Broken Blossoms” nor yet of “Orphans of the Storm.” As Mr. Griffith explained in a little speech at intermission, his latest pictorial effort is simply to entertain. It is a story of romance, love and mystery, principally mystery.

There is a most realistic storm near the end, which is a miracle of photography. “Exciting Night!” is compactly designed to furnish a thoroughly enjoyable evening’s entertainment.”

Blackton’s Next

(Special to THE FILM DAILY)

London—J. Stuart Blackton has started on another costume production. Blackton will not make “Dorothy Vernon of Haddon Hall,” as originally planned, because of the obvious reason that the picture will be made by an American producer.

Edging and TITLING

** Randolph Bartlett**

PAST PERFORMANCES

“Loves of Pharaoh”

“Prince and Pauper”

“All For a Woman”

Etc.

Famous Players — Selznick

Censorship Problems Solved

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Bryan 5307

The Film Daily

Wednesday, October 11, 1922

**The Film Society of the Psychoanalytic Institute**

Three in ten and two to one

**Cary S. Fleming Productions**

Torial Productions, Inc.
Speaking of Better Pictures—

On Broadway—this week—

CAPITOL

“The Old Homestead”
with Theodore Roberts
From the play by Denman Thompson
Adapted by Perley Poore Sheehan and Frank Woods.
Scenario by Julien Josephson. A James Cruze production.

CRITERION

Marion Davies in
“When Knighthood was in Flower”
By Charles Major. Directed by Robert Vignola.
Cosmopolitan production.

CAMEO

“Pink Gods”
with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton
A Penrhyn Stanlaws production.
“Deserves a high place among the season’s productions.” N. Y. Telegraph.

RIALTO

Cecil B. DeMille’s
“Manslaughter”
with Thomas Meighan, Leatrice Joy and Lois Wilson
Adapted by Jeanie Macpherson from the novel by Alice Duer Miller.
“DeMille said it would be his biggest. And we guess it is!” N. Y. World.

RIVOLI

“The Face in the Fog”
with Lionel Barrymore, Seena Owen and all star cast including Lowell Sherman.
By Jack Boyle. Directed by Alan Crosland.
Cosmopolitan production.
“A thrilling mystery story with a wonderful cast.” N. Y. American.

LOEW’S STATE

“On the High Seas”
with Dorothy Dalton and Jack Holt
By Edward Sheldon. Scenario by E. Magnus Ingleton.
An Irvin Willat production.
“A thriller if there ever was one.” N. Y. World.

They’re all Paramount Pictures
and there are dozens more as good!
Newspaper Opinions

"The Face in the Fog"—Paramount—Rivoli.

WORLD—The plot itself is regular detective fiction stuff, but it is first rate material in its own field, and from the fifth minute of the picture onward, as we are happy to state, the incidents are thrown upon one another into a logical climax. * * * An entertaining picture.

TRIBUNE—Lionel Barrymore is just about as effective as when he is on the screen as he is to be used. He is especially good in the part of Boston Blackie Matty, a reformed crook. The story is excellent for the screen and has been presented in such a way that it holds your interest to the last frame. Of course the cast is made up of stars, and one, the director has left no loose ends anywhere.

AMERICAN—There is something doing every minute—and then something else. The action never halts for a moment, and nobody could possibly complain of dullness. Lionel Barrymore showed once again what an excellent actor he is.

HERALD—"The Face in the Fog" is engaging. * * * It is a very fascinating carnival of crime, and well done, of course, in a refined and inoffensive fashion, according to the best standards.

MORNING TELEGRAPH—Lionel Barrymore does some of the best screen work of his career.

DAILY NEWS—This is melodrama thrilling and entertaining. * * * Barrymore is delightful as the sure-handed, versatile crook, and the production and direction of the film leave little to be desired.

EVE, WORLD—Any picture graced by Lionel Barrymore is worth seeing.

GLOBE—The producers of "The Face in the Fog." probably because the author let no other source open, are too generous with their thrills, fights, and suspense. There is enough of these, however, to make a couple of Pearl White serials. * * * The story is splendidly cast and lavishly produced. It is in a Boston Blackie story, and Lionel Barrymore plays the leading role as only he can.

SUN—The picture aimed, we believe, to be partly a mystery story, in addition to being wholly a violent melodrama. The melodrama ambition was certainly achieved, but the mystery was—well, rather childish.

POST—What photography! Rarely has anything been thrown to the camera so beautifully on the screen. One regrets turning to indoor scenes and a plot. And the plot is as thick as the fog.

EVE, TELEGRAM—The force of the motion picture as a whole for dramatic storytelling is pointedly shown in "The Face in the Fog." * * * The excitement keeps up to the final fadeaway.

JOURNAL—Cosmopolitan has hit another bull's-eye with "The Face in the Fog." This remarkable film version of a remarkable story, cast with a magnificent cast of actors, sets the pulse thrilling with its succession of tense, thrilling moments. Lionel Barrymore, as Boston Blackie, discloses his skill as an interpreter of subtlety and suggestion.

$2,000,000 Theater in Milwaukee
(Special to THE FILM DAILY)

Milwaukee, Wis.—The Wisconsin Real Estate Development Corp., is building a $2,000,000 theater at Sixth St. and Grand Ave., the new building will be a seven story structure of concrete and steel, and will seat 3,000. Plans call for completion by Sept. 29, 1923.

Two $50,000 Damage Suits

Two suits asking $50,000 damages each have been started in the Supreme Court, Brooklyn, against the American, in Bedford Ave., as a result of the collapse of the theater Nov. 29, 1921, when seven workmen lost their lives. The suits are brought because of the deaths of two of the men. Among the defendants are Sylvester Rosenthal and Samuel Moskowitz, owners of the theater.

Daylight Saving Vote Delayed
(Special to THE FILM DAILY)

Baltimore—In response to the request of theater owners that daylight saving be voted on as soon as possible, City Solicitor Marchant has ruled that the matter cannot be voted upon until next March. Exhibitors hope for a repeal of the act.

Lincoln Opens in Troy
(Special to THE FILM DAILY)

Troy, N. Y.—The Lincoln, representing an investment of $200,000, has been opened by the Szymanski brothers. The house, which seats 1,000 persons, is located in the heart of the business section. The Mayor and other city officials were present on the opening night.

Recovering After Mine Strike
(Special to THE FILM DAILY)

Huntington, W. Va.—Business is recovering at the theaters after the depression caused by the mine strike. Both the Orpheum and the Lyric, charging 35 cents, report excellent attendance. The Hippodrome is reported as doing well at 50 cents admission. The Blue Ridge, features and vaudeville, at 55 cents, is also doing very good.

Christie Forms Realty Co.
(Special to THE FILM DAILY)

Hollywood—Charles H. Christie, of Christie comedies, has formed the Christie Realty Co., to consolidate all his real estate activities, Christie is president; Fred L. Porter, secretary and Wm. S. Holman, treasurer. The first properties which have been acquired under its tracts on Vine and Cahuenga Sts., and Sunset Blvd., in Hollywood and 50 acres of land at Sherman.

Universal City Active
(Special to THE FILM DAILY)

Hollywood, Cal.—Four new productions are being started at Universal City in addition to the long list of films already in the making. Stewart Paton is directing Herbert Rawlinson and Claire Adams in "The Kidnappers," by Richard Harding Davis.

"The Summons" by George Patullo, is being filmed by William Worthington with Frank Mayo as star.


New Theaters

Middleport, O.—J. E. Lyons will build early in the spring.

Philadelphia.—E. A. Stopper is building a new house to cost $70,000.

Clifton, N. J.—E. A. Cooper and G. E. Shurtel will build a house in the near future.

Dallas, Texas.—Dr. W. F. Box, who is interested in several theaters, is planning the erection of a new house at Kosse.

Painted Post, N. Y.—The Imperial has been opened by J. J. Kelly who will show pictures on three days a week.

Coudersport, Pa.—H. E. Care has received building permits to erect a house costing $25,000, to seat over 500.

Dennison, Ohio.—A company of local business men contemplate building a house here, with a seating capacity of 350.

TO THE TRADE

Take Notice—We will shortly release a Burlesque Photoplay entitled

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1923 FILM YEAR BOOK

Now in Preparation
Emphatic Denial

From Zukor Regarding Lasky's Leaving Famous—Lasky's Wire

Inqualified denial of published reports that Jesse L. Lasky, first vice-president of Famous Players was put to sever his connections with that company was made yesterday by Lasky and Adolph Zukor, informed in Hollywood that "Lasky had printed the report. Lasky at the following telegram of denial to the editor of the publication and to the New York World, which printed the story:

I have just been advised that you be printed a story to the effect that I contemplate leaving Famous Play-Lasky Corp. As this story is absolutely untrue and without foundation will appreciate it if you will correct your statement by printing my absolute denial. I have no thought of leaving Famous Players-Lasky and relations with its chief executive, president, Mr. Zukor, are most cordial as they have always been in the past.

(Continued on Page 3)

New Lesser Firm

Principal Pictures Co. Has Dorothy Phillips and Irving Cummings Under Contract

Principal Pictures Co. has been engaged by Sol Lesser and associates to make pictures for the open market. The company is to be located in New York City and will be under the management of Dorothy Phillips and Irving Cummings, who will handle all of the business, as well as other activities. The company will be known as "Principal Pictures Co.," and will engage in the production of pictures for the open market.

Leaves for the Coast

Bernard Edelhurst, of the T. O. C. C., left New York yesterday for a visit to the Coast.

Will Rogers Before A. M. P. A.

Will Rogers is scheduled to address the A. M. P. A. at the weekly luncheon, to be held today instead of Thursday on account of the holiday.

"Vanity Fair" to Goldwyn

It was announced yesterday that Goldwyn will handle Hugo Ballin's latest production, "Vanity Fair."

Hugo Ballin left yesterday for the Coast.

First National Directors Meeting

Asso. First National Pictures, Inc., will hold a directors meeting here on Monday, Oct. 16. It is said that while there may be some changes in the directorate that other wise routine business will be transacted.

Biltmore Showing for "Shadows"

The premiere of "Shadows," B. P. Schulberg's second picture for release through the Al Lichtman Corporation, will be held at the Biltmore on Friday evening, October 20. Special presentation and special music will be put on.

"Doc" Golden Here

"Doc" Golden, manager of the Metro Boston office, is in town.

William Axt Awarded Degree

William Axt, associate conductor of the Capitol orchestra, has been presented with the degree of Doctor of Music by the American University of Chicago and Los Angeles.

Jane Murfin Back to Coast

Jane Murfin, who has been associated with Larry Trimble in the production of two features with "Strongheart," a dog actor, now being distributed by First National, has returned to the Coast to start work on the third film.

Fox Opening At Astor Oct. 30th

"The Town That Forgot God," a Fox special, will open at the Astor Monday night, Oct. 30th. Wm. Fox has taken over the Astor for an indefinite period for the Broadway presentation of six big features. "The Town That Forgot God," was directed by Harry Millarde, from Paul Sloane's scenario.

"The Shepherd King," filmed in Palestine by J. Gordon Edwards, will be the second Fox production to be shown at the Astor.

Surety Bonds

For Producers and Distributions—Plan Worked Out by National Surety Co.

Announcement was made yesterday by the National Surety Co. that the National Surety Co., working in conjunction with the National Surety Co., has "worked out a method" by which loans to producers and distributors of pictures "can be bonded."

While details of the plan are lacking the announcement says:

"Producers and distributors who will be bonded will be bonded only if they have been careful in their dealings with exhibitors and state right holders have been made in sufficient amount to justify the desired loan."

"In this plan of credit based on surety bonds was worked out after thorough investigation of the conditions by William Churchill, Treasurer of the National Agency Co., Inc., which represents the National Surety Co. in this special field. George M. Demarest, who has had twenty years experience in general bonding and insurance business, is President of the National Agency Co. The offices of the National Agency Co., Inc., are located in the Candler Building."

(Continued on Page 2)

Church Competition

Bullock Says It Is Menace To Industry—Expressions Are Replied To Sharply

(Special to THE FILM DAILY)

Cleveland, O. — Closing of church competition, and the theater stirred up a debate at the meeting held of the Cinema Clubs of Ohio, in which Samuel Bullock, of Will Goldwyn, and new Raymond G. Clapp, of Cincinnati, took issue with each other.

I believe that churches and schools should be made available to the open market, but they should not take educational films," said Bullock, "but they should obtain them through the proper channels and should not offer legitimate motion picture theaters commercial competition."

"The non-theatrical picture is a menace to the industry," and he continued, "this type of picture is growing to such an extent that we feel we shall have to take drastic steps to protect the theater owners' interests."

(Continued on Page 6)

Brownell F. B. O. Scenario Chief

John Brownell is now at the F. B. O. offices as head of the newly established Eastern scenario department. Brownell will select and purchase stories for production at the R-C studios in Los Angeles for F. B. O. Brownell has been connected with Universal for the past six years in a similar capacity.
Surety Bonds
(Continued from Page 1)

The announcement also says:

"The production and distribution of a picture necessarily requires a much longer turn-over than most other lines of manufacture. This is an additional handicap of serious moment, especially so with the better grades of pictures. Any industry which has to contend not merely with a long slow turn-over but also with difficulties in securing borrowing facilities from the banks will always find it hard to show a normal profit on invested capital.

"The proportion of capital invested to bank credit extended, is probably higher in the picture industry than in any other industrial field—a fact which many bankers do not fully appreciate.

"The motion picture producer has the reputation of being always "hard up," because he has to do virtually all his own financing, either on his own capital or on loans secured at high rates because bank credit is seldom available. Such conditions obviously are reflected in higher production costs."

"Insinuation" New York Distribution

First National's New York exchange has acquired distribution rights for this territory "Insinuation," Margery Wilson is both star and author.

Winik Offers to Buy "One Exciting Film"

Hy Winik returned yesterday from Boston, where he witnessed the showing of D. W. Griffith's latest production: "One Exciting Night." Winik says he offered to buy the production outright from Griffith, but too many obstacles stood in the way of a deal.

New Series of Comedies

E. W. Hammont announced yesterday the forthcoming issue by Educational of a series of single-reel rough and tumble comedies, to be known as Cameo Comedies.

The first, "Crash," will be released early in November. Releases will follow two each month, there being twenty-four subjects in the series. Jimmie Adams heads the cast.

Smith to Home Office

(Special to THE FILM DAILY)

Chicago—Cresson Smith, who has been manager of the United Artists office here ever since its inception has been transferred to the New York office.

Harry Eichenlaub, who has been manager of the First National exchange, succeeds Smith.

At the New York offices of United Artists it was stated that the exact nature of Smith's future activities here have not been settled.

"LAWFUL LARCENY" Film Rights

The matter of screen rights to "LAWFUL LARCENY," current stage success, is in dispute. It was recently announced that First National had bought the rights and this statement was confirmed at the Al Woods offices at 504 Broadway, where Harry Revens is a broker and producer, announces that he holds the rights and disposed of them to J. E. Burtatour for Hope Hampton. The Woods office now announces that Revens holds the rights. Meanwhile First National officials know of no reason why their claim to the film rights can be forfeited.
KATHERINE MAC DONALD

Congratulations, Miss Mac Donald!

We have seen your latest picture, "White Shoulders," and we wish to congratulate you on your finest picture from an artistic, dramatic and entertainment standpoint. Much as we have liked your work in previous productions, we believe that this excels anything that you have ever given First National.

We also wish to congratulate Mr. B. P. Schulberg, of Preferred Pictures, Inc., on the beauty and artistry of this production. Never, we believe, has there been a picture so adapted to the artistry of the American Beauty as this one.

With Miss MacDonald's beauty, her fine portrayal of this character, and with the advance advertising received through the prominence of the author, George Kibbe Turner, and its wide circulation as a novel in the Saturday Evening Post, this picture should prove one of the big winners of 1922.

And not forgetting the excellent direction of Tom Forman and the intelligent adaptation by Lois Zellner.

ASSOCIATED FIRST NATIONAL PICTURES, INC.
Announcement TO THE MOTION PICTURE

Consider now with us in crowning achievement of reproduction in motion "THE DRAMATIC LIFE"

After more than a year of intensive research, directed by Dr. Gilbert Ellis Bailey, Ph.D., of the University of Southern California, in co-operation with Ray R. and Albert L. Rockett, and Miss Frances Marion, the ROCKETT-LINCOLN FILM COMPANY announces that the preliminary work for the production of the dramatic life of Abraham Lincoln in motion pictures has been completed and that actual shooting will begin upon final O. K. of the working script, a product of the matchless genius of MISS FRANCES MARION.

This research, covering a period of two hundred and fifty years, from the origin of the Lincoln family in England to the present time, embraces hundreds of interviews with relatives, friends, neighbors, associates and acquaintances of our Martyr Chief Magistrate; also authors, educators, government officials, army and navy officers and the custodians of all the great collections of Lincolniana in America, thus exhausting every imaginable remaining source of contact with Abraham Lincoln and his times.

The last word forever in Lincoln Lore and Expression. Supreme in entertainment and educational value.

The broad scope of this picture will compel the most sumptuous production and the largest cast in the history of the cinema, while the quality of the cast will be limited only by the genius of the American screen.

ROCKETT LINCOLN

R. R. ROCKETT, President
A. L. ROCKETT, Vice-President
Extraordinary
EXHIBITORS OF THE WORLD

thoughtful amazement the cinema art—even the pictures of

OF ABRAHAM LINCOLN

Without prejudice to any section, race, class or party, and in twelve reels of the most compelling drama since Calvary, this greatest of world stories

"THE DRAMATIC LIFE OF ABRAHAM LINCOLN"

will be told with the WAR BETWEEN THE STATES as a background and with the strictest historical authenticity.

The producers believe the time has come to make history live again in action and to tell in animated scenes the great stories of the progress of humanity in order that the lessons may be better understood by all the people and that a sick world may be made to feel the healing inspiration of America's undying ideals.

Of this NEW ERA in pictures this Lincoln film is the herald and archetype and you are invited to share with us in the fruit of it, for no conceivable subject can more quickly or more largely be transmuted into box office returns.

Look for additional announcements in these columns.

FILM COMPANY

Executive Offices | Security Bldg.
Hollywood, Calif.
Reelcraft Bankruptcy Sale
(Special to THE FILM DAILY)
Los Angeles—The assets of Reelcraft Pictures Corp., bankrupt, will be auctioned off, Oct. 18, by an order of the district court.

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Church Competition
(Continued from Page 1)
Rev. Dr. Clapp followed with a statement designed to show discrimination against churches showing films.

"When I assumed the pastorate of my church in Cincinnati," he said, "I felt that the use of an inspirational or educational film was a legitimate amendment to the Sunday evening service. It proved successful and, as our attendance grew, the manager of a nearby theater objected that we were hurting his business.

"The situation grew more involved until I discovered I was having difficulty in obtaining films. One exchange, in an attempt to meet the demand, had been turned down. Pictures I had booked were cancelled. I called it an unfair restraint of trade which is forcing the churches to establish non-theatrical exchanges of their own."

George J. Zehring, director of the Y. M. C. A. motion picture bureau, said that exhibitors who are continually being prodded by committees on better films to select high class pictures are seriously handicapped by the method by which they must book pictures.

"Few exhibitors have the choice of programs," he concluded.

Newman Forms Producing Co. (Special to THE FILM DAILY)
Hollywood—The newest organization to produce pictures independently is Regent Pictures Co., headed by E. D. Newman, formerly special representative on the West Coast for First National.

"The Drivin' Fool," by William F. Sturm, is announced as the first story to be filmed. It deals with the adventures of a San Francisco youth endeavoring to break all automobile records to New York.

John Flynn Honor Guest (Special to THE FILM DAILY)
Los Angeles—John Flynn, newly elected president of the A. M. P. A., the New York parent organization of the W. M. P. A. was honored guest at the Wampus mat given by the Western M. F. Advertisers, held here recently.

To Have Washington Premiere (Special to THE FILM DAILY)
Los Angeles—The first showing of the Rockett-Naylor production, "The Dramatic Life of Abraham Lincoln," will take place in Washington before Congress and official America. President Harding and his Cabinet are among the many who have been invited.

American Films in South America
John L. Day, South American representative of Famous Players-Lasky, who has just returned from a three months visit to Rio de Janeiro, reports that American productions are the most popular in South America. Foreign competition, principally German, has made no serious inroads upon this market according to Day.

Day made arrangements for increased Paramount distribution and reports that the offices in Rio de Janeiro and San Paulo show an important increase over last year's business.

Hanshaw Mayton Production Head
Dale Hanshaw, who left the post of production manager for National Exchanges several months ago, is now associated with Mayton Films, Inc., as production manager at the offices, 1674 Broadway.

Forest Fire Menaced People (Special to THE FILM DAILY)
Schag Lake, Me.—Marguerite Courtot and Lew Cody, with Dell Henderson, director and Chas. Downs, cameraman, were seriously endangered by the forest fires raging near here during the filming of "Jacqueline."

No Connection with Fox Film Corp. (Special to THE FILM DAILY)
Charles Donald Fox, president of Fox Photoplax Institute, with offices at 30 No. Michigan Ave., Chicago, and 25 W. 43rd St., New York, has no connection, direct or indirect, with Fox Films Corp., according to the statement issued by Saul E. Rogers, general counsel for Fox Films Corp.

Gene Stratton Porter Starts
"Michael O'Halloran" the first series of screen adaptations of her books. Stratton Porter has taken the personal supervision of the first series in Chicago, with Miss Porter's sister, Jeanette Porter, and Tennant Wright as production manager.

Offers $1,000 for an Idea (Special to THE FILM DAILY)
Hollywood—Cecil B. De Mille offered $1,000 for the best idea submitted before Second choice will be paid $50 each will go to the first four ideas selected. The idea will be expressed in three or less paragraphs. The limit is 300 words.

The Los Angeles Times is the contest. Only those Famous Players and the T. P. organization can enter. DeMille obtained a good idea for "The Women God in the Same Way.

LOOK AT THIS

Haring & Blumenthal Enterprises
1658 Broadway
Suite 605
New York, N.Y. October 10th, 1922.

Mr. Ben Schwartz, Wgr., Apollo Exchange, 1600 Broadway, New York City.

Dear Sir:

You will undoubtedly be pleased to know that your picture "More to Be Pitted Than Scored" which has just completed its run at our BELMONT THEATRE is indeed a wonderful attraction and my only regret is that my other booking arrangements did not permit me to run it for a long period.

It has broken some of our best house records for attendance, having played to approximately eight thousand people on each day of its run. Of course the attendance would not have reached these figures unless the picture had been properly exploited; in fact, no picture can be a strong attraction unless it has been given plenty of exploitation. MORE TO BE Pitted THAN SCORED more than justified the exploitation we gave it, as our audiences were more than pleased with it and were lavish in their praise.

Very truly yours,
BELMONT THEATRE
Richard Haring

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Increase Capital (Special to THE FILM DAILY)
Philadelphia—Achievement Films have filed an increase of capital of from $50,000 to $150,000.

Hake to Manage Appell Houses (Special to THE FILM DAILY)
York, Pa.—Daniel L. Hake, a former newspaperman has been appointed business manager of all the theatrical interests of Nathan and Louis Appell.

Open a New Exchange (Special to THE FILM DAILY)
Philadelphia—The U. S. Releasing Co. have opened a new exchange at 325 Vine St. “Every Man’s Price” is the initial release, followed by “For Your Daughter’s Sake.”

One More for Lubliner & Trinz (Special to THE FILM DAILY)
Chicago, Ill.—Lubliner & Trinz have awarded the contract for a new theater to cost $1,700,000 at Belmont and Lincoln Aves. The structure will house a dance hall, stores and offices.

Dave Mundstuk Opens Exchange (Special to THE FILM DAILY)
Delphila—Dave Mundstuk, former president of Strand Features Inc. is opening his own exchange at 304 Jos. Mack Bldg. His first release will be “The Black Panther’s Cub.”

Sunday Midnight Shows Popular (Special to THE FILM DAILY)
Philadelphia—Midnight shows have proved so popular at the Family, that the Princess, and Savoy, on Market St. have instituted the new idea. The show starts at 1:05 and continues till 3 A.M.

Negotiating for More Houses (Special to THE FILM DAILY)
Philadelphia—According to a statement made by John Guirk, the Stanley Co. is carrying on negotiations for a number of houses in the smaller towns. Houses in Montgomery, Bucks County, Perkasie, Lansdale, Quakertown have been mentioned.

“Exposé” Foreign Sales
Weible Brothers have sold distribution rights for the British Isles on the “Exposé of Gambling in Hell” to Goldwyn through George Kann, foreign manager. Gus Metzger of Equity Distributing Corp., Portland, Ore., has purchased rights for Washington, Oregon, Idaho, Montana and Alaska.

Ohio M. P. O. for Sunday Opening (Special to THE FILM DAILY)
Toledo, O.—Martin G. Smith, president Ohio M. P. O., has issued a bulletin from state headquarters announcing that the organization is canvassing all candidates for office at the coming state election to ascertain their attitude toward the theater owner. He also announces that a plan has been formulated whereby the question of Sunday shows may be submitted to the voters by Initiative process through petition or by Referendum process through the Legislature.

Southern Ohio headquarters have been opened at 300 Broadway Film Bldg., with J. Maurice Ridge in charge.

Emphatic Denial
(continued from Page 1)

In making public his and Lasky’s denial, Zukor was vigorous in his declaration of what he termed was the shameless trickery which would foment such rumors and the irresponsible of newspapers which would print them without verification.

“I have no doubt that this story was inspired by men in this industry,” he said. “In support of my original belief that the rumor was inspired I wish to cite a telegram which I received from Cecil B. DeMille: "Received wire yesterday from New York producing firm saying they had definite information I was leaving Famous Players, and last night representative of another big firm called on me making same statement positively, both firms of course laying position before me. What is all about it? Kind regards.""

To this telegram Zukor asked DeMille for the names of the firms which approached him.

W. Ray Johnston in Buffalo
(Special to THE FILM DAILY)
Buffalo, N. Y.—W. Ray Johnston, vice-president of Arrow, is here on business. He will visit Syracuse exchanges before returning to New York.

First Graphic Opens in Buffalo
(Special to THE FILM DAILY)
Buffalo—The First Graphic Exchange has opened offices at 257 Franklin St., with Jack Berbowitz as manager. Product includes the Richard Talmadge series, Franklin Farm series, “His Nihs” and “Saved by Radio.”

Cameraman Now a Producer
(Special to THE FILM DAILY)
Los Angeles—Sam Mogi who recently finished the camera work on Tilly’s “Omar the Tentmaker” has entered the producing end of the industry, with his two brothers. Mogi will make a series of two-reel comedies; the first, “Memphis Blues,” is near completion.

Berlin Theaters May Close
(Special to THE FILM DAILY)
Berlin, Germany—All German motion picture theaters may close by voluntary action of the Asso. of Theater Owners and the Berlin Asso. of Film Distributors in protest against the present high amusement tax imposed by the government in such a way that the theaters are obliged to pay it and can not pass the burden on to the public.

The tax amounts to 50 per cent of the gross receipts and the exhibitors of Germany regard this as an intolerable burden. The authorities have not only refused to lessen the tax but have been unwilling to hear the grievances of the theater owners in conference.

C. C. Charles with Nu-Art
(Special to THE FILM DAILY)
Allan, N. Y.—C. C. Charles, early with Vitagraph, now represen Nu-Art here.

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The swiftness with which our service works will be revealed to you. We'll lay you the cash in 24 hours or less if the proposition is sound. Call on us in an emergent Investigate.

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WANTED:
Exchange Manager
A capable man—possessing executive ability—with a proven record of achievement and an intimate knowledge of Spanish—is wanted for foreign exchange office of a prominent distributing organization. Write full details to Box B 111 care The Film Daily.
Stereoscopic Pictures Planned To Open On Broadway In December Given First Showing

First showing was held yesterday of "Mars Calling," a five reel feature photographed by the Teleview stereoscopic process at the experimental apparatus conducted by Lawrence Davis. Mr. Don-with and Wm. P. Cassidy.

"Mars Calling" was directed by R. William Neill, with a cast including Grant Mitchell and Margaret Irving. Pictures have been taken on a Broadway theater where it is planned to present the production in December.

Stereoscopic pictures made by the Teleview process are photographed on a standard stock by two cameras with the lenses separated by 2½ inches, the normal distance between the average person's eyes. The pictures are separated by two synchronizing machines, each running a normal rate of speed.

Spectators view the screens through the teleview, an instrument containing a shutter which is synchronized with the shutters of the projection machines and cuts off the screen so that the left eye sees one picture and the right eye sees another, thus giving the spectators a sense of depth in picture and that is stereoscopic.

The films as shown yesterday attained a remarkable degree of perspective without strain and without going out of focus.

Dinner Guests

The committee in charge of the Fall Film Golf Tournament, scheduled for next Thursday, cheerfully invites non-players to attend the dinner. This affair has always been a riot of fun. With everybody having a great and glorious time. So if you want a lot of laughs.

And a mighty fine dinner, come on out. Even if you don’t play.

It only costs $5.00. And it’s worth five times that much. If you don’t believe it ask anyone who attended these affairs in the past.

Sound View, Great Neck, Long Island. Next Thursday. Don’t forget the date.

Contestants who have not forwarded their entry are reminded they have but a few days more.

Griffith Reviews

More Excerpts From What Boston Newspaper Critics Say About "One Exciting Night"

(Special to THE FILM DAILY)

Boston, Mass.—Extracts from the six Boston newspaper reviews of "One Exciting Night," the new D. W. Griffith production now at Tremont Temple, in addition to those already reprinted from the Herald and Post follow:

The Daily Advertiser said in part:

"The audience nearly lost its dignity and cheered. * * * It (the plot) races along so fast and contrives to include so many suspense-lifting episodes that only a foolhardy person would test his powers of description by trying to put it in mere words. * * *"

"It may be said safely, however, that never did ladies go so brownly, nor strong men wonder more, dazedly at any screen mystery fail.

"Griffith said he hoped that the second act would be a bit exciting. And it was. A typical Griffith big screen, visualizing a hurricane, came as a surprise climax." (Continued on Page 4)

Lynch Returns

Atlanta—S. A. Lynch, head of the Southern Enterprises, is back from Europe. It is understood he will remain in this country but a short time before returning to France.

Famous Golf Tournament

Oscar Morgan, formerly of Famous, and now with Cosmopolitan Prods., is the star golf player of Famous Players. He won the title and trophy offered by William H. English at Adolph Zukor's Mountain View Farm on Thursday, in competition with about 20 players. A. M. Fotsford was runner up and Adolph Zukor won the third prize.

In the invitation event played at the same time, Wm. H. English, Jr., won the trophy offered by Adolph Zukor. Oscar Morgan was second.


A number of these players have already entered the Fall Film Golf Tournament, and it is expected that the rest will.

Daughter Born to Jesse L. Lasky

(Special to THE FILM DAILY)

Hollywood—Jesse L. Lasky is the proud father of a girl born Wednesday night.

Weiss Buck

Former Goldwyn Executive Now President of Artclass

Alfred Weiss, former Goldwyn executive, has been elected president and general manager of Artclass Pictures Corp., following his acquisition of a considerable interest in the company. A transaction said to involve more than $250,000. The three Weiss brothers, to whom Alfred Weiss is no relation, continue to hold the following offices: Louis Weiss, vice-president; Max Weiss, secretary and Adolph Weiss, treasurer.

Weiss expects shortly to announce plans for a new producing schedule as well as distribution arrangements. Weiss was vice-president and general manager of Goldwyn, and recently disposed of its interests in the Goldwyn, New York and Buffalo exchanges.

Yellow

Someone so proud of his name that he refused to sign it, soon the following to THE FILM DAILY relative to the review of "The Man Who Played God," which appeared in last Sunday's issue:

"I am a neutral, and have no interest in this production, but this is the damnest piece of petty faulting of a big picture that I have ever seen in your columns. If your reviewers don’t know a big “ditty” theme when they see it, and can only understand a wind storm or a sawmill, you’d better hire some new reviewers. There are plenty to be had who would recognize the weight of this story, and if your paper doesn’t appreciate such productions, you are doing a — of a lot to keep the film business where Collier’s Weekly thinks it is. You have some responsibilities, you know."

THE FILM DAILY has in the past, does now and will continue, to criticize productions as it sees them. Our reviewing staff is not infallible but it gives its best. Over 5,500 Reviews have appeared in THE FILM DAILY since its inception with a compelling number of bulls eye hits—a record to be modestly proud of.
Golfers, Attention!

Fill in the following and forward to the Editor of THE FILM DAILY.

Enter my name in the third semi-annual Fall Film Golf Tournament.

Fox Changes Release Dates

Release date of "A Little Child Shall Lead Them," a Fox special, has been changed from Oct. 29 to Nov. 26. "Lights of New York," another Fox special, will be released Nov. 12 instead of on Oct. 22 as previously scheduled. "My Friend the Devil" is now set for release Nov. 19.

Metro Closes with Southern Circuits

Tom Connors assistant sales manager for Metro, who has just returned from a four-weeks trip through the South, reports that contracts have been signed for the Metro product by the Southern Amusement Co. chain and by the Southern Enterprises. Connors reports business as greatly improved through the entire South.

Ginsberg Returns

Henry Ginsberg, sales manager of the Al Lichtman Corp., is back in New York from a trip through the South, where he arranged for the opening of exchanges in Atlanta, New Orleans and Dallas. R. A. Davis, formerly with the F. B. O. in Atlanta, has been appointed manager in Atlanta; F. J. Brittain, in New Orleans, and, as noted, E. C. Leeves in Dallas.

Knoblock Arrives With Fairbanks Data

When Edward Knoblock, the playwright, arrived on the Berengaria he was met at the pier by Douglas Fairbanks, who was bringing the historical data for the coming Fairbanks production of "Monsieur Beaucaire."

John J. Jasper Here With Films

John J. Jasper, builder of the Hollywood Studios, Inc., is in New York, at the Ambassador, to arrange distribution of "Over Here" and "When Mights Meets Right," five reelers. Jasper reports that production conditions on the Coast are much better than they were two months ago.

"Robin Hood" Hollywood Opening

The following telegram has been received by Douglas Fairbanks from Sid Grauman:

"Every seat for premiere showing of 'Robin Hood,' at $5.00 each was sold after the box office had been open only two hours. I consider this a marvellous compliment to 'Robin Hood.'" The first tickets were purchased by Wm. G. McAdoo, who stood in the line that reached completely around the block. ***

Important Announcement

Exhibitors are advised that the proposed contest for the best exploitation idea furnished regarding the showing of "Oliver Twist" and advertised in this publication, has been abandoned by the Jackie Coogan Productions. The plans of the proposed event failed to conform to the Postal Regulations governing such contests.

TO THE PUBLIC

"THE FILM DAILY" is the only newspaper as long established in the film industry which can reach every person professionally in the trade. An article appearing in "The Film Daily" is the same as appearing in 4,000 papers. It is read by the production man, the picture man, the exhibitor, the manager, the man in the office. The circulation, therefore, has a multiplicity of readers.

"THE FILM DAILY" is read by every one professionally concerned with the motion picture business, and is read by every exhibitor in the trade. It is read by every exhibitor in the trade.

"THE FILM DAILY" is also read by every exhibitor in the trade. It is read by every exhibitor in the trade.

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"THE FILM DAILY" is also read by every exhibitor in the trade. It is read by every exhibitor in the trade.
Putting It Over

Here is how a brother exhibitor put his show over.
Send along your ideas. Let the other fellow know how you cleaned up.

Goldwyn-United Cigar Tie-up

Goldwyn has effected a tie-up with United Cigar stores whereby each store will display a card advertising "Remembrance." The card contains a picture of Claude Gillingwater as "Pop" Grout in "Remembrance," holding his grandson's face up against his. "Pop" is smoking a cigar. Above the head of Gillingwater are the words, "Hello Pop," while underneath, running clear across the page is the title of the picture, "Remembrance," in red letters. The text underneath runs as follows:

"That's the title of Rupert Hughes' perfect picture now playing, and one of the things that Old Pop Grout in 'Remembrance' never forgot was to smoke his Ricora, Old Pop's choice," followed by prices of the cigar.

This tie-up was engineered by W. R. Ferguson who has also arranged a national tie-up with the Victor Talking Machine Company by which "Remembrance" is to be exploited in windows of stores selling Victrolas and Victor records.

Newspaper Serial Helps

Seattle Wash.—The run of Guy Bates Post, former Seattle stage favorite in "The Masquerader" at the Coliseum, was tied up by Manager Frank Steffy with serial publication of the story in the Post-Intelligencer.

Want Ad Stunt Draws

Eric, Pa.—The management of the Perry executed a clever newspaper stunt in connection with the run of "Monte Cristo" working with a local daily at an expense of twenty-five pairs of seats for the show. In the want-ad columns of the newspaper extra letters were inserted which, when located and assembled, spelled the words t-i-m-e. The first, twenty-five contestants to solve the problem received the passes. More than 5,000 answers were turned in and all attendance records were broken.

Trailers Supplanting Slides

The Export & Import Film Company, in cooperation with the Republican Laboratories, have prepared a special "stunt" trailer of about three hundred feet for advance announcement of "Jungle Goddess" screenings in theaters.

The reel is made up of thrill shots from the fifteen episodes of the animal chapter-play and its use as a serial business getter has already been proved by many exhibitors. It is gradually supplanting the use of slides for serial advance announcements. Due to its fast action, exhibitors have been able to pack their houses on the premier showing of the first episode.

St. Louis Notes

(Special to THE FILM DAILY)

St. Louis, Mo.—The Majestic has been sold by the McKinley Amusement Co. to Sam Lewis and H. R. Hamburg for a price said to be approximately $20,000. Hamburg and Lewis have also taken a five-year lease on the theater building which is owned by A. D. Pappas. The house seats 1,100. Hamburg and Lewis also control the New Shenandoah and the Bridge.

Mike Newman has joined the Paramount organization and has been assigned to the Southern Illinois territory.

The St. Louis Motion Picture Exhibitors League has voted to place a float in the Armistice Day parade fostered by the American Legion.

The Rothacker Film Mfg. Co. has been awarded the contract to make an official moving picture for the city of St. Louis to be known as "The Spirit of St. Louis."

The Committee of Fifty, the Church Federation and similar organizations interested in censorship are canvassing candidates for the state legislature. There is every indication that when the new body of lawmakers convenes in Jefferson City next January the old efforts to enforce censorship and blue laws in Missouri will be renewed.

Elinor Glyn's version of a Screen stars life in Hollywood

The Biggest Attraction Ever Offered Through Independent Exchanges

ELINOR GLYN'S
"The World's a Stage"

STARRING

DOROTHY PHILLIPPS

SUPPORTED BY

Kenneth Harlan, Bruce McRae and an all star cast
Directed by Colin Campbell
DISTRIBUTED BY

PRINCIPAL PICTURES CO., 1211 Loew State Building, New York City
Coast Brevioie
(Special to THE FILM DAILY)

Hollywood — Thomas H. Ince, the six-year-old dancer, made an appearance in pictures support of Peggy in "The Little Match Girl,'" it was said.

Owen Moore will star in "The Beautiful Wives," with Sarah Y. Mason.

Anna Nilsen has been noted in Cecil B. de Mille's "The Golden Coast," the production in which she has not yet been seen. After finishing the De Mille "It is expected Miss Nilsen will be seen in vaudeville.

Bradley King, continuity writer for Thomas H. Ince, is being presented with a luxurious "cake" at the conclusion of a "Shall We?" contest conducted by Angora newspaper. Misses two original stories, "What I Learned" and "A Man of Action," Ince's fall program.

Hunt Stromberg's next project for Bull Montana will be "Rags," an adaption by David Slade and Rene Riviere. In the story, "Silk Purse and Cash," Hughie Ford, assistant to Theodore Joss, will direct, Bruckman, formerly with Keaton, has been added to the list of title writers in the cast.

H. E. GAUL

READ WHAT THEY SAY ABOUT THE YEAR BOOK

Number One

I think your Year Book is the most valuable source of information for the motion picture producer, distributor and exhibitor, as well as the public that

Out Jan. 1st—Bigger and Better Than Ever

Oscear Price
GET READY for the Blue Ribbon Event of the Year!

Carl Laemmle presents
REGINALD DENNY in
The Kentucky Derby
Directed by KING BAGGOT

Universal-Jewel
Critics have praised it as the best comedy creation since "Reported Missing."

Big showmen have shown their appreciation of its drawing power by booking it for all the country's finest theatres.

LEWIS J. SELZNICK presents

"Love Is An Awful Thing"

A Victor Heerman Production

starring Owen Moore

Cast includes Marjorie Daw

Features Reviewed

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“Pardoning the bad is injuring the good.”—Benjamin Franklin.

News of the Week in Headlines

Monday

Famous Players asks Supreme Court to strike out Valentino defence and counterclaim and compel him to file new answer in suit.

Hays organization disregards Arbuckle’s desire to return to screen.

Famous Players and Skouras Bros. of St. Louis form new company to take over Missouri and Grand Central.

Sam E. Morris joins Warner Bros.

R-C Pictures Corp. fined for releases unsanctioned by censors.

Society of Motion Picture Engineers meets in Rochester.

Tuesday

Eric Von Stroheim “out” at Universal City.

Michigan M. P. T. O. convention opens at Flint.

Griffith’s new feature, “One Exciting Night,” opens at Tremont Temple, Boston.


Will Hays named as chairman of Near East Relief Committee by President Harding.

Boston newspaper critics praise storm scenes of “One Exciting Night.”

Wednesday

Exhibitors in Portland, Ore., reported asking booking protection from Jensen & Von Herberg.

“When Knighthood Was in Flower” opens at Roosevelt, Chicago, and at Rialto, Los Angeles.

Hugo Ballin to film “Vanity Fair” on Coast, Goldwyn release.

Thursday

Columbus Day, a legal holiday.

Friday

Jesse Lasky and Adolph Zukor vigorously deny report of Lasky quitting Famous Players.

Sol Lesser and associates form Principal Pictures Co.

Samuel Bullock and Rev. R. G. Clapp of Cincinnati in tilt over church competition at meeting of Cinema Clubs of Ohio.

National Agency Co., Inc., announces plan by which producers and distributors may obtain bank loans secured by bonds issued by National Surety Co.

Saturday

Alfred Weiss elected president of Artclass Pictures Corp.

First showing of stereoscopic motion pictures taken by Teleview process for Broadway presentation.
Unusually Powerful Dramatic Entertainment In Film Version of Stage Play

Constance Binney in
"A BILL OF DIVORCEMENT"
Ideal—Associated Exhibitors—Pathé

DIRECTOR . . . . . . . . . . . . . . . . . . . . Denison Clift
AUTHOR . . . . . . . . . . . . . . . . . . . . Clemence Dane
SCENARIO BY . . . . . . Adapted by Denison Clift
CAMERAMAN . . . . . . Not credited

AS A WHOLE. . . . About the most powerful and
vivid straight dramatic offering that has reached
the screen this season; a mighty fine presenta-
tion of stage play

STORY. . . . . Stark drama bared of the sugar-coated
covering; a real wallop in the theme

DIRECTION. . . . Has handled material that must
have presented difficulties, excellently; probably
the best English production that has come over

PHOTOGRAPHY . . . . . . Good
LIGHTINGS. . . . . . . All right generally; occasionally
too bright

STAR. . . . . Gives a splendid performance

SUPPORT. . . . Fay Compton's work well worth seeing;
her portrayal is admirable; others excellent

EXTERIORS. . . . . . . Many beautiful shots
INTERIORS . . . . . . Very good; the opening shot of
the Cathedral magnificent

DETAIL . . . . . . Given good attention
CHARACTER OF STORY. . . . Wife granted di-
vorce from husband declared incurably insane
is stunned by his return, cured, on eve of mar-
riage; her daughter sacrifices her own happiness
to remain with father

LENGTH OF PRODUCTION . . About 6,000 feet

It has been conceded that "A Bill of Divorceament,"
the play in which Allan Pollock starred last winter,
was one of the most powerful dramatic pieces that the
stage has ever seen. It is more than likely that the
film adaptation, made in England by Denison Clift,
for Ideal, will occupy the same position here upon the
screen. For sheer dramatic entertainment, minus the
sugar-coated trimmings, "A Bill of Divorceament" can
hardly be surpassed.

All credit is due Denison Clift who made the picture

You Can Promise the Most Unique Self-Sacrifice Theme They Have Ever Seen

Box Office Analysis for the Exhibitor

It is doubtful if you have ever had anything as
strictly or powerfully dramatic as "A Bill of Divorce-
ment." And it is a fine picture, one that is going to
start them talking because of the wallop that it con-
tains. If ever there was dramatic punch, this has it
and for those who favor dramatic entertainment, it is
going to prove a great success, undoubtedly.

The best angle to play up is the remarkable self-
sacrifice of the daughter. If you can give them an
idea of what it is about without letting them in on the
whole story, do so. Let them know that it has to do
with a young girl who sacrificed her own happiness to
make her mother happy and to protect her father.
The picture will probably be well patronized wherever
the stage play has been seen and you might play up
the title prominently.

You could also interest them from another angle if
you see fit. The question which the story raises
relative to a wife bound by the marriage law to a man
declared incurably insane. It is more than likely that
you can start some interesting discussions by raising
this point. Use the name of Constance Binney, the
best known of the players, but promise them fine
work, giving Fay Compton the mention she deserves.
The woman whose name is soiled with scandal finds herself the idol of the press and public. Women crowd about her; men fall at her feet.

But the girl whose life is innocent and unstained is unknown and ignored.

Why?
EIGHTY MILLION PATRONS

EIGHTY MILLION PEOPLE BUY ONE HUNDRED AND FORTY MILLION PAPERS A DAY TO READ THE LATEST SENSATION & SCANDAL

NOTORIETY IS THE BREAKFAST FOOD OF THE NATION

NOTORIETY IN THE HEADLINES
NOTORIETY IN CONVERSATION
and now Will Nigh has given them
NOTORIETY ON THE SCREEN

Eighty million human beings devouring Notoriety as their daily diet will make Eighty million picture patrons who will Flock to see what they read and talk About expressed on the screen by the Foremost independent director of the Day

WILL NIGH'S PHOTODRAMA
NOTORIETY

is available for territorial purchase from the PRODUCERS & DISTRIBUTORS

L. LAWRENCE WEBER & BOBBY NORTH

1600 Broadway
New York City

Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, N. Y. C.
Barthelmess Deserves Better Material But It May Please His Admirers

Richard Barthelmess in
"THE BOND BOY"

Inspiration Pictures—Asso, First National

DIRECTOR ......................... Henry King
AUTHOR .......................... George Washington Ogden
SCENARIO BY ..................... Charles Whitaker
CAMERAMAN ...................... Overbaugh

AS A WHOLE....Will undoubtedly please those
who like the star and can be satisfied by his
performance

STORY........Unreal and improbable; a familiar
"movie" plot that has been done many times

DIRECTION.....Adequate but not unusual; ending
is much too long drawn out and there are un-
pleasant touches

PHOTOGRAPHY ..................... Very good
LIGHTINGS ........................ Generally all right
STAR.......Will please his admirers; despite good
work it is hard for him to be convincing

SUPPORT.....A fair cast; Mary Thurman not the
right type for farmer's wife; Charles Hill Mailes
Ned Sparks and Mary Alden adequate .......

EXTERIORS ...................... Appropriate
INTERIORS ...................... Suitable
DETAIL ............................. Suffices

CHARACTER OF STORY.....Boy accepts guilt of
farmer's murder to protect the honor of the
latter's wife who eventually clears him

LENGTH OF PRODUCTION ..........6,902 feet

With those who like Richard Barthelmess and will
be satisfied with any picture in which he appears,
"The Bond Boy" will undoubtedly have a favorable
reception. On the other hand if they want a good
story and original, interesting situations they are likely
to be disappointed because George Washington Og-
den's story does not provide anything new in the way
of screen entertainment. Nearly all of the situations
have been used before and because they are so obvious-
ly familiar, the director has found it difficult to build up
any suspense.

Even when the shadow of the rope that is to hang
him, reflects in pendulum fashion on the wall of his
cell, you are certain that hero Dick will never feel it
against his neck. And sure enough the last minute
confession once more brings about the happy ending.
Probably it isn't altogether the director's fault that
you anticipate things so much but he doesn't lessen
that condition by prolonging the "agony" and dragging
the climax. It would have been just as effective to
have had the woman weaken at the trial and tell the
truth. She had nothing to lose because it is quite
evident that her "good name" didn't bother her very
much when immediately after her husband's death she
goes to live with her lover. The author has made his
characters inconsistent in this respect.

Director King provides an ample production for the
most part although there are a few things that he has
not handled very well. The introduction of comedy
touches, regardless of the fact that they are very
slight, is out of place. Just why the defendant should
be given a lawyer with a sense of humor is not clear.
And in just what part of the country do they make a
picnic out of a murder trial? It would be interesting
to know where they carry on like this. Another touch,
that of the shadow of the rope, is not attractive to the
spectator.

Barthelmess does very good work but the story is
not worthy of it. He needs to overcome the very
common "movie" idea of registering nervousness by
chewing his finger nails. Barthelmess is too good an
actor for this.

The cast is adequate.

Story: Isom Chase believes that his wife is about
to run away with a farm hand, Joe. Chase is accident-
ally killed by his own gun. To save Chase' wife, Ollie,
who had planned to elope with a drummer, Joe remains
silent and is convicted. Later Ollie confesses.

Depend Upon Star's Popularity to Satisfy Them

Box Office Analysis for the Exhibitor

It depends altogether upon the popularity of Richard
Barthelmess whether or not you want "The Bond
Boy." His many admirers will probably consider his
performance sufficient to entertain them and if you
know they like him, you won't have to worry about
pleasing them. Or if you think there's a chance of
them liking such a story with conventional situations
and the regulation ending, you can go to it. It is up
to you to give them what they want regardless of what
it is. And you know best what goes with your parti-
cular crowd.

Of course the star's name should be the pivot of
your exploitation. Mention his previous releases and
there is a good selection of stills that can be displayed
in the lobby. Stills and catchlines will give an idea
of the story and a trailer shown in advance, if you use
that method of getting them interested in coming at-
tractions.
Selling Pictures
With unique advertising accessories which helped draw

Warner Screen
"Rags to Riches"
A Harry Rapf

Our nation-wide advertising campaign, backed up by our attractive advertising novelties, is but another assurance that we are constantly and earnestly striving to help you, Mr. Exhibitor to derive the maximum box-office results when you book a Warner Brothers' picture. Our policy is dedicated to exhibitor co-operation.
TO THE PUBLIC

tremendous crowds to the Capitol Theatre, N.Y. to see

BROTHERS
CLASSIC
RICHES"

BARRY
Production

Never in the history of Broadway were so many merchants eager to use these co-operative cut-outs for display in their windows. They are in five striking colors, size 9 x 12, with an easel on back, and they are so constructed that the merchant shares in the value of the advertising. You will find that the merchants will be more than anxious to use them.
EXPOLOITATION

an attractive advertising novelty

TWENTY IN EVERY

Four colored door-knob hanger with string attached, size 4" x 6".

Beautifully colored sticker, actual size.

Inexpensive life-size papier mache novelty cut-outs, natural colors with easel on back — never before used in connection with the exploitation of a motion picture. These cut-outs are bound to attract public attention.
NOVELTIES

taken into the household is a
FOUR SHEET HOME

Sliding novelty, beautifully colored, shows a contrast of Barry in rags and in riches.

Paper hat, four colors, size 11×17

Lithographed blotter, four colors, size 4×8½
A Good Climax But Otherwise Not As Strong as Gibson's Recent Pictures

"Hoot" Gibson in
"THE LONE HAND"
Universal

DIRECTOR ...................... Reeves Eason
AUTHOR ....................... Ralph Cummins
SCENARIO BY .................. A. P. Younger
CAMERAMAN ................... Virgil Miller

AS A WHOLE ...... Quite slow moving when compared with Gibson's last few features; climax is the best of it

STORY .......... A comedy drama that is rather weak in both elements; not strong enough for a feature

DIRECTION ...... Fair with exception of climax that is first rate and furnishes a thrill

PHOTOGRAPHY ............... All right
LIGHTINGS .................... Good
STAR .................... His admirers will be satisfied
SUPPORT ...... Marjorie Daw a pleasing heroine; others adequate but unimportant

EXTERIORS ................. Suitable
INTERIORS ..................... Few

DETAIL ................ Ample

CHARACTER OF STORY ...... Cowboy hero saves girl's father when he is trapped by a flood in his own mine

LENGTH OF PRODUCTION ...... 4,570 feet

Universal selected such appropriate and interesting stories for the last few Hoot Gibson releases that it is probably all the more noticeable that the material in "The Lone Hand" is weak and not as actionful as the others. It is a comedy drama that would have made a suitable two reeler but it isn't weighty enough for a feature, even as short a one as they have made of it.

The comedy business is typical of the short reeler and not very funny. The dramatic situations are the best but they are all in the last reel and make the climax which is first rate and very well handled. The flood scenes are fairly vivid and register a thrill in which the hero and the girl's father are trapped in a mine which the girl floods, not knowing that her father's life will be endangered. Gibson has to work hard in this bit to save the unconscious father. It seems just a bit unconvincing, however, that the father didn't regain consciousness as soon as the water struck him. But, of course if he had, Gibson wouldn't have had to save him and he had to be a hero.

Another fair thrill is where Gibson traps the gang scheming to get the man's mine by rolling a huge boulder down the mountainside and demolishes the cabin in which they are hiding. There is a big crowd that likes this sort of thing. Gibson's admirers will like what he has to do and they'll be satisfied with the picture too in all probability.

Reeves Eason fills the early reels with unimportant bits of business, comedy mostly, at the same time introducing his characters. The development is slow at first but it speeds up toward the close.

Story: Laramie, a cowboy, meets Jane Sheridan whose father owns a mine which a certain crowd is trying to steal from him. Jane confides the secret entrance of the mine to Laramie. Later, one of Sheridan's enemies tells Jane that Laramie is planning to steal the mine. Jane sees him enter through the secret passage and not knowing her father is also in there, she floods it. Laramie saves Sheridan's life and then traps the thieves, claiming Jane as a reward.

Depend On Last Reel's Thrills and Gibson to Get It Over

Box Office Analysis for the Exhibitor

If you have been satisfying them with the recent Hoot Gibson you will probably be able to please them with "The Lone Hand" although the story is not as good as those in his recent releases. It is a fairly good title and will attract the men and boys of your crowd in particular.

For the women, let them know that Marjorie Daw is the heroine. Display stills showing the flooded mine and if you usually show trailers of coming features, use a bit of this to interest them. It will probably serve to bring them back. Refer to some of Gibson's recent releases such as "The Galloping Kid," "The Loaded Door" and "Trimmed." Catchlines will also give an idea of what "The Lone Hand" is.
Crook Melodrama That Will Bring a Big Crowd to Many Box Offices

"THE FACE IN THE FOG"
Cosmopolitan Prod.—Paramount

DIRECTOR ...................... Alan Crosland
AUTHOR ......................... Jack Boyle
SCENARIO BY ............ John Lynch and Jack Boyle
CAMERAMEN ............. Harold Wenstrom and Ira H. Morgan

AS A WHOLE...... Good suspense in crook melodrama that will appeal to many; should reach a big majority

STORY...... Of the dime novel variety but the right material for a picture of this kind

DIRECTION...... Secures fine suspense at first but allows things to become too much involved before he begins explaining

PHOTOGRAPHY ................. Very good
LIGHTINGS ................................ Good

PLAYERS...... Lionel Barrymore capable, of course, and does good work; a well assembled cast including Seena Owen, Lowell Sherman, George Nash, Mary MacLaren, Macey Harlam, Louis Wolheim and Gustav von Seyffertitz

EXTERIORS .............. Night street scenes good
INTERIORS ......................... All right
DETAIL .................. Usually ample

CHARACTER OF STORY...... A reformed crook becomes involved in mysterious death of beggar who possessed smuggled Russian jewels sought by Government

LENGTH OF PRODUCTION......... 6,095 feet

Exhibitors who cater to a crowd that like crook melodrama with plenty of mysterious situations and hair-raising thrills will have a treat in store for them in this latest "Boston Blackie" story which Cosmopolitan is releasing. It is by Jack Boyle and probably contains as much, if not more, excitement than Boyle usually finds for one story. He certainly crammed this one full of crooks, detectives, smuggled jewels and all that goes for making a thrilling melodramatic entertainment, the kind that pleases a big majority—the crowd that still reads dime novels and like pictures of the same type.

Alan Crosland certainly creates an effective suspense right at the start with a mysterious murder and follows it up with equally mysterious events which gets the spectator's interest fastened on the development of the plot at the very beginning. In this respect it may strike some that Crosland has been a trifle too solicitous for suspense when he keeps piling it on, but shows no signs of solving the mystery. There are two fights in the picture that are great: one between Louis Wolheim and Lionel Barrymore that is going to go big with the men and another between Lowell Sherman and Macey Harlam. Crosland has gotten speed into his film, undeniably, with one possible exception, where a flash-back explains the mystery of the smuggled jewels. This bit seems a trifle anticlimactic but it has apparently been cut down considerably.

Lionel Barrymore fills the role of Boston Blackie splendidly and his many admirers will like him first rate in the part. He is better cast in a straight dramatic role but they will like the variation. He has been given a strong supporting cast which includes Louis Wolheim, drafted from the legitimate for the time being. Wolheim is a fine type for the part of Petrus. George Nash and Mary MacLaren are the next in importance with Lowell Sherman, Seena Owen, Macey Harlam and Gustav von Seyffertitz following.

Story: Boston Blackie, a reformed crook, suddenly comes into possession of certain famous jewels sought by U. S. Government. Blackie permits himself to be trailed by the crooks who seek them; he traps them. There are a great many complications following in which a Grand Duchess tells a story of having been forced to flee from her native country and of the loss of her jewels which are a curse against her happiness. How Boston Blackie hands over the gems to the detective, brings about the Duchess' happiness and retains the faith of his wife completes the story.

Where They Like It Go After It and Get Results

Box Office Analysis for the Exhibitor

Once more you will have to consider your audience. If you have the right crowd for "The Face in the Fog" you should be able to do big business with it. It is one of the best crook melodramas that you have had a chance to get lately, so if you know this type of picture brings them to the box office, go after "The Face in the Fog" and boost it.

Be sure to let them know it is a "Boston Blackie" story and use Jack Boyle's name. Of course give Lionel Barrymore plenty of prominence. He isn't given stellar credit on the press sheets but his name is the biggest bet of those in the cast, although you can mention the names of them all for that matter. Seena Owen and Lowell Sherman are co-featured with Barrymore. Mention Barrymore's other releases and play up the title with catchlines or whatever exploitation gets the best results.
5th of the

COLLEEN MOORE

HODKINSON BIG 7

Distributors of Official Urban Movie Chas
The only true affinity in the motion picture business is the sincere attachment that ought to exist between your box-office and the public's pocketbook.

You can encourage this friendship, silver-rivet it, and cement it into a lasting one, by running "Affinities" on your first open playdates.

"Affinities" is a picture that will be chuckled over by those who have been affinities, hugely enjoyed by those who are affinities, and enthusiastically whooped up by those who would like to be affinities.

Some of the really important affinities in "Affinities" are worth your careful consideration:

MARY ROBERTS RINEHART—The Author, who has been a literary affinity of the 2,000,000 weekly readers of the Saturday Evening Post for the past fifteen years;

COLLEEN MOORE, The Star, whose screen affinities run into the millions, who have never gotten enough of her and her inimitable characterizations on the silver sheet; and

JOHN BOWERS, The Other Star, whose screen affinities are legion—but of a different sex from Colleen's.

Shake these up in your house, spell out "A-F-F-I-N-I-T-I-E-S" in your lights, and tell the property-man to put a new coat of paint on the S. R. O. sign.

That's "Affinities," in a nut shell, a rib-tickling comedy with a thousand laughs!

FOR FALL RELEASE

and Literary Digest's "Fun From the Press"
Way Below the Average As Entertainment and On Production

Peggy O'Day in "THUNDERING HOOFs"

Aywon—State Rights

DIRECTOR ...................... Francis Ford
AUTHOR .......................... Not credited
SCENARIO BY .................. Not credited
CAMERAMAN ................... O. G. Hill

AS A WHOLE: Unbelievably amateurish and poor; nothing to recommend it but horse race climax that has already been done to death

STORY: Commonplace; very weak situations that are developed into the same old climax with the heroine winning the race

DIRECTION: Poor; production is way below the average and there is no attempt at sustaining the interest

PHOTOGRAPHY .................. Fair
LIGHTINGS ...................... Very bad on interiors
STAR: Given too many close-ups; tries to be too "cute"

SUPPORT: Ordinary; Francis Ford and Phil Ford have most to do

EXTERIORS ...................... Adequate
INTERIORS: Unattractive sets badly lighted
DETAIL: They didn't bother about it very much

CHARACTER OF STORY: Girl, in love with foster parent, finally wins a proposal after she has convinced him that she does not love the "other fellow"

LENGTH OF PRODUCTION: About 5,000 feet

This is about the most amateurish attempt at picture producing that has been seen lately. It is a downright waste of time to try and pass this off as an entertainment, not to say anything about a waste of money to make it. In the first place the idea has served as the basis of so many screen stories already that it is getting to be impossible to keep track of them; the same old race track stuff with the heroine riding the horse to victory. Incidentally the same distributors released a picture only five months ago with the identical situation, the same star and the same director. It is impossible to believe that the situation is popular enough to warrant using it over and over without some obvious new twists or something to offset the hackneyed situations. Of course the race furnishes the climax which is all right of itself and supplies a fair enough thrill. But the material that precedes it is weak and certainly works up no suspense in anticipation of the climax.

Francis Ford directed and also plays a leading role. That you cannot do two things at once and do them well, once more holds true. Ford's acting certainly won't attract much attention but it is likely that his poor direction will. If he had given his whole effort to making a picture that would at least measure up to present day production standards, the commonplace plot would undoubtedly have been less conspicuous. There has been some attempt at humorous touches but they will hardly be recognized as such. The titles are very poor. The settings are ordinary and usually the lighting is too dark. Peggy O'Day fulfills requirements of the heroine satisfactorily although she is not sufficiently attractive to warrant continual close-ups.

Story: Betty returns from college after an absence of seven years and learns from the man she calls Daddy Bill that he found her when she was a baby and is not her father at all. Bill's sister insists that Betty marry her son, Phil. Betty has fallen in love with Bill but when he says he thinks she better marry Phil she agrees until she overhears Phil telling the other girl he loves her. A title tells you that if Phil had money he would not have to marry Betty. Betty rides Bill's horse, Dona, to victory in a race and wins the money for Phil so he won't have to marry her. Finally Bill proposes and Betty is happy.

Pretty Poor Picture But It Is Up to You

Box Office Analysis for the Exhibitor

If you don't mind giving them a weak one and do not have to depend upon regular patronage to keep your house open then you may take a chance with "Thundering Hoofs." Otherwise you can promise yourself they'll do some complaining. Any place where they expect at least, an average picture, they are going to kick on this one.

Of course it is sometimes possible to slip in a weak one with another good feature but if you know they are going to balk at it, don't do it. A transient house, where they don't have to worry about pleasing or displeasing them, is the safest place for "Thundering Hoofs." In case you showed the feature, "They're Off," they are likely to think this is the same picture so assure them it is a new one.
Mary Pickford in "Tess of the Storm Country"

From the novel by Grace Miller White
By arrangement with Adolph Zukor
Direction by John S. Robertson
Photography by Charles Rosher

The Picture 50,000,000 Are Waiting to See

Mary Pickford with her famous curls in a new 1922 version of her greatest early screen triumph, "Tess of the Storm Country," a portrayal that lifted this supreme artiste to the very peak of popular approval.

Mary Pickford as a girl again—as the lovable Tess who has brought glad tears and joyous smiles to millions.

Mary Pickford in rags and tatters and rubber boots—but always smiling her impish child smile, always shaking her golden curls.

Book This Picture Early for Your Share of the 50,000,000

Released by
UNITED ARTISTS CORPORATION
MARY PICKFORD  DOUGLAS Fairbanks  CHARLIE Chaplin  DWIGHT F.D. Griffith

United Artists Corporation
Cut Your Losses—Measure Your Profits


A tremendous box-office success that has made big money wherever shown, and that will make big money for you.

Every exhibitor needs "A Tailor Made Man"—not just because it is a box-office certainty, but because it pleases every class of patron, builds theatre prestige and makes new business.

Arthur S. Kane presents

Charles Ray
in
"A Tailor Made Man"

By Harry James Smith
As produced by Cohan and Harris in the United States of America
Direction — Joseph de Grasse

Released by UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
“PLAYED TO A FULL HOUSE”

EASTMAN THEATRE
ROCHESTER, N.Y. September 16, 1922.

To Mr. Goolding,
Mr. H. N. Wall, M.G.M., Inc.
350 Madison Avenue,
New York City.

Dear Mr. Wall:

It might be of interest to Distinctive Pictures, Inc., the producers of THE MAN WHO PLAYED GOD, to know that the new play THE MAN WHO PLAYED GOD has been played to a full house at this theatre. The comments of many people and my own personal opinion are that it is a wonderful picture from every performance. The story line of the play is so strong in its human element that it elevates the standard of the industry and should find a great favor with any audience to whom it is presented.

Sincerely yours,

Charles H. Gooding
Manager.

Distinctive Productions, Inc.

GEORGE ARLISS

in

“THE MAN WHO PLAYED GOD”

UNIFIED ARTISTS CORPORATION
MAY S. ROBERTS - CHARLES CHAPLIN - A. V. BARDEN - D. W. GRIFFIT

From a play by Jules Eckert Goodman. Directed by Gouverneur Morris. Scenario by the same name.

Photography by A. V. Barden. Art Director: Charles Robinson.
"All America Will Want to See 'A Woman's Woman'"

Says the Motion Picture News. "Just the type of picture everyone likes. It can be shown with success everywhere."

There's "A Woman's Woman" in every home—A family model for every product—And here is the 100 per cent family photoplay.

It is filled with tense moments—There is tremendous heart appeal—It is vibrant with reality—There are powerful emotional scenes—Every-day home settings that bite with truthfulness—And an all-star cast led by Mary Alden at her best.

It's a Picture All America Will Want to See

Albion Productions, Incorporated presents:

"A WOMAN'S WOMAN"

with

Mary Alden

A Charles Gilby Production
Adapted from Mac Malbro Bartley's Saturday Evening Post story of the same name

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

-A Branch Office located in each United Artists Corporation Exchange-
"A New Dramatic Situation—Never Has Been Done Before."

This was the critics' verdict on the midnight prison-cell marriage when "The Glorious Adventure" played the Mark Strand, Brooklyn. And that is only one of many powerful, thrilling and gripping melodramatic scenes in this new and novel first all-color feature length picture.

You also have a nation’s most beautiful and titled woman with gorgeous costumes for a feminine appeal, plus a powerful love story and an all-star cast.

*It’s New, It’s Novel, It’s Different.*

A Big, Gripping Melodrama

**J. STUART BLACKTON**

presents

**Lady Diana Manners**

in his own story

"The Glorious Adventure"

The First Prismo Color Photoplay
Scenario by Felix Orman

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—
Gets Humor Out of Ladder Superstition. Will Please a Majority

“THE LADDER JINX”
Vitagraph

DIRECTOR .................................. Jesse Robbins
AUTHOR ..................................... Edgar Franklin
SCENARIO BY ............................. David Kirkland
CAMERAMAN ............................... Irving Ries

AS A WHOLE........ Will keep them interested, especially the “fan” crowd for whom it holds fine appeal.

STORY........... Pretty far-fetched and improbable but makes for some rather effective comedy; will amuse.

DIRECTION....... Good for the most part but drags the story occasionally; could have done it in less footage to better advantage.

PHOTOGRAPHY .............................. All right.

LIGHTINGS .................................. Satisfactory.

PLAYER............. A good cast with Edward Horton giving a good characterization; Tully Marshall, Margaret Landis, Wilbur Higby and Otis Harlan and others.

EXTERIORS .................. Appropriate.

INTERIORS .................. Suitable.

DETAIL .................. Ample.

CHARACTER OF STORY.... Bank cashier walks under ladder and gets into all kinds of trouble, nearly losing his fiancee in the bargain.

LENGTH OF PRODUCTION.... About 6,000 feet.

The second Jesse Robbins picture for Vitagraph will undoubtedly appeal to a good majority of picture goers, the typical “fan” crowd in particular. It is a fairly live comedy piece with events occurring in rapid succession to keep them interested. The theme is a novel one and there are so many people who believe in the various superstitions which it involves that they will probably get a good deal of enjoyment out of the film.

The director has developed good action and for the most part the story moves rather rapidly. There are a few instances where it could be speeded up; cutting would take care of this adequately. The picture would have been better in five reels, however. For some the story will probably be too improbable but there is a chance that the action it contains will make up for the fairly wild situations. The complications pile on quickly and there are good comedy touches throughout that help to make it interesting.

The idea of incurring bad luck by walking under a ladder is what the story is based upon and hero certainly gets his share of it even after he has gone back to retrace his steps at the command of his fiancee who claims that by so doing he will avoid the ill luck that would otherwise follow him. The things that begin to happen to hero are the far-fetched bits but they offer amusing twists that will appeal to many.

Edward Horton, who played the bookkeeper-hero of Robbins first Vitagraph production, “Too Much Business,” is the cashier-hero of “The Ladder Jinx.” Horton fits the part very well and gives a satisfactory performance. Tully Marshall hasn’t very much to do here but his admirers will like him. Margaret Landis is the heroine and others are Wilbur Higby, Otis Harlan, Colin Kenny, Tom McGuire, Will R. Walling and Tom Murray.

Story: Arthur Barnes becomes cashier in place of Peter Stalton who resigns thinking his nephew, Richard Twing, will get the job. Helen Wilbur, daughter of the bank’s president, is to announce her engagement to Arthur that night but insists that before he comes to the party he go and walk back under the ladder he had come under during the day so as to prevent any ill luck. Arthur does so but is taken for a burglar. The complications that ensue are too numerous to go into detail but eventually Arthur is happy with Helen and Stalton and his nephew are accused of robbing the bank.

A First Rate Number For Your Hallowe’en Program

Box Office Analysis for the Exhibitor

Exhibitors will probably find it very easy to get them interested in “The Ladder Jinx” if they use some of the exploitation possibilities that the title and picture suggests. You could have a man going about town carrying a ladder bearing the sign: “Mr. Arthur Barnes walked under this ladder. Go to the blank theater and see what ‘The Ladder Jinx’ did to him.” Make use of any superstitious omens which might attract attention. Incidentally the picture will make a fine number for your Hallowe’en program.

If you showed them Jesse Robbins first picture, “Too Much Business” and they liked it, they will undoubtedly be pleased with “The Ladder Jinx.” Play up the title with catchlines and it should not be hard to secure good business if you take advantage of the exploitation possibilities in connection with it.
Billed as importantly as a big feature . . .

because it IS a big feature ! ! !

HUNTER STROMBERG'S laugh-as-laugh-can comedy of a cave-man, crumb-buster

BULL MONTANA in

A LADIES' MAN

Distributed exclusively by METRO PICTURES CORPORATION
BULL MONTANA

in

A PUNCTURED PRINCE

A royally riotous two-reel comedy that leaps along like a motorcycle; it opens the chuckle throttle wide and passes everything on the road...

Distributed exclusively by

METRO PICTURES CORPORATION
"White and Yellow"—Tales of the Fish Patrol—Universal
Type of production........................................2 reel drama
Jack London's "Tales of the Fish Patrol" are excellent screen stuff, being replete with action and thrilling episodes. In selecting these stories, good judgment has been shown and to the credit of Universal, it must be said that good use of the material has been made. In this initial offering of the series, there is action and a certain amount of suspense which will enable it to get over, but there is slight anti-climax at the conclusion. On the other hand, one must bear in mind that a certain amount of introductory material must be inserted in the opening issue of a set of pictures and that perhaps slows this up a bit. Incidentally, the title is not entirely appropriate, for the Chinaman in the offering is not quite as important as he might be and probably will get a greater opportunity for his villainy in forthcoming numbers. In houses where they want short-length dramas, this is almost certain to register well in spite of a few flaws. Karl Coolidge wrote the scenario, Edward Kull directed, Arthur Reeves cranked the camera, while the cast includes Jack Mulhall in the featured role, Louise Lorraine, Alfred Gronell, John Wallace, Robert Gray, Jim Wang and others.

"The City Chap"—Al St. John Comedy—Fox
Type of production........................................2 reel comedy
This one may please a few but it is the "mussy" kind of comedy that tries to get laughs by the worst sort of slap-stick tricks. Such stuff as playing around with limerick cheese and putting shaving cream on the comedian's ice cream is likely to prove nauseating, rather than amusing. Al St. John can be used to much better advantage than in material like this. His old bicycle comedies were great and he is more adapted to clowning than straight stuff. "The City Chap" isn't a strong number but if you think they like this kind, give it to them. They'll probably find it amusing. There is one touch that will get a laugh if they catch it. It refers to the old saying of "a town where they take the sidewalks in at nine o'clock." They show Al taking up the sidewalk in front of the store and taking it inside.

Graphic 2542—Educational
Type of production........................................1 reel magazine
This, the third issue of Educational's new screen magazine, opens with some footage showing how some armless men get along in the world. While extremely interesting, this feature of the reel may not go over so well with those who are a bit squeamish. This is followed by a section entitled "Which is Worth More—Face or Feet?" in which New York booties exhibit both in the effort to supply the answer. The footage demonstrating what is called, "plug bait" fishing is interesting and the Ollendorf cartoon is sure to get more than one laugh at the finish. Altogether the reel is good.

Pathe Review No. 176
Type of production........................................1 reel magazine
This reel opens with shots of summer landscapes in which the goddess of summer floats gracefully. The scenes of the N. J. State Game Farm, dealing with pheasants and showing the newly hatched chicks should be liked, as should the scenes of the Chinese "Djinn Maker," his produce and eager audience. A novelty in clay and a bit of colored footage showing the Grotto of Lourdes complete this interesting issue.

"Some Family"—Century—Universal
Type of production........................................2 reel comedy
Lee Moran's latest comedy is funny in spots and pleasantly entertaining all the way through. It deals with Lee's troubles with his sweetheart's family who range in size and age from an infant baby to a big brute of a brother. They all sleep in one big bed that slides into the fireplace in the daytime. There is a funny situation when Lee proposes to the girl and his hand gets stuck on some fly paper and a good laugh at the finish when the Ford that Lee has paid for and the family appropriated suddenly separates, one half going one way and the other half another. Good, average offering.

Felix, the Cat, in "Fifty-Fifty"—Cartoon Comedy—State Rights
Type of production........................................1 reel cartoon
The Felix cartoon series is one of the most interesting of this form of screen entertainment. The material is novel and the cartoons splendid. The issues are genuinely amusing and the latest, "Fifty-Fifty," shows the Cat at some new stunts in the way of association with a tramp. Felix promises to split fifty-fifty with the hobo. His first deed is to get his pal a pair of shoes. Felix secures them by sending up a serenade which is greeted with a storm of missiles, including the necessary shoes. The number is a first rate one of the kind and will fit in on any program. It can be relied upon to amuse, as well.

"Love Drops"—Universal
Type of production........................................1 reel comedy
Neely Edwards is starred in this one reel comedy which is only mildly amusing. Fainting upon hearing of his inheritance from his uncle, Neely is restored by a flask of Love Drops which make all the women in sight fall in love with him. Unable to shake off the ladies, he dives into the sea, where he is immediately vamped by a mermaid. In desperation he turns salesman and peddles Love Drops for a living.

Screen Snapshots No. 11—Pathé
Type of production........................................1 reel fan magazine
Views of stars on vacation instead of "location" make this a very pleasing reel. Most audiences like to see their favorite players "back stage" and this offering should prove popular. Florence and King Vidor, open the reel. Babe Ruth and Eva Novak demonstrate the art of batting a ball. Little Peggy Cartwright shows us how to take a hurdle. The screen stars at the opening of "The Prisoner of Zenda" are introduced informally and Billy Dove who is learning to swing a golf club closes the issue.

"Once to Every Boy"—Universal
Type of production........................................1 reel comedy
Lewis Sargent is starred in this comedy and is very likeable as an always-on-the-job messenger boy. Mary Philbin, who incidentally will be starred in Von Stroheim's new one, "Merry-go-round," plays the part of Sargent's sweetheart. She hasn't very much to do, but is very good-looking and one wants to see more of her. Jimmy, the messenger boy, is knocked down by a burglar coming out of a house. Jimmy runs after him, thinking he is the owner of the telegram. A policeman arrests Jimmy and takes the burglar with him to appear against him. They are about to convict Jimmy when the lady who was robbed comes in and accuses the burglar. Jimmy receives a reward and buys a Ford.
Not as Much Action as They Usually Get in Jones’ Pictures

Charles Jones in
“BELLS OF SAN JUAN”
Fox
DIRECTOR ....................... Scott Dunlap
AUTHOR ......................... Jackson Gregory
SCENARIO BY .................... Not credited
CAMERAMAN ..................... Dev Jennings

AS A WHOLE......Not an especially well suited vehicle for Jones; gives him too much dramatic work that he doesn’t handle very well

STORY.......Of a familiar “movie” manufacture; improbable situations that are dragged out for purposes of plot

DIRECTION......Fair; gets in some pretty good action that will please unless they find it too far-fetched

PHOTOGRAPHY ................. All right
LIGHTINGS ....................... Satisfactory
STAR.......May please his admirers; not well suited to dramatic acting

SUPPORT.......Fritzi Brunette looks very good in this; others Claude Peyton, Sid Jordan, Harry Todd

EXTERIORS ................. Good
INTERIORS .................... Adequate
DETAIL .................Ample; some titles not very good

CHARACTER OF STORY.......Sheriff-hero recovers from blow that affected his mind, clears his name and gets the man who killed his father

LENGTH OF PRODUCTION............4,587 feet

Jones is a good cowboy actor and he is best suited to the regulation western characters, minus the straight dramatic acting that he is required to do in “Bells of San Juan,” a not altogether appropriate vehicle for the star. It gives Jones too much straight stuff and not enough of that which makes him popular with his admirers—riding, rescue stunts and fights. Of course the story includes some of this but not enough. And it is this that Jones does best. He is not a convincing dramatic actor and it is especially obvious in the scene where he is supposed to be out of his mind.

The title is a bit off. The story isn’t anything that you might expect it to be and after they introduce the bells they forget to ring them. The title at best isn’t very pertinent especially for the type of picture which you usually associate with Jones’ name. The plot is not an unusual one except for one angle—the heroine is a doctor. This is a fairly new twist but otherwise it follows along familiar lines with Jones, as the sheriff, seeking the man who killed his father.

The director has not succeeded entirely in keeping things convincing. It appears to the spectator that Jones might readily have secured the necessary evidence to convict his father’s slayer early in the picture when he captures one of the gang. The production is all right and the cast adequate.

The picture contains a fair amount of action with Jones’ capture of one of his enemy’s gang offering a fair thrill and the fight at the finish, as well as the one in which Jones is injured, offer other exciting bits. The star does good work throughout, with the exception of the bits requiring heavy dramatic acting and he isn’t well suited to this. Fritzi Brunette looks very nice and handles the role of heroine capably.

Story: Dorothy Page, a doctor, is called to attend a man who has been injured. The men refuse to allow her to return for fear she will tell the sheriff where he can find them. Rod Norton, the sheriff, is after the men to make them tell who killed his father. Rod rescues Dorothy and declares his love. She goes away to continue her studies. Rod is injured by his enemies and Dorothy returns to take care of him. She succeeds in restoring his mind and after Rod captures the man who killed his father, the two go off on a honeymoon.

Star’s Admirers and Western Fans Will Like It

Box Office Analysis for the Exhibitor

The average audience will probably be satisfied with Charles Jones’ latest, “Bells of San Juan,” and it will get by with his admirers although they will probably want to see him in pictures with more action and less acting. Fox has been pretty fortunate in securing the right material for Jones, but this is just a bit off.

Better use catchlines with the title to let them know what it is about because it won’t give them a very definite idea of itself. Use the star’s name and if Jones has a following you can be quite sure it will satisfy. The Fox press sheets contain plenty of suggestions for exploitation, lobby display, ballyhoo and a book store tie-up—all that you need to get them interested.
Florence Vidor's
First three starring productions through Associated Exhibitors are proving exceptional Box Office winners —

"Woman, Wake Up!"

Florence Vidor supported by Louis Calhern and Charles Meredith in a drama spiced with subtle satire by Ben Moore Clay.

Runs of not less than one week already registered in such theatres as:

- New State Victory, Boston
- Providence
- Philadelphia
- Portland, Ore.
- Barbee's Loop, Minneapolis
- Blue Mou, San Francisco
- Winter Garden, Seattle
- Pantages, Salt Lake City
- Chicago
- New York City
- Newark
- New York City
- Philadelphia
- New York City
- Portland, Ore.

"The Real Adventure"

From the famous novel by Henry Kitchell Webster. Supporting cast includes Clyde Fillmore, Nellie P. Saunders, Lilyan McCarthy, Philip Ryder. Directed by King Vidor.

Not less than one week in such representative theatres as:

- New State Rialt, Branford and Rialt, Newark
- Aldine, Philadelphia
- Temple, Toled
- Strand, Akron
- Hippodrome, Sacramento
- Liberty, Boston
- Liberty
- Liberty
- Liberty

"Dusk To Dawn"

A wonderful novel by Katherine Hill and a splendid cast to support Florence Vidor, including Jack Mulhall, Norris Johnson, James Neill, Lydia Knott, Truman Van Dyke, Herbert Fortier, Peter Burke, Nellie Anderson and Sidney Franklin. A King Vidor Production.

Played a big week at the Capitol, New York City, and showing over the entire Marcus Loew circuit of vaudeville and motion picture theatres in Greater New York. Now playing in leading first run theatres everywhere.

Physical Distributors
Pathe Exchange

Associated Exhibitors
Arthur S. Kane, Pres.
Foreign Representative—Sidney Garrett
Stroheim's Plans

A la T. Roy Barnes. Took him three months to grow 'em. And he was scratching his neck. All the time. Wanted to look natural. As "Happy Jack." In "The Old Homestead." But love's labor is most in vain. Because our reviewer forgot. To say Roy. Was Happy Jack. Which is tough. When you figure. How hard it is. To raise whiskers. And how thankless. Better luck next time, Roy. When you're in "Adam and Eve." You won't have to wear 'em then. And maybe you'll be recognized. Understand Hearst will feature. Or star Roy. In "The Go-Getter." By Peter Kyne. Before he allows him. To return. To his old Hollywood home.

WHAT OF VON STROHEIM?


CLEVER STUFF


(Continued on Page 3)
On Broadway
This Week
Astor—"Trilting Women."
Broadway—Wesley Barry in "From Rags to Riches."
Brooklyn Strand—Richard Barthelmess in "The Bond Boy."
Camco—Lionel Barrymore in "The Face in the Fog."
Capitol—Business Man of the Zenda."
Criterion—Marion Davies in "When Knighthood Was in Flower."
44th St.—"Monte Cristo."
Loew's New York—Today Mae Murray in "Broadway Rose."
Tuesday—"Wild Cat Logan" and "Blazing Arrows."
Wednesday—William Farnum in "Moonshine and Valley."
Thursday—"Till We Meet Again."
Friday—"Other Men's Boots" and "Deceived at the Altar."
Saturday—Alice Calhoun in "The Lyric." "A Little Child Shall Lead Them."
Rialto—Mary Miles Minter and Tom Moore in "The Cowboy and the Lady." "The Cowboy and the Lady."
Rivoli—"Clarence."
Strand—Charles Ray in "The Tailor Made Man."

Next Week
Astor—"Trilting Women."
Broadway—Not yet determined.
Brooklyn Strand—Charles Ray in "The Tailor Made Man."
Camco—Not yet determined.
Capitol—"The Sin Flood."
Criterion—Marion Davies in "When Knighthood Was in Flower."
44th St.—"Monte Cristo."
Lyric—"A Little Child Shall Lead Them."

Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—Constance Talmadge in "East is West."

Alexander Film Moves
Alexander Film Corp. has moved from 130 W. 46th St. to 729 Seventh Ave.

Realart Dissolves
(Special to THE DAILY)
Trenton, N. J.—Realart Pictures Corp. has filed a certificate of dissolution with the Secretary of State, thereby officially liquidating the business in this state. Adolph Zuckor's signature appeared on the certificate.

To Open Oct. 18th
(Special to THE DAILY)
Hollywood—Sid Grauman's new Egyptian theatre will be officially opened Wed. evening. It will be the first picture house in the West to maintain a strict policy of reserved seats for every performance. A symphony orchestra is now being organized, and Grauman's intention is to play the biggest productions obtainable. "Robin Hood" will be the opening feature.

A Motion Picture Exposition
(Special to THE DAILY)
Los Angeles—Although the plans have been formulated for months, in secret, it has just been announced that the first Motion Picture Exposition, to be an annual event, will be held in this city, probably in June, 1923.

A Stunt
Indianapolis—One of the features of the celebrated exploitation campaign conducted by Bert Ennis for "After Six Days," opening Oct. 22nd, is a stunt by which the telephone girls in leading hotels will notify each guest by phone that the first complete film version of the Bible may be seen at England's Opera House. Extensive exploitation has been arranged in the way of billings, display ads in the dailies and book store tie-ins involving window displays of the Bible.

On October 16th, 1922, we will be in our new quarters at 52nd Street and Broadway, in "The Earl Building." Come in and see us.

On Broadway
This Week
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Broadway—Wesley Barry in "From Rags to Riches."
Brooklyn Strand—Richard Barthelmess in "The Bond Boy."
Camco—Lionel Barrymore in "The Face in the Fog."
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Loew's New York—Today Mae Murray in "Broadway Rose."
Tuesday—"Wild Cat Logan" and "Blazing Arrows."
Wednesday—William Farnum in "Moonshine and Valley."
Thursday—"Till We Meet Again."
Friday—"Other Men's Boots" and "Deceived at the Altar."
Saturday—Alice Calhoun in "The Lyric."
"A Little Child Shall Lead Them."
Rialto—Mary Miles Minter and Tom Moore in "The Cowboy and the Lady."
Rivoli—"Clarence."
Strand—Charles Ray in "The Tailor Made Man."

Next Week
Astor—"Trilting Women."
Broadway—Not yet determined.
Brooklyn Strand—Charles Ray in "The Tailor Made Man."
Camco—Not yet determined.
Capitol—"The Sin Flood."
Criterion—Marion Davies in "When Knighthood Was in Flower."
44th St.—"Monte Cristo."
Lyric—"A Little Child Shall Lead Them."

Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—Constance Talmadge in "East is West."

Alexander Film Moves
Alexander Film Corp. has moved from 130 W. 46th St. to 729 Seventh Ave.

Realart Dissolves
(Special to THE DAILY)
Trenton, N. J.—Realart Pictures Corp. has filed a certificate of dissolution with the Secretary of State, thereby officially liquidating the business in this state. Adolph Zuckor's signature appeared on the certificate.

To Open Oct. 18th
(Special to THE DAILY)
Hollywood—Sid Grauman's new Egyptian theatre will be officially opened Wed. evening. It will be the first picture house in the West to maintain a strict policy of reserved seats for every performance. A symphony orchestra is now being organized, and Grauman's intention is to play the biggest productions obtainable. "Robin Hood" will be the opening feature.

A Motion Picture Exposition
(Special to THE DAILY)
Los Angeles—Although the plans have been formulated for months, in secret, it has just been announced that the first Motion Picture Exposition, to be an annual event, will be held in this city, probably in June, 1923.

A Stunt
Indianapolis—One of the features of the celebrated exploitation campaign conducted by Bert Ennis for "After Six Days," opening Oct. 22nd, is a stunt by which the telephone girls in leading hotels will notify each guest by phone that the first complete film version of the Bible may be seen at England's Opera House. Extensive exploitation has been arranged in the way of billings, display ads in the dailies and book store tie-ins involving window displays of the Bible.

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1493 Broadway

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Independent Pictures Corp.
729 Seventh Avenue
Room 707
New York City
Whiskerino's
(Continued from Page 1)

TALKING OF MYSTERIES

It's latest. Got away to a start. In Boston. Where the papers. As a whole. Figured it will be good. When it's tough. And Jack Lloyd. And Paul Lazarus. Find it diffi-
t. To understand. Why a newspaper. Is a newspaper.

THIS HAPPENED

And he was an insurance agent. Wanted information. On rodolph. "Does he take unusual risks. In his work?" he says.

"Does he do much of that bull fighting?" he went on.


CAN IT BE FIGURED?

The Old Homestead. "When a play. Did over 20 weeks. Off. In Boston. Where the picture. Played the Business dropped. After the first few days. And no

ZUKOR HET UP


ush, tush. Every three months. Or so. The report is nated. That Lasky is through. With Famous. Every six

It gets out. That Zukor himself. Will quit. One

DE-TEK-A-TUFF STUFF

christie Cabanne. Minus his mustache. Barely recognized by his friends. All due. To a calamity. Was shaving. And it came off. So had to sacrifice all. Or look foolish.

It's growing it. Some more.

PAGING "MISTER AUTHOR"

otherwise Edmund Goulding. Heretofore. Just a scenario. But you don't know the half of it, dearie. Because he's a fledged author now. Since Dodd Mead & Co. decided to

His "Fury." Which Inspiration has made. With Dick

Elmes. And Dorothy Gish. Literate a while. A lot of people. Will wake up. To what

ing can do. And has done. One of the real script men.

business. Some day. Will produce on his own. Mean-

Will have to join. "The Author's League. And be re-

to. As "Mister." Instead of plain "Eddie."

SLENDAFORM

free advertising. It's something to reduce you. Harry

enbach reported handling it. Been experimenting. On

y Cabanne's chin. And reports. Great results.

OPTIMISTS

ver at Fables Pictures. Just made one. "Friday the

tenth." And released it. On that date. To prove it.

rs Neilson says. (You don't have to believe him. Unless

ant to.) That it will blow Doc Gloom. To the four winds.

TRY THIS ON JOHN

hey say John Zanft. Is harder to "get a rise" out of.

any man. In Bill Fox's organization. But if you want to

out. For yourself. Ask him about Georgey White. But

and duck.

NECK AND NECK

ough and Willie Hearst. Running. For their respective

gs. So far Hearst leads. Getting "Knighthood" started.
y cities. Chicago a-going. Boston soon. And the Cri-

on. In full blast. But Doug is stepping. And the race

ver. Not yet.

MABEL'S BISCUITS

ame all the way. From Omaha. From some enterprising

m. Who used them as a stunt. For "Suzanna." Thanks.

Whoeveryouare.

Danny.

EXHIBITORS!

Follow the good judgement of these prominent showmen and book

LON CHANEY in

"FLESH AND BLOOD"

Chicago

Tivoli

Riviera

Howard

Avon, Decatur, Ill.

Loew's, Indianapolis

Rialto, Milwaukee

California, Los Angeles

Strand, San Francisco

Moore's Rialto, Washington

Entire U. B. O. Circuit, New York

Loew Circuit, New York

Poli Circuit, Pennsylvania

Modern & Beacon, Boston

Lynch Enterprises—Entire South

Rialto, Atlanta, Ga.

Strand, Birmingham, Ala.

Old Mill, Dallas, Tex.

Palace, El Paso, Tex.

A. H. Blank Circuit, Des Moines, Iowa, and Nebraska

Liberty, Sacramento, Calif.

Liberty, Stockton, Calif.

Mission, Santa Barbara, Calif.

Rialto Theatre, Long Beach, Calif.

Rialto Theatre, San Diego, Calif.

Liberty, Seattle

Majestic, Portland, Ore.

Bijou, Green Bay

Menominee, Menominee, Mich.

Temple, Sault Ste. Marie

Keith's, Providence, R. I.

Graphic, Bangor, Me.

Majestic, Hartford, Conn.

Regent, So. Norwalk, Conn.

Plaza, Salem, Mass.

Capitol, Lynn, Mass.

Strand, Lawrence, Mass.

Strand, Lowell, Mass.

Bijou, Ventnor, Atlantic City

Capitol, Atlantic City

Carmen, Philadelphia

Germantown, Philadelphia

Astor, Philadelphia

Alhambra, Canton, Ohio

Hippodrome, Youngstown, Ohio

Waldorf, Akron, Ohio

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Loew State Building
New York

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5528 Santa Monica Blvd.
Hollywood, Calif.
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Editing and titling that will win the case for your picture before Old Judge Public
LESLEY MASON
729 7th Ave. Bryant 8174

Wm. B. LAUB
Film Continuity—Subtitles
Watch for Second National’s “MEN WHO FORGET”
130 West 46th St. Bryant 9900

Library Stuff?
Foreign shots, atmosphere, wrecks, animals, punch scenes—
JAWITZ HAS IT
729 Seventh Ave. Bryant 9444

Mr. Producer
Have your Negatives and First Prints done the right way
TREMONT FILM LAB. CORP.
1942-44 Jerome Ave.
KNOW HOW
0970—Bingham—0971

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

"We make them right the first time"
ILLUSTRATING TITLES
NEW PROCESS RELIEF EFFECT PHOTOGRAPHING
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Positive raw film manufactured in the
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Ask for samples and prices

Little Ads
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Big Results
IN
The Film Daily
Spuds for Pictures
Cubberley Wires Suggestion to Hays
For Relieving Exhibitors in Northwest
(Special to THE FILM DAILY)

Minneapolis, Minn.—F. Cubberley, of the F. & R. Film Co., has sent the following telegram to Will Hays:

"The Northwest has millions of bushels of potatoes, part of which will never be due on account of the market price being only about 30 cents per bushel. Potatoes are one of the staple crops of the Northwest. In the South, a few years ago, a similar condition existed with cotton and, as a result, everybody in the South bought a bale of cotton."

"What is to prevent each man and woman in the motion picture industry from buying 50 bushels of potatoes immediately? That is to prevent theaters from immediately getting behind a move of this kind."

"Business continues terrible in the Northwest and immediate action of this nature would attract nation-wide attention and, at the same time, indirectly reflect itself in box office receipts. If the thought is worth anything get busy at once."

At the Hays office it was said that it was necessary to turn down Cubberley's proposition, although the Hays organization is in sympathy with any proposition to aid exhibitors. It is understood that the reply was to the effect that it is not possible to announce purchases of potatoes which are perishable, while the purchases of cotton mentioned by Cubberley are an investment in a negotiable staple.

P. A. Powers to Europe
P. A. Powers, managing director of P. B. O., is en route to Europe on the Berengaria. He will be gone for several weeks.

Join Hays Organization
As anticipated, D. W. Griffith, Inc., and Associated First National Pictures Inc. have joined the Hays organization. Formal announcement was made yesterday afternoon at the Hays offices.

Burr Showing at Biltmore
C. C. Burr of Affiliated Distributors, Inc., has completed arrangements for an important showing of "Secrets of Paris" and "Sure-Fire Flint" at the Biltmore theatre tonight. The stars appearing in both pictures will be present.

Richard Kipling Here
Richard Kipling, producer of Western, is in town, having motored from the Coast.

Fairbanks Files Affidavits
Affidavits have been filed by Douglas Fairbanks in his suit to restrain Triangle Film Corp. from permitting old Fairbanks pictures to be shown in an altered form.

"Shadows" Showing Postponed
The showing of "Shadows" which was scheduled for next Friday at the Biltmore has been postponed until Friday evening, Oct. 27. On that date, it will be possible for a number of Lichtman franchise holders to attend.

First National London Convention
(Continued from THE FILM DAILY)

London, Eng.—A convention was held here of the First National exchange managers and salesmen concluding with a dinner, at which Albert J. Pugh, district manager for Great Britain, was master of ceremonies, and Bruce Johnson, manager of the First National foreign department, was guest of honor. It was announced that First National will open more distributing offices in the British Isles.

Franchise Holders
Amalgamated Exchanges Announces Line-up of Distribution Offices
Amalgamated Exchanges of America, Inc., announces exchange affiliations with the following franchise holders:


Northern Illinois, Indiana and Wisconsin: Celebrated Players Film Corp., 13 Friedman, Chicago, Ill.

New England States: Amalgamated (Continued on Page 4)

Hiram Abrams' Father Dies
(Special to THE FILM DAILY)

Portland, Me.—Isaac Abrams, aged 84, died here on Saturday. He was the father of Hiram Abrams, president of United Artists, who is here attending the funeral.

Browne, Wachturdef, Coming
(Special to THE FILM DAILY)


Big Turnout
Biggest Crowd Yet Expected to Appear at Fall Film Golf Tournament Thursday

At the end of a perfect day yesterday there were close to 120 entries for the Fall Film Golf Tournament which is scheduled for Thursday at Sound View Golf Club, Great Neck, Long Island.

It would not be surprising if there were a large number in addition to this, because many of the golfers of Famous Players are yet to be heard from. So with good weather on Thursday everything is "set" for a great day.

The Handicap Committee of which E. Kendall Gillette and G. B. Gallus, Jr., are the active heads will be working well into the night getting the players set up. The prize committee will spend all of today selecting trophies and the Food Committee has completed its task with a royal setup for both lunch and dinner.

A number of important film folk who cannot get away for the play—and some who do not play—will be on hand for the dinner at which Felix Feist will preside. Harry Reichenbach will be on hand to add to the gayety of the event.

The usual trophies and cups will be awarded. New trophies are offered this year by the Motion Picture News; Warner Brothers; Pathe Exchange, Inc.; Reuben Samuel's and the big trophy of THE FILM DAILY will also be in the running. There will be special prizes for four winners and other specials for non winners and others.

Marcus Loew, Adolph Zukor, Jack E. Mastbaum, Will Hays and other prominent executives promise to be on hand.

Another Trophy
Reuben Samuel's, who insures nearly everybody in the film business, has offered a special cup for the Fall Film Golf Tournament.

Remembrance—Thursday, at Sound View Golf Club, Great Neck, Long Island. And pray for good weather. Nothing else needed to insure a great day in the open, and a great time at night. Harry Reichenbach will assist in the speech making.
Golfers, Attention!

Fill in the following and forward to the Editor of THE
FILM DAILY.

Enter my name in the third semi-annual Fall
Film Golf Tournament.

Kinetof to Move
The Kinetof Co. will move their offices from 71 W. 23rd St., to
Irv-

ington-on-the-Hudson.

Pat Argust in Town
Pat Argust, well known exhibitor of Colorado Springs, is in New York
for a two weeks stay, stopping at the McAlpin.

Sherwood Writing for N. Y. Herald
Robert E. Sherwood, motion picture critic for “Life,” is now work-
ing film reviews for the New York Herald.

Selznick Adds Two Publicists
L. F. Gummere, recently with Real-
art, has joined Selznick to edit the
house organ and supervise special advertising campaigns. Bytho Sher-
wood has joined the publicity staff
under special assignment for Theda
Bara.

“Sure-Fire Flint” Openings
(Best to THE FILM DAILY)
Boston—“Sure-Fire Flint” opened
yesterday at Gordon’s Olympia.

Philadelphia—“Sure-Fire Flint”
will open at the Stanley Monday,
Oct. 23.

Clarence League Invited
Hugo Riesenfeld has answered the
newspaper accounts of the formation
of the Clarence Anti-Delamitation
League, by wiring Clarence Massey,
of Cleveland, O., inviting him and
the members of the New York branch
of the league to be his guests dur-
ing the run of “Clarence” at the
Rivoli this week. Presentation of
league membership cards will secure
admittance.

Peckskill Theater Hearings Continue
Hearings are continuing daily be-
fore Referee Edgar Bromberger
in the suit of Peckskill Theater, Inc.,
against Loew’s Inc., the Advance
Amusement Co., and various film
men to compel the defendants to re-
frain from refusing to supply films
at the post office rate, the plaintif’s
tester, Schwalbe, Morgan and Crobie of First National
Artists, are among the recent wit-
tesses. It is expected that two more
weeks will be spent in taking testi-
mony.

Fox To Star John Gilbert
John Gilbert, now appearing in the
title role of “Monte Cristo,” will be
raised to stardom in future Fox
productions by the terms of a con-
tact just signed. Gilbert’s first
starring role will be in “St. Elmo.”

Herbert Lubin on Trip
Herbert Lubin of Associated Pic-
tures Corp., is visiting Chicago,
Pittsburgh, Cleveland, Detroit, Min-
neapolis and other key cities in the
interests of “Quincy Adams Sawyer,”
soon to be released by Metro.

Missouri M. P. T. O. Convention
(Special to THE FILM DAILY)
Excelsior Springs, Mo.—The semi-
annual convention of the Missouri M. P. T. O. will be held here Oct.
18-19. Among those expected are
Sydney S. Cohen, national presi-
dent; H. M. Carter, president of Nebraska, Presi-
dent Van Patter of Kansas, Presi-
dent Steffes of Minnesota, President
Cady of Michigan, Senator James A.
Reed and Gov. Arthur M. Hyde of
Missouri. Among the subjects schedu-
d for discussion are the
music tax, the Lambert Bill, uniform
contracts and censorship.

FILM
DAILY
Tuesday, October 17, 1922

EASTMAN
POSITIVE FILM

with its long scale of gradation faithfully
portrays all that is in the negative. It car-
ries quality through to the screen.

Eastman Film, both regular and tinted base
—now available in nine colors, is identified
throughout its length by the words “Eastman”
and “Kodak” stenciled in black letters on the
transparent margin.

EASTMAN KODAK CO.
ROCHESTER, N.Y.
Exhibitors Leading Exchanges throughout the United States will soon offer you the biggest and best independently produced attraction.

An Unbeatable Quartet

1. Elinor Glynn
   Author

2. Dorothy Phillips
   Star

3. "World’s A Stage"
   Title

   Plot

Directed by Colin Campbell

Supporting cast includes KENNETH HARLAN and BRUCE MCRAE

Principal Pictures Co.
1211 Loew State Bldg.
New York City
To Deliver Prints by Airplane
When “Quincy Adams Sawyer” is released by Metro it is planned to have a fleet of airplanes deliver the prints to 50 first run theaters in the larger cities.

Brenon Starts Filming “Penzie”
Herbert Brenon has started filming “Penzie,” a Fox production with Mary Carr. This is an adaptation of Florence Bingham Livingston’s novel “The Custard Cup.”

New British Association
(Special to THE FILM DAILY)
London—A new organization, to be known as the British Cinematograph Assoc., has recently been formed here. The idea being formulated for some time by a number of prominent men in the British film industry. The new organization has been formed to tackle any question that may arise, such as Sunday opening; the necessity of a new Cinematograph Act; the fostering of British Productions, or their sale in America.

Franchise Holders
(Continued from Page 1)
Maryland, Delaware, District of Columbia: Virginia Federated Film Exchanges of Baltimore, Inc., P. O’Leirsky, Baltimore, Md.
North and South Carolina, Georgia, Florida, Alabama, Louisiana and Mississippi; Amalgamated-Savini Films, R. M. Savini, Atlanta, Ga.
California, Arizona, Nevada and Hawaiian Islands; Progress Pictures, Inc., E. H. Emmick, San Francisco, Calif.
Iowa, Nebraska, Kansas and Western Missouri; Supreme Pictures Corp., Al Kahn, Kansas City, Mo.
Dominion of Canada; Chas. Stephenson, Toronto, Canada.
Australasia; Associated Super Films, Ltd., Chambers and Gurney, Sydney, Australia.

The initial production, “The Madonna In Chains” will be finished next week. It will be released to franchise holders Dec. 1.

New Montreal Theater
(Special to THE FILM DAILY)
Montreal, Can.—The Century, at Monk Blvd. and Cardinal St., is nearing completion. Cost estimated at $100,000.

Robert Z. Leonard
Announces that his next production with
Mae Murray
previously announced “Coronation” has been changed to
“Jazzmania” adapted from manuscript novel
by Edmund Goulding
Produced by
Tiffany Productions, Inc.
M. H. Hoffman, Gen. Mgr.
1540 Broadway, N. Y.
Distributed by
Metro Pictures, Inc.

The Grey Cloak
Ideal vehicle for a real man star. Opens in Romantic days of old France, with escape to the pioneer settlement of Quebec—Thrilling story of Love, Romance and Adventure. Full of Action and Mystery.

Apply for further information to
Jacob Wilk
1476 Broadway Room 825 New York City
Mystery Stuff

Screen Closely Scrutinized for Possible Infringement Of Stage Plays

Theatrical producers are closely watching all motion pictures with a mystery theme since the success of several stage plays of this order. "One Exciting Night," the new D. W. Griffith feature, furnishes a case in point.

Griffith first tried unsuccessfully to buy screen rights to "The Bat" or "The Cat and the Canary." When Griffith decided to produce "One Exciting Night," the story was read to Avery Hopwood, co-author, and to Kemper, of Wagenhals & Kemper, the producers, before production was begun. This was done to avoid any possibility of the theatrical men claiming an infringement. Both Hopwood and Kemper felt at that time that there was no vital similarity in the two stories.

When "One Exciting Night" was shown at Newport, R. I., Mrs. Mary Roberts Rinehart, co-author of "The Bat," came on from Pittsburgh and joined Kemper in viewing the finished picture. At that time it was decided that the Griffith film and the (Continued on Page 4)

Fred Cubberley wires Will Hays a suggestion for boosting general business in the Northwest. Exhibitors there and everywhere will have a financial celebration when they play "Shadows." Prints are arriving at the exchanges of the Al Lichtman Corporation. There's a tip for you. Advt.

Lichtman Returns
Al Lichtman returned from a trip through the Middle West yesterday.

Macey Harlam in "Bella Donna"
Macey Harlam is on his way to Hollywood to play in support of Pola Negri in "Bella Donna."

Mayo Remains With Universal (Special to THE FILM DAILY)
Hollywood—Universal has renewed Frank Mayo's starring contract.

Famous Signs Kolker
Henry Kolker has been signed by Famous Players to direct Alice Brady in "The Leopards," by Katherine Neville Burt. Al Hall goes with Kolker as his assistant.

Swift With Associated Booking
Paul Swift is now connected with the newly formed Associated Booking Corp., with offices in the Candler Bldg., following his resignation as superintendent sales manager of the Famous Players Manhattan office.

The Bradstreet of Filmdom

Writ Denied
U. S. Supreme Court Decides Against Binderup in $750,000 Suit Against Pathe (Special to THE FILM DAILY)
Washington—The United States Supreme Court has denied the petition of Charles G. Binderup, asking for a writ of certiorari to have the Eighth Circuit Court of Appeals review his suit against Pathe Exchange, Inc., at Omaha. Film Board of Trade et al asking $750,000 damages. It is still possible for Binderup to seek review of the case by a writ of error.

Binderup brought the action in Omaha to recover three-fold damages in the petition, and the suit was filed due to an alleged illegal combination and conspiracy and combination in violation of the Sherman anti-trust act.

It was claimed that the respondents, with the motive of destroying the petitioner's business, and securing control of the motion picture industry, refused to lease, sell or deliver to the petitioner any motion picture films upon any terms or conditions whatsoever at any time. The petitioner alleged that he was unable to secure films from any other source and that, by the acts of the defendants, his business of conducting motion picture theaters was totally destroyed.

The United States Circuit Court of Appeals held that the business involved in the suit did not constitute inter-state commerce.

Monte Blue in "Brass"
Monte Blue leaves tomorrow for Hollywood to play a prominent role in the Charles G. Norris novel "Brass," which Harry Rapf will produce for Warner Bros. Sidney Franklin will direct.

W. S. McLaren Heads Michigan M. P. T. O. (Special to THE FILM DAILY)
Lansing—W. S. McLaren of the Michigan M. P. T. O., for the coming year were selected at the convention here as follows: W. S. McLaren of Jackson, president; Phil Gleichman, Detroit, vice-president; L. T. Hall, Detroit, secretary and Fred Rumler, Detroit, treasurer. Members of the Board of Directors are: W. S. Butterfield, Battle Creek; Claude Cady, Lansing; James Sleem, Detroit; Fred de Lodder, Detroit; Fred Wuerth, Ann Arbor; J. C. Ritter, Detroit; Herb Weil, Port Huron; Charlie Garfield, Flint and J. Knecht, Pontiac.

Jackson, Mich., was selected as the next convention city.

Roth Books Next Lloyd
Roth Books Next Lloyd
Roth, now in New York, has sold "Dr. Jack" the next Harold Lloyd comedy, for an indefinite run.

"Eighthhood" Opens in Los Angeles (Special to THE FILM DAILY)
"Eighthhood"—The "Knighthood in Flower" had its Western premiere at Grauman's Rialto. Many motion picture persons were in attendance.

Becker and Trimble Here
Bert J. Trimble, president, and Erick G. Becker, producing di- rector of Arthur Trimble Productions, arrived in New York from Los Angeles, bringing prints of three color fantasies starring Arthur Trimble, boy actor, to arrange for production. Their headquarters are on E. 40th St., New York.
Incorporations

Dover, Del.—Leon Lanar Prod. Inc. Capital, $1,000,000. New York City.

Dover, Del.—Blany Film Productions, Wilmington. Capital, $100,000. Attorney, Corporation Service.


Albany, N. Y.—The Autopicon Inc. of Buffalo was incorporated with a capital of $1,091,000 in order to manufacture picture motion machines, stereopticons and other apparatus. The stockholders and promoters of the enterprise are: Donald McGilliveray of Port Colborne, Ontario, Canada; E. E. Ewell and George White of Buffalo. The attorneys are Palmer, Garano, Honick & Wickier of Buffalo.

F. B. O. Gets “The Black Domino”

F. B. O. has taken over for distribution “The Black Domino,” directed by Harry Revier, with a cast including Juanita Hansen, Dorothy Revier, Jack Connolly, Harry Van Meter, Eugene Burr and Lee Wiltard.

Ruth Roland Hurt

(Special to THE FILM DAILY)

Hollywood—Ruth Roland is in the hospital recovering from the effects of being dragged through the Pacific for nearly a mile while clinging to a rope bottoming from an aeroplane when a stunt for a new thriller went wrong.

Theater Owners Win Suits

Supreme Court Justice Callaghan, in Brooklyn, has dismissed the suits brought against Sylvester Rosenthal and Samuel Moskovitz, owners of the American in Bedford Ave., asking $10,000 damages each for the death of two workmen in the collapse of the building Nov. 29, 1921. Justice Callaghan held in his decision that no negligence in the construction of the building had been shown on the part of the defendants.

Schenck-Soviet Conference

(Special to THE FILM DAILY)

Berlin, Germany—Jos. M. Schenck is conferring with representatives of the Soviet government, with whom he has offered their services as escorts to Russia, better to acquaint Schenck with conditions there so that he can produce pictures from in Russia. Norma and Constance Talmadge expect to arrive in England Oct. 23rd. The whole party plans to sail for America Nov. 12th.

In the Courts

Supreme Court Justice O’Malley has signed an order discontinuing a suit of Leopold Singer against the Capitol Prod., because the case has been settled.

A default judgment for $5,122 has been filed in the Supreme Court against the Picture Theater Pub. Co., Inc. by the Winooko Hallenberg-Crawford Co., for programs furnished. The defendant was served at 251 West 19th Street.

Paul Spanton and Solomon Silverman has sued Louis Sachs in the Supreme Court to recover $3,559 paid on a contract to buy the Bonsey Theater at 7 West 110th Street, for $4,400, on the grounds that Sachs falsely represented that the house was profitable and that Morris Goldman, who was responsible and would repay $2,500 deposited as security. They allege that both statements were untrue.

City Court Justice Meyer has directed judgment for $871 against John A. Curtiss in a suit brought by Morris Littman against him and Alexander J. Bimberg for that sum on a note of Curtiss, endorsed to Bimberg, who delivered it to Littman. Curtiss alleged that Bimberg represented that he had two judgments against the Ziegfeld Cinema Corp. for $2,250 and $2,247 and agreed to assign him interest of $1,858 in the judgment as security for the note but failed to do so.

Business Folks

“The White Flower,” Players company has arrived.

LOANS ON
New Negatives or other
Good Collateral
Enquire Room 705—W.
worth Bldg.
Telephone Barclay 790

OFFICE FOR RENT
With Vault Space
Suitable for Film Exchange
State Right Distributor
Room 910—130 W. 46th
Phone Bryant 6436

HAROLD MacGRAT

stirring novel

“The Grey Cloak”

Ideal vehicle for a real star. Opens in Romantic old France, with escape from the pioneer settlement of Conex—Thrilling story of LOVE, ROMANCE and ADVENTURE. Full of action. Mystery. Apply for further formation to JACOB WILK
1476 Broadway
N. Y.
Room 825

I Will Gamble

that there never was a picture or series of pictures better produced or one that packs more punch and thrills than the new series of twelve

NICK CARTER

WORLD FAMOUS DETECTIVE STORIES
TWO REEL FEATURES

The First Four of Which are Now Ready

Territorial Rights will not be sold without screening

Address

JOHN J. GLAVEY
MURRAY W. GARRISON, Inc.
522 Fifth Ave., New York
Phone Vanderbilt 8056

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Quotations

High Low Close

East, Kod. 87% 86% 87 5,000
F. P. 50% 50% 50% 1 1100
Triumph 70% 70% 70% 100

Goldwyn 75% 75% 75% 3,000

World Not quoted

Screening—All screenings at Central Theatre. Offices: 124 East 42nd St., New York City.

Strand “Oliver Twist” Exploitation

Jackie Coogan’s “Oliver Twist” will open at the Strand Oct. 29th with exploitation including a stage coach drawn by six horses, which will furnish a street ballyhoo for a week. Dickson characters will be seated on top of the coach which will be heavily bannered.

Two huge walking books of “Oliver Twist” will be carried by midway day and night. School and newspaper tie-ups will be a part of the campaign. “Oliver Twist” inserts are now being distributed with the Strand programs.

On October 16th, 1922, we will be in our new quarters at 52nd Street and Broadway, in “The Earl Building,” 1074 Broadway.

Come in and see us

Owen Evenson

Cary S. Fleming Productions
Ingram Productions, Inc.

Live wire salesman and sales manager desires to make connection. Possess years of experience handling everything from advertising and publicity to consummating final negotiations on states-right productions. Address Box B-172—Film Daily.
Remembrance broke all records at Hoblitzelle’s Majestic—
Dallas, Fort Worth, San Antonio, Houston—
Ask Mr. Hoblitzelle, he knows!

Remembrance knocked ’em dead in Chicago
(at the Chicago Theatre)
Ask Sam Katz, he knows!

Remembrance crashed over for a three week run in Los Angeles—
Ask Fred Miller, he knows!

Remembrance is going big everywhere—one of the Big Weeks at the Capitol, New York.

It’s a hit!
And now we hope you’re all dated up for

John Barrymore in SHERLOCK HOLMES

and for

THE SIN FLOOD
by the director of “Madame X”
Let’s go with Goldwyn!

At Broadway Theaters

Capitol
An elaborate musical introduction precedes the Rex Ingram production of “The Prisoner of Zenda.” During the introduction “Ode to Rustamia.” “If Love Were All” and the “Zenda” waltzes are given as well as Balkan dances by the ballet corps. An organ solo by Melchiorre Mauro-Cottone closes.

Cameo
The overture is a selection from Rombard’s “Maytime.” Two short subjects follow, the News Pictorial and “Aycop’s Fables.” A violin solo by Eugene Scelvy precedes the comedy, “The Fire Fighters.” “The Old Homestead,” with Theodore Roberts, is the feature. An organ solo by John Priest concludes.

Rialto
“The Face in the Fog” with Lionel Barrymore is the feature supplemented by J. E. Williamson’s “Wonders of the Sea.” The Rialto magazine is the only other film, “Light Cavalry,” by Von Suppe, is the overture, followed by the Rienziend classical jazz number.

Strand
Leoncavallo’s “Pagliacci” is the overture with Louis Rosati, baritone. This is followed by the topical review and the first presentation of the Fokine ballet in “Les Sylphides.” Charles Ral is the star of the feature, “A Tailor-Made Man.” An organ solo closes.

At Other Houses
“Trifling Women” continues at the Astor while “When Knighthood Was in Flower” is still at the Criterion. “Monte Cristo” holds over at the 44th St., “Who Are My Parents?” is the new title of “A Little Life.” The Shall Lead Them,” which remains at the Lyric.

Lew Sargent is starting his eighth comedy at Universal City.

Cuts and Flashes
Rufus W. Gaynor will be affiliated with Howe & Conion.

Dorothy V. Cleveland has joined the staff of Distinctive Pictures, and will have charge of all magazine and newspaper publicity.

“Dear Old New York,” a song inspired by the Arrow special, “The Streets of New York,” has been published by the Cameo Music Co. Harry Urbach and Victor Nurnberg are the authors.

Joseph Plunkett has appointed Wm. H. Harris as resident manager of the Strand, succeeding Harry B. Davy, signed, who goes to a Max Spiegel theater in Jersey City.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Ben Hewlett has finished his second engagement with the Irving Cummings Fred, playing the part of Willybo Tober in "Chicago Sal;"

Actual filming of Goldwyn's "Passions of the Sea" is finished.

Scott Sidney has begun filming "Hazel From Hollywood," with Dorothy Devore.

Ward Lascelle has completed "Mind Over Motor," starring Trixie Friganza, and will release through Holkinton.

Christie has finished his "European" comedy of life in Graustark, called "Choose Your Weapons," featuring Bobby Vernon.

Wallace Worsley will direct Wallace Reid for Paramount in "No One's Money," adapted by Beulah Marie Dix from William Le Baron's play.

Rowland V. Lee is using a large corps of more than 75 professional circus performers for his Fox production, "A Circus Story," starring Shirley Mason.

Vitagraph will film "The Ninety-Nine," from the story by Ramsey Moore. Dave Smith will direct. Celene Moore will be featured with Warner Baxter playing opposite.

William Orlond has been cast for Metro's "All the Brothers Were Valiant." The complete cast is as follows: Malcolm McGregor, Billie Dove, Lon Chaney, Bob McKim, Bob Kortman, Otto Brower, Curt Rethfeld, W. H. Mong and Leo Willis.

William Worthington is directing Frank Mayo in Universal's "The Summons." Claire Adams will have the leading feminine role with Her- bert Rawlings starring in "The Kidnappers." George Nichols and Ralph Graves have been cast in "The Ghost Patrol," directed by Nat Ross and shot at the Vitagraph labs. 錟 Kortman, Otto Brower, Curt Rethfeld, W. H. Mong and Leo Willis.

William Worthington is directing Frank Mayo in Universal's "The Summons." Claire Adams will have the leading feminine role with Herbert Rawlings starring in "The Kidnappers." George Nichols and Ralph Graves have been cast in "The Ghost Patrol," directed by Nat Ross and shot at the Vitagraph labs.

Goldman Joins F. B. O.
(Special to THE FILM DAILY)
Chicago—Sidney Goldman, who has been with F. B. O. Warner for the past five or six years and recently with American Releasing Corp., has been appointed manager of the Salt Lake City office for F. B. O.

State to Make Pictures
The activities of the Game Commission in protecting wildlife in Pennsylvania will be shown in a series of pictures for exhibition throughout the state. Plans now in consideration by the commission are adopted.

British Censors Reject Two
(Special to THE FILM DAILY)
London—The British Board of Film Censors during the month of August passed 223 films, rejected two, both serials. One was Pathe's "White Eagle" and the other, Europe's, "Robin Crusoe."

Has Peruvian Film
(Special to THE FILM DAILY)
Hollywood—Cesar Mackenzie, cameraman for Fox in the east, is in Hollywood, after three years making commercial films in Peru. Horsley Laboratory is printing 4,000 feet of film made by Mackenzie for a chemical concern.

Complete Fairy Story
(Special to THE FILM DAILY)
San Antonio, Texas—"There Was a Time," a one-reel fairy story, directed by P. S. McGeeoney, of the Shamrock Photoplays, featuring Geraldine Will and supported by a cast of 75 children, has been completed and will be given a private showing at the Rialto before being shipped to C. H. Rosenfeld enterprises, New York.

Twelve fairy stories will be made to complete this series.

Film City in Tampa
(Special to THE FILM DAILY)
Tampa, Fla.—H. A. Kelly announces that incorporation in Maryland of the Florida West Coast Studios will enable him to take up the offer of the Tampa Board of Trade, by which he will be given 750 acres of land on Old Tampa Bay providing he furnishes the capital to build a film city at an investment of not less than $2,500,000 in five years. In event of the conditions not being met, the property is to revert to the Board of Trade. Kelly says that production will start by Dec. 1.

Ince Closes Big Foreign Deal
(Special to THE FILM DAILY)
Los Angeles—Thos. H. Ince has sold rights for Eastern Europe on seven productions to the Chicago Film Co. The territory included in the deal is Austria, Hungary, Czechoslovakia, Jugoslaviana, Poland, Greece, Turkey, Roumania and Bulgaria. The features are "Hall the Woman," "Lying Lips," "Mother of Mine," "The Cup of Life," "Blind Hearts," "The Sea Lion" and "Love over Drinks."

Rud Vacek, who represented the buyers, says "East Europe has been almost a closed market for American productions for years. This is the largest block of pictures that has been sold for this territory since the war."

Mystery Stuff
(Continued from Page 1)
stage play did not conflict with the possible exception of certain mystery situations which are regarded as common property.

Mr. Rinehart is the author of "The Circular Staircase," a novel printed several years ago, from which "The Bat" was taken in collaboration with Hopwood. "The Circular Staircase" has been produced in motion pictures by Selig. It was released by V. L. S. E., in 1915. Later, prints were sold to state rights buyers. But the time set in the agreement with Selig has expired; the prints have been recalled, and ownership of "The Circular Staircase" has reverted to Mrs. Rinehart.

Patents Granted on Coast
(Special to THE FILM DAILY)
Hollywood—A patent on a film numbering machine has been granted to Joseph Aller, of the Rothacker-Aller laboratories. Three separate patents have been granted to Lloyd Brown, covering motion picture camera construction and a special film magazine.

READ WHAT THEY SAY ABOUT THE YEAR BOOK

To Be Dedicated Tonight
(Special to THE FILM DAILY)
Los Angeles—Sid Grauman's Hollywood theater will be officially dedicated tonight.

AN INTERVIEW INVOLVES NO OBLIGATIONS
You may not need additional capital this minute, but it's a mighty good thing to know where to turn to when you do. Here's one financial organization you ought to know about. Let's get acquainted.

CHROMOS TRADING CO.
1123 Broadway
Suite 616
Phone Chelsea 8284

READ WHAT THEY SAY ABOUT THE YEAR BOOK

Number Two

One of the most valuable contributions to motion picture literature. The book is crammed with information which everybody in the motion picture industry should have handy.

Charles E. McCarthy, Famous Players-Lasky Corp.
Co-operative

London—Co-operative distribution here by foreign producers al-
ready fits under the firm name of International Pictures of America, Inc., is the subject of a
communication from Wm. A. Brady, president of the company, to the Kin-
domography Weekly.

This article quotes the Brady com-

munication as saying that the object of International Pictures is "to sell in the United States and Canada nothing but foreign-made pictures, distributed through branches in such a manner as to avoid the present lines of dis-
tribution, and, at the same time, to
make an outlet abroad for films turned here by independent producers."

It is reported that Percy L. Waters, General Film Co., has been offered a post as the Associated Booking Corp. It is understood that Waters
accepts the position. He will either be the chief executive of the new organization or
will occupy a very important post.

Two productions will be released each week of the coming year in South America. Prints of both productions have already arrived in Buenos
Aires and Montevideo. The organization is starting immediate release of these pictures.

Pola Negri Autobiography Syndicated

"Shadows of My Life," a series of ten feature articles telling the
life story of Pola Negri is appearing in the Sunday issues of the New York
World and 30 other Sunday newspapers.

Chester R. Baird Funeral

Private funeral services will be held tomorrow for Chester R. Baird, president of the Chester R. Baird Co., manufacturing projection machines, who died at St. Vincent's hospital.

Missouri Convention Opens

Excelsior Springs, Mo.—The semi-
annual convention of the M. P. T. O. of Missouri, in session Oct. 18-19-20,
opened with an address by Frank
cromwell, mayor of Kansas City, Mo. Other speakers were Sydney S. Cohen, national president; A. J. Moe, general manager, and M. O'Toole, chairman public service
committee.

The convention was preceded by
a reception and banquet tendered to
Cohen at the Hotel Baltimore
Kansas City, Lawrence M. Goldman, secretary of the Missouri M. P. T. O.
president. The speakers included
Mayor Burton, of Kansas City, Kan.
Cohen, Moeller, O'Toole and Crom-
well.
State Right Buyers and Independent Exhibitors!

Do these names mean anything to you?

DAVID W. GRIFFITH as Director
LILLIAN GISH
BLANCHE SWEET
HARRY CAREY
MAE MARSH
HENRY WALTHALL
LIONEL BARRYMORE

They appear in the FAVORITE STAR SERIES of twelve productions of two reels each—Westerns and semi-Westerns—Productions which made these stars what they are today. These attractions will draw strong audiences, both locals and tourists. As in all of GRIFFITH'S productions, the film is technically perfect. The film is approximately 70 minutes long and is accompanied by a magnificent orchestral score. The Publicity is terrific. The price is $15.00.

For open territory and foreign rights, address
INDEPENDENT PICTURES CORPORATION
729 Seventh Avenue  Room 707  New York City
Telephone Bryant 0499

Quotations

East. Kod. 87½ 86 86½ 4,000
P. P. L. 10½ 9¾ 9½ 600

San Francisco — Edward Armstrong, who has been district manager of the Universal coast exchanges for the past year, has been promoted to be assistant general sales manager with particular charge of Pacific Coast and Rocky Mountain exchanges.

WANT A JOB?

If you are looking for the best location in New York for use as film exchange, executive offices, or both, communicate with Box B-666 care of The Film Daily

State Right Buyers and Independent Exhibitors!

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DAVID W. GRIFFITH as Director
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WANT A JOB?
ow New York Film Folk Are "Busy" To-day
Bigger than "Blood and Sand"

At the Strand, Omaha, "The Old Homestead" broke the "Blood and Sand" record. Read this wire: "Business steadily increased during our ten day run until we had the best Saturday of the year. It drew better than 'Blood and Sand.' Enthusiastically received by press and public."  
A. H. BLANK.

And here's another:—
"'The Old Homestead' established a new record for the week at the Empire, New Bedford, Mass. This is remarkable in that all the theatres opened with new shows on our fifth day and still we broke records."  
NORMAN H. DIXON.

"The Old Homestead" is the one picture in all the world that every human being, old or young, rich or poor, highbrow or lowbrow, will cry over, and laugh over, and thrill over.  
And here's a friendly tip to exhibitors—PLAY UP THAT CYCLONE. You can't say too much about it. It's positively the greatest spectacular effect ever achieved in motion pictures, and it brings down the house every time.

Jesse L. Lasky presents a  
JAMES CRUZE PRODUCTION

"The Old Homestead"
WITH THEODORE ROBERTS

Vita's 12 Specials

E. Smith Announces Series Of Features From Novels And Plays


This announcement marks the tenth of several months of strenuous effort, Smith says. "We have searched the vast field for the material contained in these 12 stories. Each picture will receive the greatest care in making, and the production will be on a pretentious scale.

Herbert Blache Joins Universal

Herbert Blache leaves for the last on Monday to join the Universal staff.

Brought "Three Reigns"

Eric M. Hepworth, pioneer British producer, will arrive Oct. 24th, bringing with him "Through Three Reigns," a film record of events under Queen Victoria, King Edward 11 and King George during the past 34 years.

Boston Exchange Housewarming

(Special to THE FILMDAILY)

Boston, Mass.—The Franklin Film Exchange, handling the Warner Bros. products for New England, held a housewarming for exhibitors at the housewarming, which included the opening of the new office.

Edward Morris represented Warners. Mr. Feinman is also here conferring with the newspaper campaign for the opening of "Rags to Riches" at Lew's State.

Goldwyn Buys Film Rights

Goldwyn announces the acquisition of motion picture rights to two plays and one novel. Thomas Hardy's "Tess of the D'Urbervilles" will be filmed as a Marshall Nellan production. Edward E. Rose's new mystery play, "The Red Car," has been bought. The sum of $30,000 has been paid for Ethel M. Dell's new novel, "Top o' the World." Hugo Ballin is filming "Vanity Fair" for Goldwyn release with Mabel Ballin and Becky Sharpe.

Frank Woods Leaving Paramount

(Special to THE FILMDAILY)

Hollywood—Frank E. Woods has tendered his resignation effective Nov. 11 from his position as supervisor-in-chief at the Paramount West Coast Studios.

"I understand that Woods is planning to head a production unit of his own" says Jesse L. Lasky. "In leaving this corporation after years of faithful service he has the best wishes of myself and my associates."

It is reported that Thompson Buchanan, who resigned as Wood's assistant last week, and Elmer Harris are to be associated in the new producing organization.

Laskey Buys Hollywood Estate

(Laskey Buys Hollywood Estate)

Hollywood—Jesse L. Laskey has purchased "The Outpost," a 12-acre estate, at a price quoted at $160,000. He will build a house of Spanish architecture.

Beach Retains "Spoilers"

DENIAL is made by Robert W. Beach, representing Rex Beach, of the report that "The Spoilers" is to be filmed again. According to Beach, no negotiations have been conducted. Prints of the Selig version of "The Spoilers" are being handled by exchanges under a contract which still has a year to run.

Chaplin Classics Get Charter

(Special to THE FILMDAILY)

Albany—The Chaplin Classics, Inc., incorporated under the laws of the State of New York, was granted a charter by the Secretary of State to engage in all branches of the motion picture business in this state. The principal stockholders are: Richard Bennett, Jr., of Brooklyn, and Walter J. Ryan and Peter K. Brennan of New York City. Stanley R. Rollo, 117 W. 46th St., Manhattan, has been designated to represent the concern in New York State.

First Steps

Will Hays Confers With Educators About Producing Films for Classroom Use

The first steps toward the production of motion pictures by members of the Hays organization as a widespread and practical educational force were taken yesterday by Will Hays when he held a conference with educational leaders from all over the country.

The object of the conference was to ascertain the value of the screen for study and find out what kind of pictures will be best adapted to this purpose.

A committee was appointed to go into the subject further and report back at a second conference to be held in November when it is expected that a more definite program will be outlined.

Dr. William Bishop Owen, President of the National Education Association and L. A. Kalback, Acting Federal Commissioner of Education were present at the conference.

The Committee appointed to the National Education Association to study the question is as follows:

Dr. Charles H. Judd, Director of the School of Education, University of Chicago, Chairman; Leonard P. Ayres, Vice-President of the Cleveland Trust Co., Cleveland, O.; Elizabeth Breckenridge, Principal, Louisville Normal School, Louisville; Dr. Ernest L. Griswold, Director of Visual Instruction, New York Board of Education; Dr. Charles P. Dorse, Superintendent of Schools, Los Angeles; Elizabeth Hall, Asst. Superintendent of Schools, Minneapolis; Dr. Payson Smith, Commissioner of Education, Boston.

This Committee, together with Dr. John J. Tigges, Federal Commissioner of Education, Dr. B. C. Judd, President of Georgetown University, and others will meet with the motion picture producers at the November conference.

"Zenda" Holds Over at Capitol

"The Prisoner of Zenda" will hold over at the Capitol next week. "The Sin Flood," originally scheduled to open Oct. 22, will open Oct. 29.

Golf

Full reports of the Fall Film Golf Tournament will be found on Page 5.
Chicago Notes
(Special to THE FILM DAILY)

Chicago, Ill.—George and Harold Gollos have closed their exchange and have affiliated themselves with Favorite Players exchange.

Joe M. Hickey has been appointed manager of the Milwaukee office for Goldwyn.

The Richard Kipling Enterprises office now at 806 S. Wabash Ave., having moved from the Century Bldg.

Wm. A. Seiter To Direct
(Special to THE FILM DAILY)

Hollywood—Wm. A. Seiter has been engaged to direct “The Little Church Around the Corner” for Warner Bros.

Head Chicago Film Board
(Special to THE FILM DAILY)

Chicago—Edwin Silverman, manager of the Selznick exchange, has been elected president of the Chicago Film Board of Trade.

To Use Films
The National Committee for Better Films of the National Board of Review, are formulating a plan for the use of pictures during Children’s Book Week, Nov. 12 to 18.

Regent Pictures Starts Filming
(Special to THE FILM DAILY)

Hollywood—Regent Pictures has started work on “The Devil’s Fool,” its first production, at the Christie studios. Robert Thoby is directing and Wally Van is playing the title role.

Another For Skouras Bros.? 
(Special to THE FILM DAILY)

St. Louis—Rumors have it that Skouras Brothers may take over another theater in St. Louis, when the deal with Paramount is concluded. The Kings Theater is mentioned in the deal. Famous Players Missouri Corp. have the Kings under lease to the Loew interests.

All-British Film Week
(Special to THE FILM DAILY)

London—At a meeting of the British Nat’l Film League, held recently, a resolution was adopted, naming the week of April 23rd, 1923, as All-British Film Week, and electing a committee to make the necessary arrangements.

One of the reasons for this action is to impress upon the English public, that producers in Britain can make pictures equal to those of any other country.

Middle-West Receiver Appointed
(Special to THE FILM DAILY)

Cincinnati, O.—Jacob Stegler has been appointed receiver of the Middle-West Film Amusement Co., following the suit for receivership filed by Lawrence Bueche, Sr., president and manager. Bueche says he has issued notes for the company totaling more than $10,000, which he alleges the company is making no effort to repay, and he claims that the assets, which exceed the liabilities, may be distributed without a receiver taking charge.

Johnny Mack With Smart Films
A. Johnny Mack is now in charge of the publicity, advertising and exploitation departments of Smart Films, Inc. Mack was formerly with Fox and with Equity.

Talmadge Subjects of Book
Mrs. Margaret Talmadge, mother of Norma, Constance and Natalie, is the author of a new book entitled “The Talmadge Sisters,” now going out to book stores. The introduction is by Ellis Parker Butler.

“Robin Hood” Premiere In Hollywood
(Special to THE FILM DAILY)

Hollywood—Every seat was taken at the premiere of “Robin Hood” with Douglas Fairbanks. Prices for the first night ranged up to $5.

“Speed” Novelized for Newspapers
(Special to THE FILM DAILY)

“Speed,” the new Pathe serial with Charles Hawthorne, has been novelized by Herbert Grooker for newspaper and magazine publication. Pathe furnishes proofsheets or mats to editors.

Eastman Course for Film Organists
(Special to THE FILM DAILY)

Rochester, N. Y.—A course in organ accompanying of motion pictures is now offered by the Eastman School of Music. The studio for this course is located in the Eastman theater, which is equipped with a Wurlitzer orchestral organ. The regular organ department has for its use two three-manual teaching organs and nine two-manual practice organs. The teachers of this course are the organists of the theater.

“Kindly Act Week” Campaign
The “Kindly Act Week” campaign planned as publicity stunt for “The Man Who Played God” has been launched by an invitation showing the picture at the Palace, attended by Boy Scout officials and representatives of various religious denominations. During the run of the picture at the Keith, Moss and Proctor theaters from Oct. 3oth to Nov. 6th, $1,000 in prizes will be awarded for the most kindly acts reported within a mile of each theater.

“Unlimited Facilities for Quality Work”
Two Continents are singing the praises of “When Knighthood Was in Flower” Cosmopolitan Productions’ wonder picture.

At the Criterion Theatre, New York

“When Knighthood Was In Flower” is now in its sixth week. During that time there has not been a single vacant seat at any performance and the turn-away from the box-office has averaged a thousand daily.

At the Roosevelt Theatre, Chicago

“When Knighthood Was In Flower” opened October 11th with thousands unable to gain admittance. In order to accommodate the enormous crowds the doors are now being opened at 9 A.M. and performances started at 10.30. Yet thousands are being turned away.

At the Scala Theatre in London

This American-made picture drew such a tremendous crowd at the opening October 2nd that the police had to hold back the throngs and traffic was retarded for blocks. It has been playing to the capacity at the Scala since.

“When Knighthood Was in Flower” Also opens for indefinite runs at Grauman’s Rialto, Los Angeles, October 16th; Columbia Theatre, Washington, October 23rd; Park Theatre, Boston, October 26th; Garden Theatre, Milwaukee, October 28; Royal Theatre, Kansas City, October 29th, with other leading cities opening as rapidly as possible.

“The most amazingly beautiful picture ever made.” — N. Y. Evening Mail

Directed by
ROBERT G. VIGNOLA

Settings by
JOSEPH URBAN

Created by
COSMOPOLITAN PRODUCTIONS

A Paramount Picture
The Big Picture of the Year!

IT WILL QUALIFY FOR SCREEN HONORS
ABOVE ALL OTHER PRODUCTIONS OF 1922

The Superb Feature

"The Madonna in Chains"

with

E. K. LINCOLN   MARTHA MANSFIELD
MRS. RODOLPH VALENTINO
W. H. TOOKER

And a Competent Supporting Cast

A PRODUCTION THAT IS TOTALLY DISSIMILAR
TO ANY OTHER, AND WITH WHICH NO COMPAR-
ISON CAN BE MADE

In the Annals of Filmdom It Must Be Awarded
a Place of Honor

The Supreme Effort of True Artistry and One of the Classics
of the Screen. The First of a Series of Twelve Distinctive
Photo-Plays. Produced Under the Personal Supervision of
Harry Grossman.

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Studios:
NEW ROCHELLE, N. Y.
YONKERS, N. Y.
Great Success
all Film Golf Tournament Brings Out Big Crowd at Sound View

Set with an ideal day, the Fall Film old Tournament held at the Sound View Golf Club, Great Neck, L. I., yesterday, proved a tremendous success. This was the third event held under auspices of the Film Daily, and after 27 holes of golf, and a great roar, it was voted "the best of all." There was something like 104 players in the afternoon and about 200 turned out to dinner, at which Felix was the toastmaster, and as enlivened by many quips from arly Reichenbach.

There was a tremendous lot of fun when the prizes were distributed, especially when the boxes containing the special secret prizes were opened. A telegram following the tournament was received from Kenneth Webb: "Regret that business compels me cancel entry. Very disappointed, one tournament is biggest success ever."


Drives and Puts

"It's a shame to get a man up this early in the morning," said Marcus Loew, who arrived promptly at nine. "But I wouldn't miss it for anything in the world." Earl Hammons, of Educational, had with him as his guest over night at the club, Charles Christie, of the Christie Comedies, and mumble peg and other childish diversions killed the long hours of the night.

DIEBEL OF THE LIBERTY
Youngstown, Ohio, travelled all the way to see how well he could match his skill along side of Tom Moore, who is the greatest exponent of golf among the exhibitors. Diebel thinks they should have a tournament every other week.

Everybody missed "Butch," otherwise known as Warner, Warner Bros., whose genial good nature and winning smile have made him always welcome at these events. He had the sympathy of everyone, however, because he was way out in California, and all alone.

The Committee had great difficulty in keeping the players from breaking in and playing "tip-top golf," a diversion which can cost a lot of money if the top rolls wrong.

Mrs. Earl Hammons, when she saw the big collection of prizes and trophies—there were over 70—told her husband that if he wanted to have a happy home, he'd better turn with something.

Tom Moore, who shoots a mean ball, gave up the opportunity of being champion, choosing to play the District of Columbia, to play yesterday. The District championship was set for Thursday but Tom figured the golf championship was much more important.

Emmanuel Cohen, editor of Pathe News, not only was on hand to superintend the photographing of the special red, but did the best he could on the links. He had a busy day. Many of the crack shooters of the Famous Players outfit failed to appear, but A. M. Bottsford, who is one of their best, was out early.

Jules Masta BAUM brought a party over from Philadelphia including Al Boyd and J. O'Brien. Al Boyd said that he would never come over to New York if he didn't take a prize back to the Quaker City.

J. V. Ritchey of the Ritchie Lithographing Co., was disappointed. He gave the Daily's Earl Hurst the first prize, but wanted to give another one, but the offer came too late.

Harley Knoles who has been making pictures abroad, telephoned early in the afternoon that he was going to be on hand for the afternoon round, and show everybody how it was done in old England

Attached to the menu was a slip which many diners signed, indicating their desire to join the Film Golf Association. This organization which is to be formed, will hold two tournaments a year, and will also have a special winter-get together at one of the N. Y. hotels.

A telegram was received from Abe Warner of Warner Bros. who was playing yesterday at the San Gabriel Golf Club, Hollywood. For the course is 73, Warner Bros. is a score of 96. He announced he'd be missing "I'm sure Felix Feist will miss me but let him pick on somebody else."

Win, O'Hagen Hurst, of the Whitman Bennett Corporation, came all the way from Canada to play in the tournament. He turned in a fairly good score.

There was much favorable comment on the efficient way in which the tournament was conducted. Special praise went to the Prize Committee for the selection of special prizes and trophies.

Coast Stuff

Charles Christie announced yesterday that immediately upon his return from the coast, he would talk to all the film folk, the idea of having a West Coast Tournament played semi-annually on the same days when the New York tournament takes place.

Special prizes will be awarded for the best individual, club, and scores, and handicaps will be telegraphed.

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Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Moves Style Show From Store

Elbridge, O.—H. Georncolde made the most of his opportunities during the run of “Nice People” at the Grand when he transferred the entire style show from the theater to the store. He then sent out a printed advertisement to the store to the stage of his theater every evening. The tie-up boosted business for theater and for the store.

Use Foreign Language Daily

Philadelphia, Pa.—Nine neighborhood theaters which draw from the Jewish section of the city, the Grand, Philadelphia, Jackson, Poplar, Grant, Park, Jefferson, Hippodrome and Franklin, decided to co-operate in advertising in the Yiddish World, the only Yiddish newspaper in Philadelphia, in return for publicity. The papers gave the theaters a column every day with a one column cut. On Friday the cut is two columns. The publicity is written by Eli M. Oryweit, Paramount exploiter at the Philadelphia exchange.

Taster Ad and Dolls

Springfield, Ill.—Attention was called to the man distributing dolls during the run of “The Masquerader” at the Palace, by Manager Harry Thornton, who inserted a taster ad in the dailies reading: “If you see a tall dark man of aristocratic bearing in a Prince Albert coat and top hat, please notify Harry Thornton (address).” A man dressed to fit this description distributed the dolls. The ad served to keep people on the look-out for him, and many people telephoned Thornton, who had given the man a chance to tell them about “The Masquerader.”

“Rich Men’s Wives” Boost

Philadelphia—Five pretty blondes, chosen from 200 applicants, gave a special Philadelphia a thrill when, decked in rich costume, they toured the business section on foot, disbursing chocolate as a stunt for “Rich Men’s Wives” when that picture played at the Alhine.

The girls were dressed in bright gold costumes, with flowing capes and natty knickers, carrying baskets draped in gold cloth to match their outfits. The words, “Rich Men’s Wives” appeared on the baskets, and on ribbons around the girls.

Ben Amsterdam, of the Masterpiece Film Attractions, arranged with the H. O. Wilkin and Sons Co., to cooperate by donating 25,000 bars of almond chocolate which ordinarily sell at five cents apiece. These bars were wrapped in a bright yellow folder on which was imprinted “Food For Thought For Rich Men’s Wives.” Under the wrapper was placed a smaller card announcing the engagement at the Alhine. The unusual success of the stunt was evidenced by the box-office of the Alhine, where the theater management stated, the first day receipts exceeded those for any other picture at the house in eight months.

Novelty Street Ballyhoos

Pasadena, Cal.—Has had its introduction to street ballyhoos, while “The Masquerader” was playing at the Strand. The manager constructed a comic board reproduction of the cover of the book, “The Masquerader,” seven feet tall, made of castors underneath so that the pilot, who was entirely concealed, could move swiftly. At first glance the ballyhoo had every appearance of an immense Dinosaurs, thereby attracting large crowds.

Aeroplane Distributes Teasers

Milwaukee, Wis.—Manager Weisfeld of the Strand had an aeroplane distribute teaser cards reading “S.O.S. Help. They’ve got me up in the Hurricane’s Gall!” during the run of “Hurricane’s Gall.” He made sure of his publicity by sending up Miss Mamie Downer, a favorite actress for a Milwaukee paper, in the plane. She wrote a column describing a thrill a day.

The aeroplane was provided free of charge by the Curtis Co. The entire stunt cost only 60c.

Public Painting Stunt

St. Louis, Mo.—Exploitation for “Blood and Sand” playing at three theaters in the city. A central, the West End Lyric, and the Capitol Theaters, held up traffic in the center of the town every day for a week and advertised the picture to at least a quarter of a million people.

A Mike Vogel, Paramount exploiter, tied the Shapleigh Building to erect a 24-sheet stand on the second story ledge. A scaffold was built in front of it, on which stood an artist who painted signs and the portrait of Rudolph Valentino taken from a model dressed as a toreador. The artist painted a bit of each letter with the result the crowd was continually wondering what it was all about. This served to hold them to the very last minute of the demonstration.

Red Auto Brings in $100.

Mt. Vernon, Wash.—R. K. Dunham, manager of the Rex used a simple, inexpensive means of exploiting “When Romance Rides.” He took his automobile, gave it a new coat of red paint with a sign painted on white in each side and on the back. The wheels were also painted white. On the rear of the car was painted the name of the photoplay and the name of the novel from which it was adapted. The ad on each side gave the name of the theater, the date of showing, and a descriptive phrase in addition to the title.

The red automobile was driven through the city for several days and attracted much attention. Mr. Dunham considers that, from the expenditure of $9, he added a hundred dollars to his receipts for the two day showing.

New Stage for Brooklyn Strand

A new stage setting has just been completed, for the Brooklyn Strand, and will be installed in a few days. Under the new regime a larger stage will be created, and new scenic effects constructed.

To Film Charles XII of Sweden

(Special to THE FILM DAILY)

Stockholm, Sweden—Productions will begin soon on a film version of the life of King Charles XII, perhaps the greatest national hero of Sweden’s history.

U. S. Uses Films to Stimulate Trade

(Special to THE FILM DAILY)

Washington, D. C.—The Bureau of Mines and the Bureau of Foreign and Domestic Commerce are cooperating with American manufacturers in the use of motion pictures as silent salesman to stimulate trade with foreign countries.

Special “Oliver Twist” Showings

Trade showings of Jackie Coogan’s “Oliver Twist,” will be held in every city in the country for the benefit of exhibitors.

Max Roth, one of the Coogan representatives, is already on tour to visit each First National exchange and do the preliminary work for the showings. The exchange manager will send the invitations to exhibitors, Harry Ratner will follow Roth’s tour, three days later, and supervise the actual presentations.

Theater Changes

Beaver Falls, Pa.—Ben Wall has taken over the Lyceum, formerly conducted by Sam Hanauer.

Easton, Pa.—The Third St. Theater has been sold to a number of local residents, headed by Dr. H. C. Fisel

Weatherly, Pa.—Dr. G. I. Simmons, owner of the Campbell is pairing and redecorating the house.

Vancouver, Can.—R. E. Berry recently bought the New Kitila; has re-opened the house after extensive alterations.

Rome, N. Y.—The Star, located N. James St. has been bought by Carroll Theater Amus. Co. Albo Kaufman was the former owner.

Wilkes-Barre, Pa.—Wm. Devoe has bought a house on State: Devonshire is a salesman for Paramount.

Schuykill Haven, Pa.—The Union operated by Perry & Bone has been sold to Edgar Brown, owner of the Garden, in Pottsville.

Philadelphia—The theater at N 4024 Girard Ave., has been sold to C. Livingston, subject to the mortgage of $80,000.

St. Louis—H. Chouteau paid $31,000 for the Odeon Theater and office building. He will spend over $20,000 for the house for remodeling.

READ WHAT THEY SAY ABOUT THE YEAR BOOK

Number Four

Its information is so comprehensive and valuable that one might call it the Bible of the Industry.

Ernest Shipman

Out Jan. 1st — Bigger and Better Than Ever
Four Nick Carter's Finished
The first four of the series of 12 Nick Carter stories being produced by John J. Glavey for Murray W. Garson have been completed. They are "The Spirit of Evil," "Unseen Foes," "A Game of Craft" and "The Last Call."

Gets Big Church Films
National Non-Theatrical Motion Pictures, Inc., has acquired 45,000 feet of film made in behalf of Interchurch World Movement showing native life, religious customs and ceremonials in the lands where American missionary work is in progress.

Buy Rellecraft Negatives
The Export & Import Film Co., Inc., has bought negatives of 160 one-reel and two-reel subjects formerly owned by Reelcraft, now in bankruptcy. Stars are Billy West, Texas Guinan, Alice Howell, Billy Franey, Matty Roubert, George Clark and Milburn Moranti.

Independent Buys Star Series
Independents Pictures Corp., of 729 7th Ave., has purchased a series of two reel productions featuring Lionel Barrymore, Lillian Gish, Henry Walthall, Mae Marsh and Harry Carey for reissue to state rights buyers. Independent also plans to produce features and has purchased three stories, "Blind Parents," "Mate and Checkmate" and "Does Marriage Pay?"

To Distribute "Hoxies"
(Special to THE FILM DAILY)
Syracuse—The Qualotay Film Co., has secured the Jack Hoxie Series for Northern New York.

Ohio Rights Sold
(Special to THE FILM DAILY)
Columbus, O.—Ohio rights to "Ten Nights in a Barroom," have been bought by Sandor Weiss, a theater owner. The territory on this production is now sold one hundred per cent.

Webber-North Sale
J. J. Schremp, of the Schremp Film Co., St. Louis, has bought territorial rights to "The Curse of Drink." For Eastern Missouri and Southern Illinois from L. Lawrence Webber and Bobby North.

New Hollywood Company
(Special to THE FILM DAILY)
Hollywood—A new producing company has been formed by Burr Nickle to be known as Burr Nickle Prod. Of a series of 12 productions will be made to be released one a month, beginning Nov. 1.

Foreign Sales
Foreign sales on the Lon Chaney feature, "Flesh and Blood," are announced by Irving Lesser, eastern manager of Principal Pictures Co. David P. Howells, for continental Europe, Wardour Films, Ltd., of London for Great Studios Associated First National Exhibitors, Ltd., for Australasian countries and John Kunler of Societa Cinematografica for South America.

Exhibitors Start Exchange
(Special to THE FILM DAILY)
San Francisco—The Western States Film Exchange, Inc., owned and controlled by exhibitors, is now operating with 25 features.

Live wire salesman and sales-managers desire to make connection. Possess years of experience handling everything from advertising and publicity to consummating final negotiations on states-right productions.

Adress Box B-172—Film Daily.

A REPUTABLE PRODUCTION
They say a man is known by the company he keeps. Hence a film production must be known by the theatres it plays and the exchanges who distribute it.

Leading Theatres Everywhere

CHICAGO
TIVOLI — Chicago, Ill.
RIVIERA —

TIVOLI —
RIVIERA —
HOWARD —
AVON — Deseray, Ill.
LOEWS, Indianapolis
RIALTO, Milwaukee
CALIFORNIA, Los Angeles
STANDARD, San Francisco
MORRIS RIALTO, Washington
ENTIRE U. B. O. CIRCUIT, New York
LOEW CIRCUIT, New York
Poli CIRCUIT, Pennsylvania
MODERN THEATRE, Boston
LYNCH ENTERPRISES—Entire South
RIALTO, Atlanta, Ga.
QUICK MILL, Dallas, Tex.
STANDARD, Birmingham, Ala.
PALACE, El Paso, Tex.
A. H. BLANK CIRCUIT, Des Moines, Iowa, and Nebraska
LIBERTY, Sacramento, Calif.
LIBERTY, Stockton, Calif.
MISSION, Santa Barbara, Calif.

RIALTO THEATRE, Long Beach, Calif.
RIALTO THEATRE, San Diego, Calif.
LIBERTY, Seattle
MAJESTIC, Portland, Ore.
BIJOU, Green Bay
MENOMINES, Menominee, Mich.
TEMPLE, Sault Ste. Marie
REITH'S, Providence, R. I.
GRAPHIC, Bangor, Me.
MAJESTIC, Hartford, Conn.
REGENT, So. Norwalk, Conn.
PLAZA, Salem, Mass.
CAPITOL, Lynn, Mass.
STANDARD, Lawrence, Mass.
STANDARD, Lowell, Mass.
BIJOU, VENTON, Atlantic City
CAPITOL, Atlantic City
CARMAN, Philadelphia
GERMANTOWN, Philadelphia
ASTOR, Philadelphia
ALHAMBRA, Canton, Ohio
HIDRODROME, Youngstown, Ohio
WALDORF, Akron, Ohio

Leading Exchanges Everywhere

COMMONWEALTH FILM CORP., New York
FIRST NATIONAL EXHIBITORS EXCHANGE, Chicago
EASTERN FEATURE FILM CORP., Boston
STANDARD FILM SERVICE CO., Cleveland
MIDWEST DISTRIBUTING CO., Milwaukee
ENTERPRISE DISTRIBUTING CO., Atlanta
ENTERPRISE DISTRIBUTING CO., Dallas
ENTERPRISE DISTRIBUTING CO., New Orleans
ENTERPRISE DISTRIBUTING CO., Oklahoma City
ENTERPRISE DISTRIBUTING CO., St. Louis
ENTERPRISE DISTRIBUTING CO., Kansas City
ENTERPRISE DISTRIBUTING CO., Omaha
DE LUXE FEATURE SERVICE CO., Seattle
H. LIEBER CO., Indianapolis
ALL STAR FEATURE DISTRIBUTORS, San Francisco
ALL STAR FEATURE DISTRIBUTORS, Los Angeles
STANDARD FILM SERVICE, Washington, D. C.,
NU ART FILM CORP., Washington, D. C.,
20TH CENTURY FILM CORP., Philadelphia
FEDERATED FILM CORP., Pittsburgh
STANDARD FILM SERVICE, Detroit
STANDARD FILM SERVICE, Cincinnati

Distributed by
WESTERN PICTURES EXPLOITATION CO.
Mike Rosenberg
5528 Santa Monica Blvd., Hollywood, Calif.
It affords us pleasure to announce

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AL-LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY

OCEAN

1922.

CAROLINA

is now managing the Majestic.

New York

George J. Hurst, editor Daily Financial America, financial publication Country is

choked with gold. This is the backing of both our currency and credit mediums.

As we only need about 40 billions of both of these and at present have sufficient gold to

extend them to over 100 billions, our needs are more than amply covered. The danger

of inflation is however, our greatest menace.

human nature is still subject to the tempts of extravagance. From present indications we

will have hanker after of false prices. This means comfort for 12,000,000 of our

farmers and raw materials for 50% of our factories. The money power that

conquered itself in almost every other line of our activity. The cost of living

will be in my opinion go up again. In fact it is now higher than on January 1, 1922. This

is attributable to our plethora of money and lack of real leadership both politically and industrially. With plenty in our day we

prose to give way too easily to demands we must know are harmful. Unemployment is

decreasing, those out of work today are mostly strikers who choose to be idle. This

does not hold in the marine shipping lines. The outlook generally is optimistic and soundly so.

OCEAN

1922.

NEW JERSEY

Marc P. Dowdell, The Times, Trenton: Unemployment situation remedied to the ex-

tent of about 10% per cent. According to figures compiled by Trenton Chamber of Commerce.

Unemployment probably will be much lower at the end of the second quarter.

The trend is upward and is still continuing. Industries which have been slow to feel pickup now

showing its effects. Cost of living has re-

duced from week to week is still 15% higher than 1913. Slight trend upward at present.

Retail sales of staple commodities have in-

creased. Business men and bankers optimis-

istic but do not look for big boom.

NEW YORK

C. B. Somner, The Charlotte Herald, Charlotte: Unemployment situation in North

Carolina materially improved, according to observations in connection with the Herald, which

is the largest labor paper in the State. Business situation will continue to improve

because the farmer and the cotton mills are getting in better condition every day.

Cotton income has decreased due to peculiar situation in which the farmer was placed by the so-called "Deflation" policy.

Charlotte J. S. Parham, editor The Observer: Unemployment situation remedied

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576 FIFTH AVENUE NEW YORK CITY
Get Ready for the Blue Ribbon Event of the Year!

Carl Laemmle presents
Reginald Denny in 'The Kentucky Derby'

Directed by King Baggot
Play by Hal Reid

Universal - Jewel
Practically Everyone in the Film Industry will soon be reading the
1923 FILM YEAR BOOK

It offers an advertising opportunity no one can afford to overlook.
FIRST FORMS NOW CLOSING
News of the Week in Headlines

Monday

Warner Bros. buy film rights to "Beau Brummell," "Cornered" and "How to Educate a Wife."

Eric von Stroheim reticent on plans for the future.

Richard Walton Tully plans to film "Trilby."

Paul Swift goes from Famous Players to Associated Booking Corp.

J. E. Brulatour gets film rights to "Lawful Larceny" for Hope Hampton.

Tuesday

Entries for Fall Film Golf Tournament total 120 to date.

Hays turns down F. J. Cubberly's suggestion to have purchase of potatoes advocated on screen to alleviate bad business conditions in Northwest.

Amalgamated Exchanges of America, Inc., announces franchise holders.


P. A. Powers sails for Europe.

Wednesday

Wardour Films, Ltd., take over distribution of American Releasing product for British Isles.

U. S. Supreme Court denies Binderup's petition for writ of certiorari to have his $750,000 suit against Pathé and Omaha Film Board of Trade reviewed.

Theatrical producers scrutinize screen for infringement of mystery plays.

W. T. McLaren new president of Michigan M. P. T. O.

Thursday

Richmond Film Prod., Inc., start production at Staten Island studio.


American Releasing Corp. concludes deal with Max Glucksman for South American distribution.

Missouri M. P. T. O. convention opens.

Percy L. Waters offered important post with Associated Booking.

Wm. A. Brady discusses plan for co-operative distribution in America by foreign producers.

Chester R. Baird dies.

Friday

Fall Film Golf Tournament held at Sound View Golf Club, Great Neck, proves great success.

Hays organization confers with educators about making films for classroom use.

Vitagraph announces 12 specials adapted from novels and plays.


Chaplin Classics, Inc., get New York charter.

Saturday

Lawyers blamed for T. O. C. C.'s failure to accept uniform contract drawn by Hays organization.

Associated Booking policy—will play big "independent" films.

"Pardoning the bad is injurying the good." — Benjamin Franklin.
Stage Play Makes Fine Screen Entertainment

Wallace Reid in
"CLARENCE"
Paramount

DIRECTOR .................. William De Mille
AUTHOR .................... Booth Tarkington
SCENARIO BY ............... Clara Beranger
CAMERAMAN ................ Guy Wilky
AS A WHOLE............. Genuine wholesome entertainment that can be depended upon to amuse everyone; a really good picture
STORY.................... From the stage play; slight but interesting situations that provide first rate comedy business
DIRECTION .............. Very good; has caught the atmosphere of the play and tells story in smooth, well sustained manner.
PHOTOGRAPHY ............. Good
LIGHTINGS .................. Standard
PLAYERS............. An unusually fine cast with Wallace Reid doing his best work in months; May McAvoy pleasing and Agnes Ayres also; others Kathlyn Williams, Ed. Martindel, Robert Agnew, Adolphe Menjou
EXTERIORS ................ All right
INTERIORS .................. Appropriate
DETAIL ..................... Good
CHARACTER OF STORY..... Ex-soldier enters rich man's household and smooths out all the wrinkles in its domestic unhappiness
LENGTH OF PRODUCTION.... 6,146 feet

Clara Beranger's adaptation of Booth Tarkington's stage play offers one of the most entertaining features so far this Fall. "Clarence" is as interesting and amusing a picture as anyone could ask for and a good deal of credit is due William De Mille for the manner in which he has handled the material and for the excellent cast selected. Three of Paramount's most popular star's handle the principal parts—Wallace Reid in the title role, with Agnes Ayres and May McAvoy next in importance.

They'll Like "Clarence" and Reid So Let Them Have It
Box Office Analysis for the Exhibitor

Wallace Reid's performance as Clarence is undoubtedly the best thing he has done in months and it is certainly different from anything he has done recently and a pleasant variation from the romantic roles for which he is usually cast. In the ill-fitted uniform and rimmed glasses, Wallie's admirers will have a hard time recognizing him at first but they will probably all agree that the star gives an interesting and amusing interpretation as the ex-service man. May McAvoy is very pretty and does good work and Agnes Ayres is always appealing. The entire cast is well suited and thoroughly capable.

The adaptation adheres closely to the stage version and Director De Mille has used good judgment in not attempting any elaboration upon the original. The development is smooth and the story moves at a good pace with the laughs properly distributed. Wallie's introduction is one of the best comedy bits—where he sits in Mr. Wheeler's offices and unknown to the others is the sole spectator of the family row. Later Clarence's kidnapping of Wheeler's daughter from the secretary with whom she elopes, offers a good laugh and the finale in which the governess wins his heart much to the sorrow of the other feminine admirers, is another good bit.

It is a bright, amusing picture and offers a first rate entertainment. It is not composed of weighty situations or particularly strong ones, but it makes for a genuinely amusing picture and that is all that is necessary.

Story: Clarence, an ex-service man, is employed by Mr. Wheeler for odd jobs about his home. There is general disorder in the Wheeler household with Mrs. Wheeler complaining about her husband's neglect, the daughter, Cora, planning an elopement with her father's secretary and the son, Bobby, in trouble with the maid because he kissed her. As a side line, Mrs. Wheeler is jealous of the pretty governess, Violet. How Clarence's entrance into the household changes things, will have to be seen to be appreciated.

Here is one that you will surely want to get so put it right down on your list before you forget it. "Clarence" is good entertainment and when there is one like it available don't let it get by you. You can make promises for it. Tell them "Clarence" is Wallace Reid at his best and let them know it is different from the usual Reid pictures. Do your best to get them interested and you won't regret it. It should draw a full house.

Use Booth Tarkington's name prominently and let them know that the picture is an adaptation of his stage play which ran last winter in New York. Use plenty of stills in the lobby and catchlines to let them know what the story is about. The title itself is not sufficient so you will have to use publicity means to let them know about it.
Should Bring Charles Ray Back Where He Belongs

Charles Ray in
“A TAILOR-MADE MAN”
United Artists

DIRECTOR ...................... Joseph DeGrasse
AUTHOR ...................... James Henry Smith
SCENARIO BY ................ Albert Ray
CAMERAMEN ................. George Rizard and George Meenan

AS A WHOLE........... Good entertainment though it could be cut to advantage
STORY............. Not worth the tremendous price paid for it, but offers good picture material especially after they get it going
DIRECTION.......... At times very good but allows interest to drag through excess footage
PHOTOGRAPHY ............. All right
LIGHTINGS ................. Good
STAR........... Sure to please his admirers; works hard to make you like it
SUPPORT.............. A big cast; all pretty well suited
EXTERIORS............. Not many except those around docks
INTERIORS .................... Suitable
DETAIL ....................... Occasionally overdone
CHARACTER OF STORY......... Young tailor’s apprentice wins place in society and business through unusual faculty of “getting there”
LENGTH OF PRODUCTION .......... 8,469 feet

Except that it takes too long to get going, and too much is made of trifling incidents “A Tailor-Made Man” is a mighty good picture. It will probably do more to bring Charley Ray back to where he once stood than anything he has had for a very long time. It is full of good stuff after the first two or three reels, which only tend to drag the story, haven’t very much to do otherwise, and could easily be trimmed a lot. Once, however, the young pants presser gets going in social circles the picture moves splendidly to a real finish, which is heightened by a very clever chase with a lot of Doug Fairbanks thrills in it.

This picture should prove one thing to Ray and his associates—that the quicker they get to earth and use a good director, the better Ray will go. When he was directing Charles Ray wasn’t as good an actor as when someone else directed. Perhaps Joseph DeGrasse was the right man for this production. At all events, it is a big improvement in the right direction.

The start is too slow. It is very annoying. But when Charley gets going in high social circles there is a lot of good stuff. The way he handles the strike situation first with the financiers and then with the workers is also good, and the chase of the villains to get him and stop the strike going into effect is well worked up. There is a wallop at the finish when the men go back to work. The story runs a bit rough here because even if the papers did print that he was a pants presser no real ambitious man would allow that to stop him. But it works out all right, anyway. The closing clinch is shot from a new angle, for which Director DeGrasse deserves many thanks. It’s about time they got something new for the clinch.

Story: John Paul Bart, a presser in a tailor shop, aspires to greater things so he attends a fashionable party, uninvited, and manages to meet a man of great prominence, Abraham Nathan. Bart’s favorable impression wins him a responsible position with Nathan. Later, through Bart’s efforts, a great strike is averted. Then he wins further advancement and marries the tailor’s daughter.

Should Prove a Winner—Make Unusual Comparisons

Box Office Analysis for the Exhibitor

This should be a winner. Ray hasn’t been going so good of late but at that this should bring him back with a wallop. The play should be well known—it was one of the best comedies of the year. Then, too, you can say that it cost $100,000 to buy the picture rights for the material. For once you will be understating something about pictures—and this is also worth thinking about. Because Goldwyn paid $105,000 for it and later sold it to Jack Pickford who in turn let it go to Ray. This is also something you can use to advantage. Make comparisons of how Jack Pickford might have done it; how Doug might have done it and how Ray does it. This is an unusual slant but it should be worth thinking about.

Ray’s admirers will surely like this one and if your crowd includes a lot of Ray fans by all means go the limit on this one. Where he hasn’t been pulling so well make your advertising extra strong. He is entitled to the come back. This one is there. Much of the play has been pictured and a lot of stuff thrown in to make it exciting. But it will get by nicely.

Use stills of Charley and Ethel Grandin. She’s pretty and cute.
Adaptation of Stage Melodrama Offers Good Thrill in Race Sequence

"THE KENTUCKY DERBY"

Jewel-Universal

DIRECTOR ....................... King Baggot
AUTHOR ........................ Charles T. Dazey
SCENARIO BY ..................... George Hull
CAMERAMAN ........................ Victor Milner

AS A WHOLE.....A good production of melodrama that will please those who like the regulation meller hokum

STORY......Has all the situations and thrills typical of its class; improbable and occasionally quite illogical

DIRECTION......Gives an adequate production and provides fine atmosphere for racetrack sequence

PHOTOGRAPHY ............................. Good

LIGHTINGS ............................... All right

PLAYERS......Good; Reginald Denny, Lillian Rich, Emmett King, Walter McCrail, Gertrude Astor and Lionel Belmore handle principal roles capably

EXTERIORS......Some pretty shots of Southern country

INTERIORS ............................... Suitable

DETAIL ................................. Ample

CHARACTER OF STORY......Son, disowned by father, is shanghaied aboard vessel, escapes in wreck and returns in time to prevent father from losing Kentucky Derby

LENGTH OF PRODUCTION..............5,398 feet

Evidently there is a big demand for this type of melodrama if you are to judge by the number of them that are on the market at present. Charles T. Dazey's stage play, "The Suburban," has been retitled "The Kentucky Derby" in the film adaptation which Universal is offering, and as melodramas go it is a good picture, will undoubtedly appeal to a good majority of picture goers and will reach the "fan" crowd particularly. They seem to hold on to this sort of hokum and like it thoroughly well.

There isn't much in the way of familiar meller hokum that they've forgotten in making "The Kentucky Derby." It includes about every situation that has ever been used with the exception of a fire—the villain, a hero and heroine, a shanghaied sequence, a shipwreck, fights, horse race and a happy ending. These are the ingredients of the plot, one that doesn't differ greatly from the many other racing pictures that have been releasing lately.

The production is a good one, however, and on a somewhat larger scale than some of the others similar to it, but the thrills are chiefly in the race in the climax. The shipwreck is poorly handled. Miniatures are used that never appear even barely realistic. The episode in which hero is shanghaied aboard a sailing vessel offers a fair enough thrill and there are a couple of good fights. Director Baggot has secured fine atmosphere for the race sequence, the scenes being shot at the last Kentucky Derby.

There are several unconvincing and illogical twists in the development, such as hero's return to civilization. You see him on a deserted island and the next shot shows him in New York with no explanation as to how he did it or how long it took. Another twist that is illogical is where a title tells you the ship when wrecked is three months off the coast of China, but for all you know it is the next day when the survivors drift toward land. Some additional sub-titles might clear up these vague bits.

Story: Donald Gordon is disowned because he married Alice Brown. Ralph Gordon, who presents himself as a cousin of the elder Gordon, wins Donald's place in the Gordon home. How Donald returns in time to convince his father that Ralph is an impostor who had him shanghaied and had planned to prevent the Colonel's horse from winning the Kentucky Derby completes the story.

Will Go Over All Right if Your Patrons Like This Type of Meller

Exhibitors who know their folks like pictures of the type represented by "The Kentucky Derby" will undoubtedly be able to do a good business with this one because it has everything in it that they want and you can make promises for the racing sequence. You shouldn't have to do very much to let them know what it is about because they all know what the Kentucky Derby is and it shouldn't be necessary to tell them anything else.

Box Office Analysis for the Exhibitor

If you have the right crowd go in for all the exploitation which the title and subject affords and make use of whatever stunt stuff you can to advertise it and get them interested. Your ushers dressed as jockeys would be a good stunt and a jockey riding a horse about town would be a means of advertising it. It will do good business with the right crowd.
MALGAMATED PRODUCING CORPORATION

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- IT'S GOLDEN

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STAN LAUREL in

The WEAK END PARTY

A picture with a moral:
Don't eat steak with a spoon

and on the way is a third

STAN LAUREL COMEDY -

MUD and SAND

As Spanish as an omelette;
as full of bull as a bull himself
Rogers Does Fine Work In Vivid Picturization of Popular Irving Story

Will Rogers in "THE HEADLESS HORSEMAN"
C. S. Clancy Prod.—Hodkinson

DIRECTOR .................. Edward Venturini
AUTHOR ...................... Washington Irving
SCENARIO BY ................. C. S. Clancy
CAMERAMAN .................. Ned Van Buren

AS A WHOLE ............ Interesting adaptation of Washington Irving's "The Legend of Sleepy Hollow," will appeal to many

STORY ........ A faithful reproduction and amusing screen material; contains fine atmosphere

DIRECTION ........ Has given story a careful production and maintains good interest despite its narrative form

PHOTOGRAPHY ............... Excellent
LIGHTINGS .................. Very good
STAR ........ An amusing and convincing Ichabod Crane; will delight everybody with his work in this

SUPPORT ........ A well selected cast with Lois Meredith and Ben Hendricks Jr., all well suited types

EXTERIORS .............. Many beautiful shots
INTERIORS ................. Good
DETAIL .................... Well taken care of

CHARACTER OF STORY ......... Yankee school teacher is accused by Dutch settlers of being a doctor of witchcraft; he disappears and is not seen again

LENGTH OF PRODUCTION ....... 6,000 feet

C. S. Clancy’s production of "The Legend of Sleepy Hollow" should arouse a good deal of interest since it is one of Washington Irving’s best known works and a highly popular one. There are not many people who are not acquainted with the school teacher hero of the legend.

The adaptation follows the original closely, starting with the coming of Ichabod to Sleepy Hollow. Director Venturini has provided a splendid production. There is color and fine atmosphere to it and in spite of the narrative of it, and lack of plot, he has succeeded in sustaining the interest very well. His presentation is realistic and the pictures are just about what you imagine them to be when you read the story. The locations are very good; some of them the actual scenes identified with Irving's story. There is the old church at Sleepy Hollow and the graveyard where Ichabod used to entertain the choir between services by reading the epitaphs on the tombstones.

Detail throughout is well taken care of. The interiors are true to the period and the various types of villagers are nicely portrayed by players suited to the parts. Lois Meredith is a pretty Katrina Van Tassel although she is not the buxom coquette you might expect. Will Rogers, while not as lanky as Irving’s Ichabod, is the right one for the part. His humorous touches never fail and he makes Ichabod a likeable fellow regardless of his appetite and bad proportions. Rogers gets the most out of the role and never misses a chance for a comedy bit.

Besides careful attention to production values, among which must be mentioned the excellent photography and beautiful shots including some exquisite cloud effects, Venturini has brought out the humor of the Irving tale pleasingly. The ending, while logical, is a trifle abrupt for the screen. It is somewhat unsatisfactory to end a picture with a title.

Story: Ichabod Crane incurs the enmity of the villagers through his apparent familiarity with witchcraft. "Brom" Bones, Crane’s competitor for the hand of the wealthy Katrina Van Tassel, bribes one of Crane’s scholars to say that the teacher has bewitched him. Old Van Tassel saves Crane from being tarred and feathered. After Katrina refuses to become Mrs. Crane Ichabod is chased by the headless horseman ("Brom" Bones in disguise) and is never seen in Sleepy Hollow again.

Should Draw a Good Crowd If You Make Use of the Exploitation Afforded

Box Office Analysis for the Exhibitor

Exhibitors should have very little trouble to induce their patrons to see "The Headless Horseman." Everyone is familiar with Irving's story, "The Legend of Sleepy Hollow" and they have probably all read it whether they wanted to or not—in school. You can promise an interesting presentation of the story and a good wholesome entertainment in C. S. Clancy's production.

Be sure to let them know Will Rogers plays the role of Ichabod Crane. That should be one reason why they will want to see "The Headless Horseman." It will be a fine number for the Hallowe'en program and affords great exploitation possibilities. The feature will do nicely on any program and it should have a big field for showings in schools. The title, the star and the author’s name should be enough to let them know what to expect.
Charles Miller Production presents

"THE MAN SHE BROUGHT BACK"

with Earle Fox, Doris Miller and Frank Losee

A PLAYGOERS PICTURE

If Your Patrons Like
Royal Mounted Stories,
PUT THIS ONE DOWN—

Motion Picture News,
September 23rd, 1922.

If your patrons like Royal Mounted Stories, put this one down—

Motion Picture News, September 23rd, 1922.

A young recruit in the Royal Mounted is sent out to get his man. He sneaks back alone. He is disgraced and dishonored before the girl he loves. Then her faith rekindles his manhood and he fights his way to her favor. When, single handed, he wades into a snarling pack of lawbreakers and licks them with his bare fists, you'll know by the noise your audience is happy.
Theatres which know the value of these Box Office Titles

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By and with Leah Baird

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Philadelphia
Strand
Baltimore
Strand
Pittsburgh
Woodlawn
Erie, Pa.
Madison
Chicago
Circle
Detroit
Gifts
Cleveland
Circle
Cincinnati
Empress
Columbus
Smith's
Omaha
Pantages
Indianapolis
Orpheum
Kansas City
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Denver
Strand
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The most sophisticated theatre audiences in America pay as high as $10 a seat to see Will Rogers, Star of the Ziegfeld Follies and one of the biggest drawing cards on the American Stage.

In "The Headless Horseman" you have six reels of the inimitable Rogers at his best!

As Ichabod Crane, in the picturization of "The Legend of Sleepy Hollow," Rogers gives the screen one of the most finished bits of fine comedy ever run through a projecting machine.

Forty-eight publishers have issued this book in one form or another, and it is available in fifty-three different editions. Hundreds of thousands of copies have been sold; it is justly considered "The best known short story in the English language."

Here you have a ready-made audience that includes every man, woman and child who has ever languished with Ichabod over the charms of Katrina, or felt the goose-flesh creep at the weird and ghostly night-riding of "The Headless Horseman."

Adapted from
WASHINGTON IRVING'S
"LEGEND OF SLEEPY HOLLOW"

a C.S.Clancy Production
FOR FALL RELEASE

and Literary Digest's "Fun From the Press"
Conventional Story Detracts From Production Values

"THE BETTER MAN WINS"
Sanford Prod.—State Rights

DIRECTOR .......................... Marcel Perez
AUTHOR
SCENARIO BY .............................. Marcel Perez
CAMERAMAN ............................. Not credited
AS A WHOLE......Western movie stuff with cowpuncher hero. Plenty of thrills for those who like them

STORY......Action may hold interest but story is unconvincing

DIRECTION......Opening reels not bad at all, but finish should never have been attempted

PHOTOGRAPHY .......................... Fair
LIGHTINGS .............................. Fair
PLAYERS......Pete Morrison and Dorothy Woods and cast work hard

EXTERIORS ............................. Very good
INTERIORS .............................. Fair
DETAIL ................................. Fair
CHARACTER OF STORY......Cowpuncher hero is lured away from country sweetheart by desperate vamp but returns to his old love in the end

LENGTH OF PRODUCTION......About 5,000 feet

The first three reels of "The Better Man Wins," while leading one to expect no more than the average western, with beautiful scenery, swift riding, and the average amount of fighting, still hold the attention and interest, for Dorothy Woods is pretty and the story makes no great demands on one's imagination or credulity. With the entrance of the vamp motive, however, and the hero actually deserting his sweetheart and going to the city the story is cheapened considerably.

The final scenes in which Morrison rides a horse into a cabaret to save his country sweetheart and then proceeds to fight single-handed all the patrons, throwing them into the artificial lake in the middle of the floor as he overcomes them, instead of lending dramatic value, get a laugh. And then for a finish the vamp instantaneously reforms and offers the escaping lovers her car. It is beyond belief.

Morrison works hard and tries to please but the story handicaps him in places, especially when they put titles in his mouth to the effect that, "You can have your gentleman's outfit. I'm going back to the West where a man's a man!"

Story: Bill Harrison, cowboy, is in love with Nell whose father is ill and has had to shift the burden of the ranch upon her. While touring Dick and Grace meet with a motor accident and Grace's leg is broken. She is attracted to Bill and when going East persuades him to go with her. Nell, broken-hearted over the death of her father and the loss of her sweetheart, auctions the old home and comes to the city at Dick's persuasion to work in his cabaret. Bill, discovering Grace's true self, goes back West, where a telegram from Grace informs him that Nell is in the city. Back he goes and riding into the cabaret where she is working, he carries her away.

If They Like Thrills This Will Satisfy

Box Office Analysis for the Exhibitor

Exhibitors catering to the type of audience that like thrills in spite of their implausibility will make no mistake in booking this. The thrill are there. You can tell them about the fight on the cliff, the overturned machine that falls down the mountain, and the hero's ride into the cabaret on horseback. However, if they demand high-class productions, this will hardly do.

You can talk about Pete Morrison in case they like him and you can safely feature the exteriors as there are some very fine western shots. The picture could be used with another on a double feature day.
Star Pleasing in Her First for F. B. O. But Needs Better Material

Ethel Clayton in
"IF I WERE QUEEN"
Film Booking Offices

DIRECTOR ....................... Wesley Ruggles
AUTHOR .......................... DuVernet Rabell
SCENARIO BY ...................... Not credited
CAMERAMAN ...................... Joseph A. Dubray
AS A WHOLE..........Good production values in otherwise average picture; rather weak material for Ethel Clayton
STORY......A pretty old theme although it hasn't been used very much lately; unconvincing and occasionally inconsistent
DIRECTION......Provides a good production, settings, etc., but thrills are unreal and hardly get over
PHOTOGRAPHY ...................... All right
LIGHTINGS ........................ Good
STAR.......Always appealing and wholesome; is not always photographed to best advantage
SUPPORT......A satisfactory cast including Andree Lejon, Warner Baxter, and others
EXTERIORS.........Suitable except for unrealistic miniatures
INTERIORS ...............Very good
DETAIL ......................... Sufficient
CHARACTER OF STORY.......American girl, mistaken for Princess, is held captive by Prince who falls in love with her and marries her
LENGTH OF PRODUCTION ......... 5,955 feet

"If I Were Queen" is the first picture starring Ethel Clayton to be released by Film Booking Offices. Ethel Clayton is always an interesting player and her personality does a lot for any picture in which she appears, but the weakness of the story in this prevents "If I Were Queen" from rising above the average line. Although the theme has not been used lately it is a quite familiar one in which an American girl falls in love with a Prince.

The situations are far-fetched and the characterization of the heroine sometimes inconsistent. She is pictured as a fearless American girl who is afraid of nothing, but when it comes to her being imprisoned by the man who loves her she seems at a loss to know what to do or how to escape even though you are given to understand that she wants to reach her destination.

Coincidence plays a prominent part in the development with the girl being rescued at the opportune moment by the man who had fallen in love with her at first sight. They never make quite clear the connection between the real Princess and the Prince who takes the American girl for a Princess. In a vague way you understand that he probably refuses to grant his permission for the Princess to wed because he believes she is the woman he loves, but it is not clearly brought out.

The settings and the star are the best features of the production. There are a number of unusually attractive sets that make the picture really good to look at. The unreal exterior shots, those of the train wreck and the flood, fail to provide thrills because they are so obviously artificial. The idea of the nun acting as a servant in the Prince's household is false and the marriage ceremony confuses with regard to just what religion is practiced in this house. You are told that the clothes the heroine wears while held a prisoner belong to the Prince's sister, but the lady never puts in an appearance.

Story: Ruth Townley, an American girl, falls in love with Valdemir, a Prince, but believing that he is in love with the Princess for whom he mistakes her, she refuses him. Eventually the real princess appears, clears the mystery and the two are happy.

Trust to Ethel Clayton Satisfying Them—Be Careful of Promises

Film Booking Offices have a good possibility in their new star because she is appealing, has personality and an ability to win her audience, but they will have to give her the right material—worthwhile stories. "If I Were Queen" is not especially well suited to her, although her admirers will not find fault because they'll undoubtedly be pleased with her appearance.

The title is a fairly good one for the box office and might do very well to bring them in if properly exploited. Give the most prominence to Ethel Clayton's name, telling them this is her first for Film Booking Offices. Don't make any promises for the story or the thrills in it. The latter are too unreal and your folks will know it. Stills of the star in the lobby will attract attention.
Unlimited co-operation is assured, exhibitors who book a Warner Brothers Classic of the Screen.
Our productions are sold 100% throughout the country. And our entire efforts are now concentrated in selling the picture to the public so that you, Mr. Exhibitor, can reap the benefits when you show our attractions.
The first stop of our transcontinental float was made in Philadelphia. These pictures of the float in front of the various theatres in that city are convincing proof of the co-operation we are according exhibitors. The tour of the float is but part of our nation-wide publicity and advertising campaign.
Some Fair Action But Story Not As Good As Mayo Should Have

Frank Mayo in
"WOLF LAW"
Universal

DIRECTOR .................. Stuart Paton
AUTHOR .................... Hugh Pendexter
SCENARIO BY .............. Charles Sarver
CAMERAMAN ................ Ben Kline

AS A WHOLE................. Fair action picture that will
satisfy star's admirers and probably any average
crowd

STORY..................... Contains slight and rather unconvin-
cing situations; has enough villains to do the
plotting

DIRECTION.................. Average; makes story a bit long
drawn out at times although atmosphere is
good

PHOTOGRAPHY ................. Good
LIGHTINGS .................... All right
STAR .......................... Does good work
SUPPORT..................... Sylvia Breamer hasn't very much to
do in only feminine role; others Tom Guise,
William Quinn, Nick De Ruis and Harry Carter

EXTERIORS ................... Suitable
INTERIORS .................... Not many
DETAIL ......................... Adequate

CHARACTER OF STORY........ Son of aristocratic
Southerner runs away believing he has killed a
man; returns later to find man did not die

LENGTH OF PRODUCTION ...... 4,465 feet

"Wolf Law" doesn't contain as much action as some of
Frank Mayo's more recent offerings but for those
who are satisfied with a fairly intricate plot with the
hero combatting a whole army of villains, it will sup-
ply adequate entertainment. The story is slight and,
if analyzed, quite unconvincing. It has to do with a
fairly familiar twist in which a man disappears after
a row in which he believes he has killed his opponent.

And the ending is the same. He returns and finds
that the man was only wounded.

Of course there is by-plot to round it out and it is
in this that most of the action occurs with hero Frank
held as an involuntary member of a desperate band
whose dare-devil reputation is defined only in the
sub-titles. That they are as bad as the titles would
have you believe, must be taken for granted, unless
you are satisfied that they look the part, because they
are not shown in action. In connection with sequence
they do not make clear the reason why this gang is
holding Rodney and his daughter as prisoners. Their
position enables hero to do a bit of rescue work which
is another good bit of action.

Most of the action is left to Mayo and it will please
his admirers. The incident of his escape from the
gang offers a mild thrill that will register with those
who like this type of picture. It would have been
better if Paton had shown the escape in its entirety
but probably it was best to get to the climax faster.

Mayo does good work but he deserves better mate-
rial than this. Some of his previous vehicles such as
"Out of the Silent North" were much more appropriate
and gave him much better opportunities. Sylvia
Breamer is not an important heroine. She has little
to do. The male characters are capably handled by
good types.

Story: Jeff De Croteau leaves his home town after
a row in which his opponent in a race accuses him of
winning it falsely. Jeff believes he killed the man
so disappears. Later, in hiding, he learns that he is
wanted for the theft of money from his employer. He
returns to clear himself of the charge. He is informed
that the man did not die and that a large sum of money
disappeared at the same time he did. How Jeff proves
that another stole the money and cast the blame upon
him completes the story.

Will Please Star's Admirers and the Average Crowd

Box Office Analysis for the Exhibitor

With Frank Mayo's admirers and the general aver-
age audience "Wolf Law" will probably receive a
favorable reception. It contains enough action and
plot to satisfy them and the hero stuff will go big
with the right crowd. You can't promise them very
much romance but there is a slight twist which gives
the picture a finale, in the marriage of hero to the
girl whose life he saved.

Use the title with catchlines to give them an idea of
what the story is about because the title itself is not
over definite. Where Mayo is popular use his name
prominently and say that Sylvia Breamer is his leading
lady. The usual exploitation should be sufficient and
if you use trailers secure the bit showing how Mayo
escapes his captors who are holding him prisoner in
the hut.
Short Stuff

"The Electric House"—Buster Keaton—First National
Type of production.................................2 reel comedy
Here is a winner. Buster Keaton’s new one is a series of laughs from start to finish and then some. Besides his inimitable tombstone face he has the funniest gags in the world to help him. When the two reels come to an end you’ll wish there were more. Don’t miss this. It’s a sure bet. Buster is taking a course in botany from a correspondence school. At the graduation he secures the diploma of an electrical engineer by mistake. Through another misunderstanding the father of the girl he loves hires him to fit his home with all modern electrical appliances, while the family is away on a vacation.

The family returns and Buster displays his handiwork. There is a laugh in every move. Electrically moving stairs take them upstairs when they want to go down. An attachment on the billiard table sends the balls to the racks unassisted. A button brings the bathtub out into the bedroom. Sooner or later every single appliance works when it shouldn’t and doesn’t when it should. Finally, the fellow who got Buster’s diploma instead of his own, comes to take his revenge. Entering by a window he finds the room in which the batteries are and mixes the wires. From that point on, the picture is one howl. Through it all Buster doesn’t lose his facial expression for a minute. Finally he is ordered to go. Mournfully he ties one end of a rope to a rock and the other end around his throat and jumps into the swimming pool. But even this watery grave is denied him, for his sweetheart comes along and pulling the electric switch he has installed, lets the water escape.

Pathe Review No. 177
Type of production.................................1 reel magazine
Beautiful and varied scenic shots form the main portion of this issue of the Pathe Review. Hy Mayer’s always interesting travelogues, this time on “Dear Old Summer Time,” make most entertaining material. Illustrations on Longfellow’s “Daybreak” come next followed by some footage showing puppies of Scotland. The colored bit dealing with the peasants and fisherfolk of Old Brittany rank favorably with the most beautiful tinted photography seen in quite a while.

"Starland Review"—F. B. O.
Type of production.................................1 reel magazine
This interesting reel contains a great variety of subject matter ranging from James Watts’ female impersonations, to Coney Island and its weird novelties including footage showing a glimpse of the Theatre Guild Production of “He Who Gets Slapped,” Taps the child drummer of “The Pin Wheel,” and Hamtree Harrington of “Strut Miss Lizzie.” The material is varied and interesting.

"The County Fair"—Urban Popular Classic—Kineto
Type of production.................................1 reel novelty
Kineto offers a fairly amusing one reeler in “The County Fair,” wherein “Maw Plunkitt” describes her impressions of the big day. There are a great many sub-titles that help to furnish the laughs. The old lady’s enthusiasm about small matters and her excitement over the horse race where “Paw” gets reckless and bets two dollars will please. Some of the titles are a little too long.

"The Skipper’s Sermon"—Toonerville Comedy—Educational
Type of production.................................2 reel comedy
Here is another Toonerville comedy centering around the old trolley and its skipper originated by Fontaine Fox. The story is very slight and ambles along to its finish at a quiet pace. However the old skipper and the trolley are most amusing and the comedy will doubtless please the majority. The story deals with a slick bank robber who enters the bank and holds up the teller, locking him in the safe. Just then the bank examiner comes in and the crook takes his card, using it to introduce himself to the president of the bank. After shaking hands with the town minister who comes in with his attractive daughter, the crook decides to go straight and releases the teller, who persuades him to stay in Toonerville. Next Sunday finds the minister unable to preach and the skipper preaches the sermon, much to the enjoyment of the congregation and the audience.

"Two of a Trade"—Aesop’s Fables—Pathé
Type of production.................................1 reel cartoon
This series of cartoons is on the whole very good, and this reel is up to the usual standard. The opening scenes showing the two room apartment of Dickie Bird will hold the attention and get a laugh right at the start. Tom Cat steals Dickie Bird’s fishing worms, and in turn Farmer Alfalfa does the same. Tom Cat swims after him and diving to the ocean’s bottom puts a bottle of hooch on the farmer’s hook. The farmer drinks it and then the fun begins.

"Starland Review"—Film Booking Offices
Type of production.................................1 reel fan magazine
This interesting issue of the Review contains a wide variety of subject matter ranging from “Don,” the clever dog, to scenes from “From Morn to Midnight,” the stage play starring Frank Reicher. The material used is interesting and the different subjects do not run too long. Scenes at Coney Island complete the issue.

"Giants of the Open"—Timber Tales—Universal
Type of production.................................two reel drama
This is the initial number of a new series of two reels called "Timber Tales." It deals with the activities of the forestry service. The scenery is very beautiful all the way through. Roy Stewart is starred and makes his first appearance floating unconscious down the river on a log. Being rescued by Dorothy, daughter of the foreman of the Lumber Camp, he recovers and goes to work at the camp. Taking charge of the next raft he goes down the river, he surprises and - captures a band of log pirates after a good fight on the moving logs. He then makes known his identity—that of an agent for the U. S. Forestry Service.

Graphic 2541—Educational
Type of production.................................1 reel magazine
Jimmy Syracuse, two year old baby raised entirely on raw food opens this issue very bravely, showing how he lives on raw corn, lettuce and grapes in a private park in New York City. Then William Tilden, tennis champion of the United States demonstrates some serves and strokes. A little excitement is injected in the footage showing a duel between a U. S. destroyer and an enemy submarine which is particularly good, as is the Ollendorf cartoon which closes the issue.
Highly Improbable Story Makes For Ordinary Entertainment

Milton Sills in
"THE FORGOTTEN LAW"
Max Graf Prod.—Metro

DIRECTOR .......................... James W. Horne
AUTHOR ......................... Caroline Abbott Stanley
SCENARIO BY ................. Joseph Franklin Poland
CAMERAMAN ........................ John Stumar
AS A WHOLE......Will chiefly appeal to those who do not object to highly fictitious material in their entertainment

STORY.........Artificial; seldom rings true to life
DIRECTION......Tries hard to make you believe in the situations but does not succeed

PHOTOGRAPHY ...................... All right
LIGHTINGS .............................. Good
STAR .............................. Has done much better things
SUPPORT......Cleo Ridgely sincere but not the right type for role; Muriel Dana, a delightful youngster; others Alec B. Francis, Jack Mulhall

EXTERIORS .......................... Few
INTERIORS .............................. Good
DETAIL .............................. Ample
CHARACTER OF STORY......Man wills daughter to his brother by right of old law
LENGTH OF PRODUCTION......About 6,000 feet

Where they like highly exaggerated and un lifelike stories "The Forgotten Law" will please them but the educated picture-going public will in all probabilities have plenty to find fault with "A Modern Madonna," Joseph Franklin Poland’s adaptation of Caroline Abbott Stanley’s novel. The situations almost without exception are fictitious and as artificial as the wildest imagination could conceive.

They claim that the point around which the story is built was a law actually in existence in an Eastern state—that a man might will his offspring as he would his personal effects. That in itself is unconvincing despite the title which establishes it as a fact. The situations with which the author has built up the plot seldom, if ever, ring true to life. The man who adds a codicil to his will, leaving his baby daughter to his brother, is shot. The coroner gives a verdict of accidental shooting committed by the man himself. The man’s brother believes his sister-in-law is guilty when the dying man says “she did it.” The wife herself accepts the accidental shooting theory without investigating her husband’s words.

The brother, therefore, takes the child from the heartbroken mother. Meantime the judge, a lifelong friend of the family, persuades him to give back the child to her mother. After much footage is devoted to showing the mother in her anguish and the man in possession of the child, the family friend finally decides to prove that the dead man had not been worthy of his wife. There follows some thoroughly unwholesome touches in which the man is given proof that his brother was a cad.

The death verdict is a most inconclusive bit since there were people in the room adjoining when the shot was fired. Later, in explaining how a jilted woman killed the man, they fail to clear up this discrepancy. The idea of the widow taking a strange woman into her house and nursing her during an illness is another ludicrous touch and it is also a bright bit of coincidence since it was this woman who murdered the man.

A compensating feature of "The Forgotten Law" is the appearance of a delightfully refreshing youngster Muriel Dana, who is the bright spot of the picture. Milton Sills has had so many better things to do and has done them so well, but his work doesn’t amount to very much here. The cast is adequate and the production good.

Better Be Sure They Won’t Kick Before You Decide

Box Office Analysis for the Exhibitor

If you don’t think they will kick at a story as improbable and unreal as this, you are safe in playing it. If, on the other hand, you cater to folks educated to better pictures and those who want sensible, entertaining stories, you had better see the picture and make your own decision. Where they are at all critical you are likely to get some comebacks.

It should not be difficult to arouse interest in the production if Milton Sills is popular with your patrons. He is the best known of the players. The idea of a man “willing” his child to another might be a good point to work on where you want to get them in. This might attract some attention if used in catchlines or through your regular publicity channels. The theme is not one that will make the picture especially suitable for family trade.
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Wash Day

And you never can tell. What will hang out. On the line.
Up at First National. As a result. Of the annual meeting.
Well—there'll be a lot. Changes! New faces! Everything like
it. Talk of some resignations. As well. Been enough gossip.
And dirty linen. Talked of. To fill a booklet. But the next
few days. Should tell it all. Meanwhile patience.

INTIMATE STUFF

Of the Talmaudge's. You know. Written by their mother.
Should be good. You only know of two. Norma and Connie.
But there's something in it. About Natalie, too. And Natalie
is Buster Keaton's. Better seven eighths. And the only Tal-
maudge girl mother. So she has something. On her better known
sisters. Because she's done something. For them. They
wouldn't do for her. She has made them "Auntie Norma." and
"Auntie Connie."

DIGGING IN

Tipped you. To that. About Jimmy Grainger. A few weeks
ago. As a result. Eddie Bonis. Who has been plastering,
Exploitation ideas. All around. For Warner's. Is now over
in Goldwyn. In charge of advertising. And exploitation. Some
boy. Some stunts. Which moves Howard Dietz to publicity.
And Lou Young. Gets Eddy's job. At Warner's.

(Continued on Page 4)
In the Courts

A default judgment for $113,300 has been entered in the Supreme Court against Frank G. Hall, by Emanuel M. Leibowitz, who alleges that an agreement was made between Hall and Hallnaar Pictures, by which he endorsed 48 notes for $120,000 in connection with the sale of four pictures, filed in a W.P. Work, "For Love or Money," "Discarded Woman," and "Common Sin." It is alleged that $92,000 remained due on the notes and that collateral given on the notes was sold for $15,000. The judgment is for the balance due with interest.

An answer has been filed in the Supreme Court by the Clark-Cornell Corp., in a suit of Al Tra in which Clark-Cornell presents counterclaims for $40,000 damages. The answer asserts that the defendants hold twelve pictures from Smith on his representation, that they were marketable and would be worth the price charged for them, and that the defendant enlarged the defendant did not examine them. It is alleged that the films proved to be unmarketable and inferior, and no sales contract could be made for them.

"Klieg Eyes" Force Reid to Rest

Hollywood—Wallace Reid is suffering from an attack of "Klieg Eyes." Jack Holt has taken the role in "Nobody's Money" originally scheduled for Reid. Reid expects to start work soon on "Mr. Billings Spends His Dime."

"Robin Hood" Detroit Opening

Detroit—Douglas Fairbanks' "Robin Hood" will open here at the Orpheum Nov. 6 under the auspices of the Detroit Symphony Orchestra. The first screening of the film was made on Nov. 2 in the main auditorium of the Masonic order as the initial attraction of the campaign to raise funds for a $7,000,000 Masonic temple.

British Censors Passed Pathe Serial

Pathe has issued a statement that the serial "White Eagle" has not only been passed by the British board of film censors but received a "U" certificate, which means that its exhibition is not limited to adults only. This is in correction of the report from London to the effect that the serial had been rejected.

Woods-Buchanan-Harris Firm

Reports that Frank E. Woods, who recently resigned as supervisor-in-chief at the Paramount Hollywood studios, is forming a new producing company with Thompson Buchanan, who resigned as Woods' assistant, and Elmer Harris of the Mary Pickford force are confirmed by Harris who is leaving today for his home in Canada to finish writing the screen adaptation of "The Return of Haddon Hall" for Miss Pickford.

Relocating arrangements of the new company will soon be announced. Harris' latest work for the Pickford interests was the supervision of "Garrison's Finish," with Jack Pickford.

Damaged Films

(Special to THE FILM DAILY)

London—At a recent branch meeting of the C. E. A., strong protests were made by members against the alleged practice of renting in sending out prints which are in a very demoralized condition.

Import Tax Modified

(Special to THE FILM DAILY)

London—New regulations have been drawn up by the Board of Customs and Excise, modifying the import tax to relieve British film producers who, after taking scenes for their productions in foreign countries, have on their return paid a heavy tax on the film.

Exchange Men Win $1,500

The $1,003 prize offered by M. H. Hoffman, of Tiffany Brods, to the Metro district manager doing the greatest amount of business on the Mae Murray features in proportion to territorial quota, has been awarded to W. G. Baticly, of Cincinnati, while the second prize of $500 has gone to C. E. Almy of Cleveland.

"Glengarry School Days" Screened

(Special to THE FILM DAILY)

Ottawa, Can.—"Glengarry School Days," the second of the Ralph Con- stories to be filmed by Ottawa Film Products, Ltd., was screened here at an invitation showing for leaders in social, political, and industrial circles. Ernest Shipman, who was unable to be on account of illness, sent a congratulatory wire.

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Wash Day
(Continued from Page 1)

MAYBE

You can figure this out. Bob Vignola. Finished Marion Davies last one. Saturday. Adam and Eva. Will tour the world. For five months. And maybe. Will return to Cosmopolitan. Just maybe. Because if you look at the 24 sheets. Maybe you’ll find his name. And maybe you won’t. About making “Knighthood.” And maybe this is the reason. And maybe it isn’t.

CHATTER

There was a lot of talk. Schmoos. Few months ago. About what a great stunt. Would be pulled. When “Orphans Day” was celebrated. There was to be. A lot of things happen. And the idea got a lot of space. And when it happened. It was—

GOLF

The Fall tournament is over. And it was the greatest. Of all successes. And everybody. Including the losers. Had a good time. And we’re mighty glad of it. Golf Association. Of Film Folk. Will be organized. During Winter. And the Spring event. Will be better’n ever.


WORDS OF PRAISE

From Manchester, England. For the new Bruce series.

Says the Guardian (one of the most important papers in England):

“The Surprise—America has certainly sprung a surprise on us at last. When we look at ‘The One-man Reunion,’ ‘And Women Must Weep,’ and ‘Nights of Many Shadows’ grouped together under the generic title of ‘Wilderness Tales’ and produced by Robert Bruce we are forced to withdraw at least one favourite statement: that progress in the cinematic is not coming, and cannot come, from the West. These short impressionist pictures have cut away all that is inessential, all that is popularly merely pretty. We wait for the little more to spoil the beauty—America has taught us to expect that little more—and it never comes. Their incompleteness is strangely and completely satisfying. * * * America does not seem conscious herself of what she has done. * * *”

BEAUTIFUL STUFF

Beethoven’s “Moonlight Sonata.” As presented by Prizma, Rivoli last week. With special score. And piano accompaniment. What a beautiful thing it was. Got the biggest hand of all. Boosting out the feature. Inspiring. Especially if you happen. To love music. As well as pictures. One or two. Of the shots. Looked like paintings. In an art gallery. May not be the trick. For the crowd. That likes mellers. But for real. High class audience. What a feature. For any show!

TOMMY’S BROTHER

King Meighan. Working for Famous. At Albany. Keeping the money in the family.

THANK YOU, HARRY

Harry Rowson. And his associates. In Ideal. Of London. Thank you all. For that production. Of “A Bill of Divorcement.” Which, without doubt, and barring all others. Is the best thing England has ever sent over. It’s a production. That any company. Here. Or anywhere. Would well be proud of. Thematically, a question. Whether it will make a great deal of money. Yet it might. Although the somber idea. May block a bit. But—and this is the point: The company releasing. The house showing; and all identified with it. Gain prestige. And something else. For bringing these worth while things. To the screen. And to the people. Again, Harry; thanks.

P. S. Make some more.

DANNY.
On Broadway
This Week

"Trifling Women,"
way—Lionel Barrymore in "Face in the Fog."

Strand—Charles Ray in "A Do-Made Man."

—Harold Lloyd in "Grandma's Boy."

—"The Prisoner of Zenda."

—Marion Davies in "When Good Manners Was in Flower."

—"Monte Cristo."

New York—Today—Norma Shearer in "The Eternal Flame."

—"Broad Daylight" and "Peaceful Peter."

—John Barrymore in "Sherlock Holmes."

—Billie Dove in "Youth's Work."

—"Another Man's Shoes" and "Almitra."

—William Duncan in "Where Danger Smiles."

—"Who Are My Parents?"

—"Clarence."

—Gloria Swanson in "The Invisible Mrs. Bellew."

—"Constance Talmadge in "It Is West."

Next Week

—"The Town That Forgot."

—Not yet determined.

Strand—Constance Talmadge in "East Is West."

—Not yet determined.

—"The Sin Flood."

—Marion Davies in "When Good Manners Was in Flower."

—"Monte Cristo."

—"Robin Hood."

—Not yet determined.

—Not yet determined.

—Jackie Coogan in "Oliver 1st."

Canadian Notes
(special to THE FILM DAILY)

John—P. G. Spencer has named his house the Capitol. The opening has been set for Oct. 15.

Oshawa, N. B.—The Opera house, which was destroyed by fire last week, has been re-opened.

Hax—The vaudeville policy of the Strand has been abandoned for a picture policy.

John—The Fox office is under management of Reginald March, who recently appeared in "The Man Who Married His Wife." Marcher is the new manager of the succeeding W. J. Melody.

Kaulman of Boston, is touring the Maritime provinces. He reports progress so far as good. Kaulman is to open an exchange in St. John.

John, N. B.—The New Brunswick Films, Ltd. are out on location exteriors for "Blue Water."

Hartford is the director, with B. of the Shipman forces at the head.

Oshawa, Ont.—Val Bureau has resigned as manager of the Francisca. A Donaghy, manager of the Kent National, is his successor. Donaghy has taken a long term lease on the property.

New Goldwyn Office
Oklahoma City—W. E. Truong, Goldwyn division manager, has opened a new Goldwyn office in this city. J. E. Hill, formerly of the Kansas City branch, will manage the new exchange.

Schools Closed for "Nanook"
(Special to THE FILM DAILY)

Port Henry, N. Y.—By order of the School Board, the public schools have been closed during the showing of "Nanook of the North" at the Empire, run by Wachter & Bernard, to allow the pupils to attend the special matinee. Two convent schools as well as several smaller schools outside of the jurisdiction of the village board also closed.

Kan. M. P. T. O. Censor Committee
(Special to THE FILM DAILY)

Kansas City, Kan.—D. T. Harris, chairman of the Kansas Board of Motion Picture Review, has verbally approved of co-operation with the newly appointed censor board of the Kansas M. P. T. O., consisting of M. B. Shandberg, Midland Amuse, Co., C. E. Cook, business manager of the M. P. T. O., and Richard Biechele of the Osage.

Amusement Tax Invalid
(Special to THE FILM DAILY)

Ottawa, Ont.—The cities of the Province of Saskatchewan have no right to collect an amusement tax through local theaters, according to a decision handed down by Justice Onesley, at Moose Jaw, Sask., in an action entered by Walter Clarke, an exhibitor to have the municipal bylaw to collect a tax on theater tickets declared invalid, and set aside.

Another Better Films Move
(Special to THE FILM DAILY)

Charlotte, N. C.—The Better Films Committee of Charlotte, has been formed at a meeting of social and civic leaders along the lines of the Atlanta committee. Mrs. Eugene Reilly, prominent club woman, is president.

The three major aims of the committee are inauguration of Saturday morning performances for school children, establishing regular showings for review of pictures by specially designated members of the committee and the introduction of pictures in schools and colleges.

Film Delay Suit Compromised
(Special to THE FILM DAILY)

Oklahoma City, Okla.—The Supreme Court of Oklahoma has handed down a decision in the suit brought by W. S. Billings, of the American, Enid, holding that Billings cannot collect damages for admissions lost by the failure of a film to arrive for an advertised exhibition and also collect damages for money spent in advertising.

In the trial court Billings won a verdict for money spent in advertising and for the 3,000 admission which he claimed he lost because of the non-arrival of the film. The Supreme Court has allowed Billings $721 for the forfeited admissions, but refused to allow any claims for advertising expenses. The picture in question was Arthur Guy Empey's "Over the Top," released by Vitagraph in 1918.
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Farner Bros. Conclude Important Deal With F. B. O. of London

(Special to THE FILM DAILY)
London, Eng.—The F. B. O. of London, headed by Edward Hulton, prominent British newspaper owner, has bought the entire series of Warner Bros. six productions for distribution in the British Isles.

The deal was concluded by Gus Hulessinger, general manager of the farmers' foreign department, who owned Hulton a print of Wesley Barry's "Rags to Riches." On the strength of that picture, Hulton contracted for the series.

The other five productions involved in the deal are "The Beautiful and Damned," "Brass," "Main Street," "Little Heroes of the Street" and "The Little Church Around the Corner."

Another Exchange for Warner Bros.

Charles Goetz, of the Warner organization left last night for Buffalo on an office in that city, for Warner Brothers.

Hepworth Due

Cecil M. Hepworth is due to arrive here today on the Majestic. He is bringing with his latest novelty a deluge of news reel, entitled, Through Three Reigns.

"Knighthood" Three a Day

Three performances of "When Night Was in Flower" are given daily at the Criterion, a 5 o'clock supper show having been added to the regular matinee and evening performances.

E. Mandelbaum in Town

E. Mandelbaum of Cleveland, first national franchise holder in Ohio, is in town for two weeks as visiting member of the First National Rotting committee.

Montreal Business Better
(Special to THE FILM DAILY)
Montreal, Can.—Better business during the past year as compared with the preceding 12 months is shown by the annual report of A. Venneque, superintendent of privileges and admissions.

The fiscal year just ended registered 17,089,585 paid admissions, an increase of 5,000,000 over admissions for $499,475, an increase of some 666,000 admissions.

Lifting Mexican Ban
Special Representative of Hays Organization Conferring With Officials There
(Special to THE FILM DAILY)
Mexico City—Bernard Woodle is here as special representative of the Hays organization, conferring with high officials of the Mexican government in an effort to secure the admission to Mexico of certain American-made motion pictures which have been kept out of the country because they were felt to represent Mexican characters in an unfavorable light.

Woodle has already had a conference with Pres. Obregon and is quoted as expecting the Mexican chief executive to lift the ban soon. It is understood that Obregon told Woodle that repeated appearances of Mexican villains in American-made pictures presented harmful and false characterizations of the Mexican people. In behalf of the American producers Woodle assured Obregon that Mexicans would not be misrepresented in the future.

Irving Mack Here
Irving Mack, of Irving Mack & Co., and Chicago representative of The Film Daily, is in New York, stopping at the Astor.

Will Hays has promised the theatre-going public better pictures. "Shadows" is going to top the list for worthwhile productions. It's a happy combination of artistic excellence and real box-office value.—Advt.

Nathanson Here
N. L. Nathanson of Regal and Famous Players Canadian Corp., is in town en route to Atlantic City.

Harold Lloyd Coming
(Special to THE FILM DAILY)
Hollywood — Harold Lloyd will leave in a day or so for New York, where he expects to have a few weeks rest. He is due in New York next Monday.

Eddie Cline to Direct Jackie Coogan

Eddie Cline is on his way to Los Angeles where he will direct Jackie Coogan in his next picture taken from "Toby Tyler," a story of circus life. En route Cline will work on the script. Cline came East with Buster Keaton, who he recently directed. Cline will return to Keaton when he finishes "Toby Tyler."

Belasco Prods. Finish First
(Special to THE FILM DAILY)
Hollywood—"Her Price," the first of a series of features planned by Belasco Prods., Inc., has been completed under the direction of Dallas M. Fitzgerald and the supervision of Edward Belasco, the president. Miriam Cooper and Forrest Stanley head the cast which includes Mitchell Lewis, Richard Tucker, Maude Wayne and Kate Lester.

Business Spotty
First National Directors So Report—Routine Business Taken Up

Directors of Assn. First National started arriving in town yesterday for the annual meeting of that organization. Practically everyone was on hand when routine matters were taken up yesterday morning, although E. V. Richards, New Orleans; Nate Gordon, Boston, and Col. Fred Levy, Louisville, were scheduled to arrive later in the day. It was stated that only routine affairs would be considered, and it is expected that the important work of the directors will be reached either tomorrow or Thursday.

While important officials of the organization declared there was nothing to the reports circulated as to possible changes in the personnel of the organization the reports were kept alive by the discussion. It should not be surprising if certain resignation, or changes, occurred, and there may be some changes on the Executive Committee as well.

President Robert Lieber said business was not so good in Indiana, but Sam Katz reported excellent business in Chicago, and Abe Blank said things were moving fairly well in the West.

Guckman Sailing
Max Guckman sales today for London.

Vitagraph's 25th Anniversary
Vitagraph will celebrate its 25th anniversary next February.

Reelcraft Negatives Purchased
Export and Import Films has purchased nearly 200 negatives produced for Reelcraft.

M. P. T. O. Officials Back
Sydney S. Cohen, national president of the M. P. T. O., together with W. A. True, president of the Conn. M. P. T. O.; M. J. O'Toole, head of the local public service department and A. J. Moeller, general manager, returned yesterday from a two weeks' trip covering conventions of the M. P. T. O.

Wallace Reid Ill in Mountains
Hollywood—Wallace Reid, suffering from a serious nervous breakdown, has been removed to the San Bernardino Mountains under the care of physicians and nurses and with Ted Hayes as trainer. He is not expected back at the Lasky studio for a month. Meanwhile Jack Holt has taken the starring role in "Nobody's Money."
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Goldwyn has signed Kate Lester.

Del Andrews is preparing continuity for "Friend Wife" for Ince.

Claude King has added to cast of "Bella Donna."

Buster Keaton has finished his latest comedy "The Balloonatic."

Frank Urson has recovered from a major operation.

Ralph Dixon and LeRoy Stone are cutting and editing "The Hottentot."

Mrs. A. B. Maescher has signed Rosemary Thelby to co-star with J. Frank Glendon in "Rip Tide."

Lincoln Steedman has been added to the Katherine MacDonald "The Scarlet Lily" cast.

William S. Hart has written another play or been entitled, "Told Under a White Oak."

Blanche Payson has rejoined Century Comedies; playing in support of Leo Moran in "The Boordier."

Priscilla Dean and Tod Browning are expected to leave soon for China to shoot some scenes for "Drifting," John Colton's drama.

Goldwyn has renewed Kate Lester's contract, which follows close upon the completion of "Remembrance," in which Miss Lester plays a leading role.

Hobart Henley, who recently arrived from New York, is assembling a cast for his next production "The Ladder," taken from Owen Davis' play.

Leon Rice is now president of the Mission Film Corp. of which Norman Walker, formerly Cleveland automobile, man, is general manager. Mission's "Wasted Lives" will be ready for release shortly.

Production is also under way at Fine Arts on "Playing Double," starring Dick Hatton, directed by Dick Rush from the story by J. Stewart Woodhouse with Ethel Shannon, Phillips Sleeman and Clark Comstock in the cast.

Lillian Worth, Arnold MacDonald and Paul Stanhope have been added to the cast of Century's "Little Miss Spunk." Harry Sweet has returned to Century to appear with Leo Moran in "The Boarder."

Work has begun on Western Pictures Exploitation Co.'s "The Devil's Ghost," starring Lester Cuneo and directed by Henry McCarthy who also wrote the story. Cast includes Thelma Worth, Lafayette McKee, Clark Comstock, Clin Francis and Phil Gastock. Floyd Jackman is cinematographer.

H. E. GAUSMAN.

Schwab to go on Loew Board

Charles M. Schwab of Bethlehem Steel Corp. will be elected a member of the Board of Directors of Loew, Inc., at a meeting to be held this week according to present plans.

Somes Managing Gray Circuit

(Special to THE FILM DAILY)

Lewiston, Me.—Jim Somes has become general manager of the Gray circuit, which operates about 30 theatres in Maine. He was formerly with the Giles circuit in Mass.

Priest Preaches Against Films

Rev. M. A. Clark, in his Sunday sermon at the Church of St. Francis Xavier, declared that the harmful character of some motion pictures endangers the nation by striking at the morals of youth. Unwholesome screen productions lead insidiously to crime.

Weingarten Coming East

(Special to THE FILM DAILY)

Burbank, Cal.—Larry Weingarten, sales manager of Sacred Films, left last Saturday for New York by way of the South. En route he will stop at Washington to see Bishop Harding and also Col. J. T. Axton, Chief Chaplain of the Navy. When he reaches New York Weingarten will stop at the Elks' Club.

McVicker's Opens Thursday

(Special to THE FILM DAILY)

Chicago—Jones, Linick & Schaefer will open the new McVicker's on Thursday, presenting Paramount Pictures exclusively. "The Old Homestead" will be the opening attraction. Adolph Zukor is expected to attend. Barrett McCormick is in charge.

Engineers Elect Officers

(Special to THE FILM DAILY)

Rochester, N. Y.—The following officers for the coming year were elected at the Fall meeting of the Society of Motion Picture Engineers: L. C. Porter, president; Dr. Herman Kliner, vice-president; Harold J. Weingarten, executive secretary; W. F. Pakenham, treasurer; W. D. Cooke, treasurer; Dr. Mees and William V. D. Kelley, members Board of Governors.

McManus Back from Porto Rico

Edward A. McManus arrived yesterday from Porto Rico bringing the film of his second production tentatively called "Allah in America." With a cast including Mary Alden, Monte Blue, Macey Harlan, Frank Currier, Charles Lane, Sally Cruce and Charles Thurman, Charles Logue, author and director, is cutting and titling the film for delivery to Associated Exhibitors.

Robertson with Inspiration

Reports that John S. Robertson, director of Mutual Pictures, of the "Trov of the Storm Country" was to head his own producing company, are set at rest by the announcement that he has signed a long-time contract with Inspiration Pictures to direct Lillian and Dorothy Gish and Richard Barthelmess. Henry King remains with the company as a director.

St. Louis Notes

(Special to THE FILM DAILY)

St. Louis—Samuel Werner, of the United Film Exch., has obtained the Sox, III. and Eastern Mo. rights to "Young America," takes Lewis and Carolin. Mrs. E. S. Zelner also purchased the new series of "Weekly Witticisms," from the Film Corp., Cleveland.

Chet Stewart, formerly with Universal, has joined the Assoc. Exhibitors organization.

E. L. Hummert is travelling in Illinois for the Exhibitors Service Exch. Hummert was recently connected with the local Robertson-Cole sales force.

FINANCING and COUNSEL

This organization has a staff catering to the film industry. They know every phase from the angle of the producer, distributor or theatre owner. Consultations invited. No proposition to small or too large.

CHROMOS TRADING CO. 1123 Broadway

LOANS ON New Negatives or other Good Collateral
Enquire Room 705—Woolworth Bldg.
Telephone Barclay 7940

STANDARD INSURANCE COMPANY 119 Fulton St., N.Y.
INSURANCE EXPERTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRY

The Fruit of Divorce

An original and unusual story has just been completed. Producers contemplating a special feature are invited to get in touch with the authors, Leon de Costa & Jacques Kopstein. Studio 2, The Playhouse, New York
Putting It Over

There is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Schwartz With Assoc. Exhibitors
(Special to THE FILM DAILY)

"Quincy Adams Sawyer" Quartette
When "Quincy Adams Sawyer" is presented for first runs by Metro, four male singers to be known as the "Quincy Adams Sawyer" quartette will make their production with a special song written by William J. McKenna.

New Theaters
Clarendon, Va.—A new five story building and theater are in construction. The site adjoins the Clarendon Trust Co.

York, Pa.—Work on the new Strand will commence about April 1, 1923. Nathan Appell and others are interested in the project.

Philadelphia—Morris Hana invited all local exhibitors to attend the opening of his new house, the Pastime, on W. Pt. Breeze Ave.

Mr. HENRY KING
announces he has secured for production and with all rights fully protected

"OLD HUSBANDS and YOUNG WIVES"
By RALPH PROCTOR

Mr. King states this piece will be presented both as a STAGE and SCREEN offering during next year when he has completed his production, in Rome and other European locations of "The White Sister," in which Miss Lillian Gish will be starred by Inspiration Pictures, Inc.

The production of "OLD HUSBANDS and YOUNG WIVES" is promised to be unusually pretentious.

EASTMAN POSITIVE FILM
with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

EASTMAN KODAK CO.
ROCHESTER, N.Y.
Newspaper Opinions

"Skin Deep"—First National—
Strand

TIMES—Despite its undigested incredibility in some of the situations in which exiled Mrs. Bellow is pursued, "Skin Deep" is not uninteresting. If it were not for the occasional burlesks, one might be exasperated by the fact that you don't take it seriously.

HERALD—It is tailored to order for Miss Swanson, which means that the central character is a beautiful, vivacious and vastly overwrought lady who is incessantly misunderstood.

TRIBUNE—It ought to make a lot of money, but the audience is seen as a mass of impressionable, impressionable minds and many of its scenes, though pieces of a meaningless nature, are stimulating in a depressingly motion picture way.

WORLD—It is a film of tricks and melodrama wherein the tricks are applied in a brand new fashion and the rhythm is maintained by a tremendously energetic and melodramatic. As motion pictures go, "Skin Deep" is not a top grade effort. "Skin Deep" is tremendously real as the thing, and Miss Vidor's work as the nurse is commendable. Here is a picture too which owes a great deal of its appeal to the clever work of the director. It is an adaption.

HERALD—It is a succession of fierce thrills tied together after a fashion and presented as a continuous story. * * * Milton Sills plays the leading role in this boisterous melodrama and is making a real character of the oppressed Bud.

MORNING TELEGRAM—The film starts out with the premise that glory like beauty is only "Skin Deep," but soon loses its effect in a dramatic line. It is not connected with the underworld, some of them going about it like an underworld. Undoubtedly patrons of the cinema will find it to their taste.

AMERICAN—A capable cast, headed by Milton Sills and Florence Vidor, presents this propaganda for pulchritude.

EVE. WORLD—The picture has a real money feeling to it. Milton Sills is first rate as the underworld Cyanon. His makeup accidentally with the huge crooked nose in the first part was a triumph of illusion. And the picture is very well put on. It is definitely entertaining, although it is unusually long.

GLOBE—If you are determined to be entertained and will not struggle against inconsistencies or improbabilities the picture will undoubtedly prove enjoyable. On the other hand, if you are inclined to be exacting, I don't think you'll like it.

JOURNAL—Another of those crook plays in which scenes of the underworld furnish the background and for an hour of uninterrupted thrills. * * * The weight, and it was a heavy one, of the play was born by Milton Sills, whose performance of Bud, the reformed 'ganger', was perfect.

EVE. TELEGRAM—If you are an adherent of the finer melodrama that has been purifying the American screen, you will find good entertainment in Thomas H. Ince's production of "Skin Deep." It has a tenseness of action, logical situations, and the thrills are not manufactured or wedged into the story.

"The Impossible Mrs. Bellow"—Paramount—Rivoli

TIMES—It seems designed for the special exploitation of Gloria Swanson, who can wear clothes and look injured and be married. * * * It's well photographed, too; its settings are fine, as the characters are to be, and its marionettes wear the clothes and make the gestures expected of them.

HERALD—This is a beautifully photographed film, which, though it expresses varying emotions, part of them in close-ups, a sinister and gripping wrap. No film drama, it is true, nix.

MORNING TELEGRAM—An excellent vehicle for Miss Swanson. The film is to be seen.

DAILY NEWS—On the strength of the costume pictures and also because we know nothing, we pass this picture along to the ladies. There is a lot of pretty movie revelry in it, if you like them.

Burr Nickle Starts (Special to THE FILM DAILY)

Los Angeles—Burr Nickle Prods., Inc., has been formed by Burr Nickle, president and general manager; Fred V. Gordon, vice-president, and Richard W. Gates, secretary and treasurer. The new firm announces "Once Aboard the Lugger," by A. C. Moore, author of "The Winter Comes," as the first special production. "Sunken Rocks," by Alina Taylor, is scheduled for release Nov. 1st.

Theater Receiver Asked

(Special to THE FILM DAILY)

Baltimore, Md.—Wm. J. Diven, a stockholder in the Circle Theater Corp., has filed a petition in the Circuit Court for the appointment of a receiver for the corporation and that an accounting be made. Diven claims that the officers of the company have set in bad faith and have "allowed the securities and money to be squandered and misappropriated.

John J. Carlin treasurer of the corporation, has filed an answer denying Diven's allegations.

Managerial Change

St. John, N. B.—H. Smith, manager of Famous Play changes here and in Montreal managing the Regal exchange

Wilmette, Ill.—Manager again running the Village absence of a year in Florida.

Chicago, Ill.—Charles J. Ryan is now operating the Garfield he recently purchased. Charles Ryan remains as house manager.

Chicago, Ill.—Karb & La taken over the New Brooklin and owned by Mrs. Pearce.

Buffalo, N. Y.—Eddie W. will soon leave for Troy to the theater being built there. Strand interests have been managing the Syracuse during the illness of Edgar Elyria, O. W. Chapman by the Masterpiece of Cleveland, is now the director of the Bannon circuit, including the Colonial, Orpheum and Strand.

 Providence, R. I.—James J. is now with the Victory, to Clara Blaney.

Brunswick, Ga.—Perry formerly of the Park, Al, is now managing the GA. C. Moore of Savannah.

Fired for Fight Films

(Special to THE FILM DAILY)

Little Rock, Ark.—S. F. Rothstein and J. E. Kieffer, owners of the Arkansas rights to the Dempsey-Carpenter fight films, were fined $200 each by the Federal District court on a charge of exhibiting the pictures. They testified that the films had been shown in 22 towns in Arkansas.

READ WHAT THEY SAY ABOUT THE YEAR BOOK

Number Five

The Year Book is chuck full of valuable information and statistics.

Winnie Sheehan

Out Jan. 1st—Bigger and Better Than Ever
M. P. T. O. Franchise
St. Louis Exhibitors Ask Separate Organization Covering Eastern

(Special to THE FILM DAILY)
St. Louis, Mo.—Exhibitors of St. Louis and the Eastern section of Missouri, who are members of the M. P. T. O., are awaiting action on their request for a separate franchise which has been promised consideration by Sydney S. Cohen.

Cohen stopped here on his way to New York from the Missouri convention at Excelsior Springs and addressed a meeting of the St. Louis body.

Under the plan said to have been approved by Cohen, Missouri would have two distinct M. P. T. O. organizations; one in St. Louis and one in Kansas City. The Eastern Missouri claim that, with the headquarters of the state organization in Kansas City, it takes too much time to get action on complaints.

"There will be no friction between the two organizations if the second charter is granted," said Jos. Mogler, a vice-president of the local body.

"If arrangements can be made with the Chicago headquarters of the Illinois M. P. T. O., Southern Illinois may also be included in the St. Louis district, while Eastern Missouri may be added to the Kansas City territory."

Sydney Cohen could not be reached for a statement yesterday.

Loew Shows Increase in Profits
The operating profit of Loew's, Inc., and subsidiaries for the year ended Aug. 31, was $2,297,871 after expenses and depreciation as compared with $1,900,550 in the previous year. The profit and loss surplus on Aug. 31 was $5,614,907 as against $10,041,433 on Aug. 31, 1921.

It is anticipated that the complete annual report will be ready for distribution at the end of this week.

Mexican Ban Off
Obrero Reported Lifting Embargo
On Famous Players and Metro Productions
(Special to THE FILM DAILY)
Washington—Official dispatches received here from Mexico City carry the news that the Mexican embargo which has been in force against Famous Players and Metro productions will be terminated.

Papers are to be signed at once by P. O. Obregon of Mexico and Vernon T. Woodell of the Hays organization who has been in Mexico City for several weeks working on the matter.

Want New Styles
Waukesha Farmers Ask Hays to Help for New Kind of Movies
(Special to THE FILM DAILY)
Waukesha—At a mass meeting here 5,000 farmers and business men criticized movie programs of sentimental and emotional themes to the exclusion of the economic and social welfare sides of urban and rural life in the Middle West. Resolutions were sent to all big producers and to Will H. Hays.

It was announced that 10,000 clergymen are being asked to aid the effort.

As evidence of what is sought, a series of tableaux in the public square was presented, and camera men filmed the crowds to build a prologue for a production to be made soon embodying the ideas of the Waukesha County people. The film will be sent to Hays.

(Continued on page 3)

Bonns Running Goldwyn Exploitation
It was stated at Goldwyn pictures yesterday that Eddie Bonns, who has just joined that organization, leaving Warner Bros., will be in charge of exploitation, taking the place of R. E. Fritchard, and that Howard Dietz will remain in charge of advertising and publicity.

England Happenings
From "The Film Renter and Moving Pictures News" of London
(Special to THE FILM DAILY)
London—That big productions are the salvation of the cinema is undoubtedly the opinion held by leading exhibitors in England at the moment, and the policy of Provincial Cinematograph Theaters, the leading exhibiting concern controlling over 70 halls, is to obtain as many great super productions as possible.

To this end they are showing "The Bill of Divorcement," one of the finest British films ever produced, at their West end theater, the New Gallery Cinema for an indefinite run next week. This picture really marks an epoch in British films for it contains not only some of the finest acting, but it is in its direction and settings entirely out of the ordinary.

(Continued on Page 4)

Theater Receipts Decrease
(Special to THE FILM DAILY)
Washington—Figures on tax collections for the fiscal year ending June 30, 1922 prepared for the report of the Commissioner of Internal Revenue show that the total sum spent on taxable amusements was $733,749, $27,70, a decrease of $160,000,000 from the previous year. This includes receipts from picture theaters.

Special Features
To Be Made By Prizma For Well Known Musical Score
Schubert's "Serenade" the First

Prizma Pictures has completed plans for a series of 13 specials for next season, and work on production will start immediately. These specials will be similar to "The Moonlight Sonata" which made a hit at the Rivoli last week. The story of the composition, or something definitely bearing on it, will be told in pictures, and this allows the rendition of the composition during the screening.

The first of the better known compositions to be screened will be Schubert's "Serenade" which will be followed by Sir Arthur Sullivan's well known "The Lost Chord."

Planning Long Trip
E. V. Richards of the Saenger Amusement Co., New Orleans, is planning a four months trip around the world. He will be accompanied by Mrs. Richards and Julian Saenger.

First Nat'l Directors In Session
The annual meeting of the Board of Directors of First National continued in session yesterday at the Brown Hotel and it was stated that only routine business was transacted.

Pete Smith Due Today
Pete Smith is due to arrive from Chicago today to actively supervise the publicity for the opening of Douglas Fairbanks' "Robin Hood" at the Lyric on Monday.

Valentino Appeal Date
Arguments in the appeal taken in the suit of Famous Players against Rudolph Valentino, will probably be before the Appellate Division of the Supreme Court on Nov. 3rd.

Lois Weber in Town
Lois Weber is paying a visit to the offices of F. B. O., which is distributing her pictures "What Men Want?" and "The Blot." She is stopping at the Astor and will shortly return to the Coast.

Golf Photographs
Photographs of individual players who appeared in the Fall Film Golf Tournament last Thursday, can be obtained from the Koplan News Service Company, 154 Nassau St., or by communicating with The Film Daily.
The Film Men Bank Officials
(Special to THE FILM DAILY)

Hollywood—Cecil B. DeMille and Thompson Buchanan are among the officers and directors of the New Federal Trust and Savings Bank.

Alan Dwan With Paramount

Alan Dwan has been signed to direct Edith Wharton’s “Glimpses of the Moon,” for Paramount at the Long Island City studio with Bebe Daniels and Nita Naldi. The scenario is by Edirld Ringham.

Big Reception for Loew Party

Tokio—Tom D. Cochrane, general manager of Paramount offices in Japan, reports the signing of contracts for first runs in a leading theater of each of the largest cities. Tokio, Osaka, Kobe and Yokohama.

Paramount in Japan

(Special to THE FILM DAILY)

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Merit-Betty Blythe Contest

Merit Film Corp., distributing the Betty Blythe feature “How Women Love” in the Greater New York territory, is holding a screen test contest at theaters, asking owners to select a girl from each of the five boroughs to appear in future Betty Blythe productions. Miss Blythe will make a series of personal appearances with this picture.

The Film Mutual Benefit Bureau

4 West 40th Street
Tel. Longacre 9122

has opened a
RESEARCH DEPARTMENT

which will furnish producers with authentic information on customs, costumes and settings of any country at any date.

The Bureau has access to private galleries, libraries and collections, and guarantees historic references on all subjects. Personal supervision of all scene scenarios.

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Want New Styles
(Continued from Page 1)

Telegram to Hays
This telegram was sent Hays.
"Five thousand Waukesha County farmers and business men are gathered as a protest against frivolous movies, and to start a movement to change the trend of production to a constructive program to deal with national unrest. We are prepared to extend the movement to 10,000 booths in the Middle West if this appeal is ignored. Are film producers ready to listen to the views of Middle West farmers and small town film patrons?"

Waukesha Committee of Fifty.

J. R. Diamond Photographed "Notoriety"
Credit for the camera work shown in William Nigh's "Notoriety" goes to J. R. Diamond, now in Hollywood, photographing "Vanity Fair" for Hugo Ballin.

Big Kansas City Theater Open
(Special to THE FILM DAILY)
Kansas City, Mo.—The Electric, in Minnesota Ave., a $500,000 theater seating 2,500, has been formally opened by Grubel Bros., A. F. Baker is the house manager.

Mendelssohn Goldwyn District Manager
(Special to THE FILM DAILY)
Philadelphia — Felix Mendelssohn, formerly manager of the Goldwyn exchange, has been appointed district manager of the Philadelphia, Washington and Pittsburgh offices succeeding George A. Hickey, who goes to Chicago for Goldwyn.

Coogan Field Force Increased
The field force of Jackie Coogan Prods., Inc., is being increased by Irving M. Lesser. Newt Levy has been added to cover the Western field. Jos. Deitch, formerly of Educational, has been added to the Eastern staff, which already includes Harry Ratner and Max Roth.

The throw-aways were distributed for Jackie's opening in "Oliver Twist" at the Strand Oct. 30th, play the political game safe. One side reads "vote for Gov. Miller," while the other side reads "vote for Alfred E. Smith."

New Hampshire M. P. T. O. Election
(Special to THE FILM DAILY)
Manchester, N. H.—The following officers for the coming year were elected by the New Hampshire M. P. T. O., in session here: C. H. Bean, Franklin, president; J. E. Charbonneau, Manchester, first vice-president; Herbert B. Daley, Claremont, second vice-president; A. A. Davis, Nashua, third vice-president; Fred Couture, Rochester, fourth vice-president; C. A. Riva, Tilton, secretary and A. L. Couture of Manchester, treasurer.

Members of the Executive Committee are: Michael White, Dover; J. B. Halesey, Nashua; D. J. Adams, Concord; C. C. Baldwin, Keene; George Lapierre, Lakeport; A. M. Graves, Lebanon and George W. Yettro, Exeter. An invitation was extended to Vermont exhibitors to join the organization.
Newspaper Opinions

One Exciting Night—Griffith at Apollo

TUESDAY—Clouéd figures steal about, murderers are committed, frightened women run and scream, while armed men rush out from secret passages and two terrified negroes are always trying to escape from it all. When the storm is over at the end there is a storm. This is the opening scene of the film, and it is a magnificent piece of work. Griffith has returned beyond his ice scene in "Way Down East." In his next a thrilling thing is going to watch. It would be if there were no story attached to the picture to give a whirling, whirring end.

WORLD—The plot of the film that has a speaking interest with the ''Bat'' possesses all the mechanics, and all the characteristics go to make mystery thrillers and despite this equipment the picture is teneous and weak, and runs a great risk of the audience there is anything about this picture that is worth while it is the storm.

HERALD—Griffith has connected a slapstick farce which is well worthy of Mack Sennett at his best. "One Exciting Night" is very much on the order of "Bulldog Drummond." It is a mystery melodrama, so elaborately developed and entwined that even the casual spectator never quite knows what is going on, and at a time with Mr. Griffith. Just when the action begins to terrify the audience, it is restrained with a smile patrimonied in self defense, Mr. Griffith in and out with characters over the line which separates ham melodrama from the screen, and the audience suddenly realizes that it is not amused. "One Exciting Night" is in reality a pot boiler, and a very successful at that. It will do well in the box office wherever it goes.

AMERICAN—There is a storm, or rather a violent thunder, in this new screen production which is indescribably dramatic. * * * He (Griffith) shows here what he is able to construct a thrilling and harrowing technical skill as skillfully as he can build an epic of history.

MORNING TELEGRAPH—For sheer blood curdling inventiveness, it is going to snatch a lot of royalties away from Avery Hopwood and Mary Roberts Rinehart and put them into the film industry. If there is one single spinster-dog or goose flesh inducer that Pickford, Doyle, Jack Boyle and the other mystery spinners have gashed out, a picture like "One Exciting Night" will probably be as great a money maker as Griffith ever released.

GLOBE—Griffith, all things being carefully considered, is the world's greatest producer of motion pictures; there is no doubt about that. This new film is not as outstanding a production as others; however, hardly be proven by "One Exciting Night." In no time during the action does the picture impress one as real. Yet it has everything Figuring how it is all going to come out, and judging by last eight nights, this is the third thing of it is really better entertainment than anything to say a lot of alleged realism. In addition, Griffith has in the picture a supposedly fancy hit which was unreasonably received by the first nighter. The same scene which comes as the climax of the second act, is the directorial genius at his best.

SUN—This new product of the man who has been called the master of the screen is a mystery play in the manner of Avery Hopwood and Mary Roberts Rinehart. It's just as exciting as the "Bat," the "Cat and the Canary," and other late terror wrecks which have held the American stage in recent years. It is a comedy drama, and at the same time a mystery, because the continuity is full of deception. In fact, this is its chief charm. * * * We have seen numerous mystery dramas, but Griffith's offering is eminently superior to anything of the sort that the American screen has known. Throughout the story, the director's art is evident, most tellingly evident. There are tense moments when one's heart just cannot last another yard and a quick change of comedy that cements the theater. If you do not die of fright you will laugh yourself to death.

EVE TELEGRAM—A mystery drama, just enough to relieve a tense situation when the plot begins to thicken. While Mr. Griffith has departed from the heavy and spectacular, he has produced a picture that will live among the immortals of the silver screen. It is one of the best photographs ever shown and has a well-balanced cast of characters which is headed by Miss Carol Dempster who shares the honors with Henry Hull. The producer has left nothing undone to make the "One Exciting Night" a real thriller. Spooky hands, secret panels, shadows and darting figures all have their play, while Peter Strong and Miss Harrison, playing servants, are humorous throughout. The identity of the mysterious villain becomes known is a storm scene, which is about as realistic ever produced on the screen.

EVE WORLD—"One Exciting Night" is emphatically not the best thing he (Griffith) has ever done but it will probably prove one of the best money getters. After all, that is not enough for a picture. There is no lavish display, no melba, no "over- the-top" scenes in fact, "One Exciting Night" is not even advertised as "$1,000,- 000 picture." But it's mighty good entertainment.

England Happenings

(Continued from Page 1)

More west end theaters go over to pictures every day, and one of the oldest music halls in this country, the Holborn Empire, is definitely taking to pictures on Monday. Their first attraction is "Where Is My Wonderful Boy Tonight," a sub-stuff drama from America.

English companies are turning out a remarkable number of good pictures. Soots has completed "The Prodigal Son," a big dramatization of Sir Hall Caine's well known work, while the British & Colonial Kinematographe Co. have begun a really remarkable series of History films. The greatest attention has been paid to "Frederick," with the result that these films are historically accurate and make very acceptable showing propositions.

Business on the stage is brisk with exhibitors, and there is every sign that this winter will be one of exceptional prosperity.

Some theaters are shortly going up. One big building has already been commenced on the Tivoli site in the Strand, which is the most populous square in the world. This building will hold 3,000 when completed and will have a great ball room and restaurant. Another theater has been opened in the outskirts of London, holding over 3,000, with tea rooms in addition, whilst many other important cinemas are in the course of erection.

Knighthood Opens in Washington

(Special to THE FILM DAILY)

Washington—"When Knighthood Was in Fav'ro," has opened at Loew's Columbia.

If It's Mystery

want, just realize that over sixty million people have been thrilled, mystified, enthralled by the

NICK CARTER

World Famous Detective Stories

The first four of a new series of twelve two reel features based on these famous stories are now ready.

Territorial rights are being sold. Don't over look a sure bet. Act quickly.

Territorial-rights will not be sold without screening

Address

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522 Fifth Ave., New York Phone Vanderbilt 805

READ WHAT THEY SAY ABOUT THE YEAR BOOK

No other publication now in existence, or in fact, all the other publications combined could not furnish the industry with the data that is contained between the two covers of this compact little book. It is truly the films- men's encyclopedia.

M. A. Kraus, Kraus Manfg. Co.
The wise showman might heed this: That "Shadows" will be the talk of the industry; that "Shadows" will be a box-office tonic wherever it is shown. Pictures come too rarely.—Advt.

Two Charged With Larceny
James Goldie and Julius Singer have been held in $2,000 bail each, for the Grand Jury on a charge of grand larceny, involving the ownership of a film called "Scrooge." Miss Arabelle Kelschner is the complainant.

Censor Complaint Dismissed
The Grand Jury in General Session yesterday dismissed the charges brought against Famous Players by Attorney General Newton alleging violation of the censorship law. It was alleged that "The Truthful liar" was exhibited before the charges ordered by the commission were made.

Coming for "Shadows" Premiere
Among the Al Lichtman franchise holders who will be in town for the premiere of "Shadows" at the Biltmore on Friday will be Ben Amsterdam of Philadelphia, Joe Friedman of Chicago, Harry Asher of Boston, Sam Grand of Buffalo, Tom Moore of Washington, together with J. H. Beayer who handles the Lichtman business in that territory and of course, Sam Zierler of New York and Herman Jans, who handles the New Jersey territory.

Mayo Leaving Universal
(Special to THE FILM DAILY)
Hollywood—Frank Mayo has left Universal. The company at first notified the star that it would take up the option for another year in his contract, which expired this week. But Mayo did not wish to renew. Mayo's plans for future have not been definitely settled.

Stanley Co. Issues New Stock
(Special to THE FILM DAILY)
Philadelphia—The Board of Directors of the Stanley Company has authorized the issue of 28,057 shares of stock at $60 a share. The ultimate object of the order is to raise funds for the erection of the three large houses, the completion of which will round out the present building program of the company.

Patten To Represent Hays
Thomas Patten, who was postmaster of New York City for eight years, has been named by Will Hays as special representative of the Hays organization at the joint convention of the M. P. T. O. of Nebraska and Kansas to be held at Omaha on Nov. 1 and 2. This is Patten's first appearance in connection with the Hays organization.
Thursday, October 26, 1926

Neilan Busy
He Will Film "Tess of the D'Urbervilles" and "The Rear Car"

(Special to THE FILM DAILY)

Culver City, Calif.—Marshall Neilan has three pictures in view to produce in association with Goldwyn as soon as he finishes cutting and titling his first production for Goldwyn, "The Strangers' Banquet," by Donn Byrne. Neilan's second and third coming features will be Thomas Hardy's "Tess of the D'Urbervilles" and "The Rear Car," by Edward Rose, now in its twelfth week on the speaking stage in Los Angeles.

Because of the vast amount of research and preparation necessary for "Tess," Neilan will produce one other picture, not yet chosen, before he starts work on the Hardy story.

"Tess of the D'Urbervilles" will be filmed in England and at the Goldwyn studios here. Neilan has already sent Frank Urson, staff director, and David Kessner, cameraman, to England to take some of the scenes for "Tess." They sailed from New York on the Berengaria with other members of the company. The scenario of "Tess" is by Dorothy Farnum.

"Tess of the D'Urbervilles" has already been filmed. It was the second production made Famous Players. At that time Mrs. Fiske played the title role.

"The Rear Car" is a mystery melodrama. When first produced in Los Angeles, Richard Bennett was star in the leading role as a crime detective with a sense of humor.

Beach Writing for Meighan

Rex Beach has been engaged by Paramount to write an original

for Thomas Meighan.

Van Horn to Open N. Y. Office

( Special to THE FILM DAILY)

Philadelphia—Van Horn & Son, theatrical costumers, will open a New York office and show rooms at 7 West 42nd St., Nov. 6. Rollin W. Van Horn, president, and general manager, will be in charge. The firm, which was established in 1852, specializes in historical and motion picture costume.
"NOT since 'Don't Change Your Husband' has Gloria Swanson had such an excellent vehicle. One of the best casts of the season. Mr. Lasky has outdone himself in an effort to give theatre-goers their money's worth."

N.Y. Globe

"The star is at her best. One of the strongest characterizations she has ever created. Powerful and convincing."

N.Y. Telegram

"Lavish sets, daring gowns; effective production."

N.Y. Sun

A Sam Wood Production
From the novel by David Lisle
Scenario by Percy Heath

Gloria Swanson in
"The Impossible Mrs. Bellew"

A Paramount Picture
Steamer Sailings

Sailing of steamers for foreign ports, with time of sailings, destinations and points of which they carry mail are as follows:

Today

Manchester sails at 11 A. M. for Hamburg; mails close at 7 A. M. for Europe, Africa and West Asia, South Africa (Cork, Queenstown, Spain, Gibraltar, specially addressed). Sheffield sails at 12 A. M. for Spain and Portugal; mails close at 8 A. M. for Cork and Queenstown (other ports of Ireland other vcanvsls specially addressed); Tuscany sails at 12 A. M. for Naples; mails close at 10 A. M. for Spain and Gibraltar (Italy specially addressed). Mt. Clinton sails at 12 M. for Hamburg; mails close at 10 A. M. for Colon; mails close at 6 A. M. for Porto Rico, Canal Zone, Panama, Nicaragua (except East Coast). Monterey sails at 12 M. for Vera Cruz; mails close at 10 A. M. for Yucatan and Campeche (Cuba and other ports of Mexico specially addressed). Parma sails at 10 A. M. for Barbados; mails close at 7 A. M. for Virgin Islands and West Indies (Guiana, Grenada, St. Vincent and Trinidad specially addressed). Stora sals at 6 A. M. for Juced; mails close at 12 A. M. for Haiti.

Friday

Munamur sails at 12 M. for Nuevitas; mails close at 9 A. M. for the City of Nuevitas (other ports of the same specially addressed). Manichal sails at 12 M. for Kingston; mails close at 9 A. M. for Jamaica (Cuba specially addressed).

Standard Buys Two Arrows (Special to THE FILM DAILY)

Pittsburgh - The Standard Film Exchange, headed by W. J. Welland, has bought rights for Western Pennsylvania and West Virginia to "The Lone Horseman" and "Western Justice," Arrow productions.

Distinctive To Film "Backbone"

"Backbone," a story by Clarence Buddington Kelland, which is now running in the Saturday Post," has been chosen by Distinctive Pictures Corp. as its first all-star production. Charles Whitaker will write the scenario.

Two "Notoriety" Sales

Boby North reports the sale of Wm. Nigh's "Notoriety" to the Supreme Film Co. of Los Angeles for Arizona, Nevada, California and the Hawaiian Islands and to the Columbia Film Service of Pittsburgh for Western Pennsylvania and West Virginia.

"Lena Rivers" State Rights

E. Marks Berhman, general manager of Smart Films, Inc., will release "Lena Rivers," from the Mary J. Holmes story, on the state rights market. M. Welsh, of Welsh Bros., has purchased it. New Jersey, Pennsylvania, Delaware, Maryland and Washington.

Get 150 "School Films" (Special to THE FILM DAILY)

Seattle, Wash. - The Cosmopolitan Film Exchange has been appointed representative of the Society of Visual Education, giving it distribution of 150 "Schoolfilms." The Community M. P. Bureau of New York has also appointed this exchange distributor of their complete service, including the Benj. Chapin line of Abraham Lincoln. D. C. Millward is President.

Straw Votes (Continued from Page 1)

The slips will be returned to the State M. P. T. O. headquarters, where they will be counted.

It is expected that at least 500,000 votes will be polled. The number of votes recorded will be of interest as showing the power of the screen in politics.

The vote is under the immediate supervision of Charles O'Reilly, president of the New York State M. P. T. O., and E. V. Durling, of the Globe.

Jesse J. Goldberg Trip

Jesse J. Goldberg will leave Monday on a sales trip in connection with the "Favorite Star series" of two reeler.

Supreme Buys Equity Picture (Special to THE FILM DAILY)

Pittsburgh, Pa. - Supreme Photoplays Prods. has bought Equity Picture Corp.'s "What's Wrong with Women?" for Western Pennsylvania and West Virginia.

Grievor Buys Six (Special to THE FILM DAILY)

Chicago - S. Grever, head of S. Grever Prods., has bought six features from C. B. C. for Indiana and Northern Illinois. "More to be Pitted" will be the first release.

Get Eight Warners (Special to THE FILM DAILY)

Atlanta, Ga. - The Southern States FilmCo. have bought "Your Best Friend," and other Warner production for North and South Carolina, Ga., Fla. and Alabama.

Amalgamated Announces Second "Sunshine of Paradise Alley," by Demman Thompson, is announced by Amalgamated Exchange, Inc., as its second production to be made at the New Rochelle studios. Mrs. Rodolph Valentino will be featured.

Johnny Hines Filming "Luck"

"Luck," an original story by Jackson Gregory, is being produced at the C. C. Burr Glendale studio, starring Johnny Hines, with a cast including Edmund Bruce, J. Barney Sherry, Charlie Murray and Joe King.

Hartford Forming New Company (Special to THE FILM DAILY)

St. John, N. B. - David M. Hart- ford is organizing a new company to produce films in Canada. It will become active after Hartford finishes producing "Blue Water," for New Brunswick Films Ltd. Distribution will be by Ernest Shipman of New York.

Fisher Productions Formed (Special to THE FILM DAILY)

San Francisco - Fisher Prod., Inc. has been formed by A. L. Jaffe, president, and Victor B. Fisher, former general manager for Associated Photoplays Inc. Production activities will be at the Pacific Studios in San Mateo where the first story will be filmed with Virginia Lee Corbin, child actress, as the star.

Seattle Notes

Seattle, Wash. - Miss Faye Bernstein, previously with Universal's New York export department, has arrived here to assume her duties as assistant-booker and secretary at F. B. O. Leo Potter is now sales manager of short subjects for Universal.

The Ballard has been reopened after extensive remodeling. E. H. Haubrock is manager.

The Apollo has been reopened in Everett, Wash. Pells and Swanson are the owners.

A. H. Huot, special representative for F. B. O., is the new publicity man here.

C. A. Malotte has left the select to become sales and publicity man for Universal in Spokane.

Hodkinson has moved into the new exchange built for them at 203 Third Ave.

Seattle Film Exchange has purchased the "Fighting Devil" for Washington, Oregon, Idaho and Montana.

William Heineman, former manager for Pathe in Butte, has been appointed sales manager at the local First National exchange.

Among Exchanges (Washington - Harry Hams has joined the sales force of Film Attractions. He was formerly with Merit Film Co. of Baltimore.

Seattle, Wash. - R. C. Mongoo is now with F. B. O. as salesman. MacRae has been transferred from Spokane to Seattle. A. W. Si- comes from Spokane to Portland.

READ WHAT THEY SAY ABOUT THE YEAR BOOK

Number Seven

I have found the YEAR BOOK of the greatest value in the work of editing the motion picture section. The Film Daily seems to me to be to the Motion Picture Industry what Roger W. Babson is to the business world.

Don Skene,
Motion Picture Editor,
Portland Oregon.

Out Jan. 1st—Bigger and Better Than Ever

LOANS ON New Negatives or other Good Collateral
Enquire Room 705—Woodworth Bldg.
Telephone Barclay 7940

NOTICE
All Motion Picture rights to
The Face Upon the Floor
are fully protected by the
Richard Kipling Enterprises
Business Good

Nathanson Finds Canada Exhibiting Field Profitable—Acquiring More Houses

N. L. Nathanson, head of Famous Lovers Canadian Corp. and Regal Films, and one of the most important men in men in Canada, passing through New York to Atlantic City where he will rest up for a week or so, said that business during the year had been excellent in Canada. "Our records show excellent results," he declared. "We are putting through a plan to call our dealers the home of Capitol Entertainment, so that this name, in turn, will mean exactly what certain well known names mean in theatrical business in the States. We are getting this through nicely." Nathanson declared that in many cases "Grandma's Boy" outdrawn Napoleon's "The Kid."

Blumenthal to Atlantic City

Ben Blumenthal of Export & Import has left for Atlantic City.

S. Moss at A. M. P. A. Lunch

B. S. Moss was the principal speaker yesterday at the A. M. P. A. lunch. He advocated "getting our Waltz, window-dressing ideas in campaign books."

Vacek Buys Lichtman Films

Rudolph Vacek has purchased the Lichtman output for Greece, Bulgaria, Turkey, Austria, Hungary, Czechoslovakia, Jugoslavia and Roumania. The contract covers the last year's productions.

Lynch Leaves for Atlanta

S. A. Lynch, Y. F. Freeman and Dan Michaelove, of Southern Enterprises, left yesterday for Atlanta.

Blackton Busy on Another

London—J. Stuart Blackton is working on "The Virgin Queen," starring Lady Diana Manners. The production will be in natural colors.

Neufeld Heads Phila. Trade Board

Philadelphia—Oscar Neufeld, of De Luxe, has been elected president of the Film Board of Trade. Other incoming officers are Gene Marcus, of Twentieth Century, vice-president; Ben Amsterdam, of Masterpiece, treasurer; John Flynn, of F. B. O., recording secretary, and T. B. Willis, corresponding secretary. A dinner will be given Oct. 30th, in honor of the retiring president, Felix Mendelsohn, and of the new president.

What They Want

Cohen, After Trip, Says Exhibitors Seek Honest Information and Chance to Play Bigger Pictures

The chief anxiety of exhibitors all over the country is to learn the truth about coming pictures and a chance to play the bigger pictures at a price which will show a profit, according to the analysis of theater conditions made by Sydney S. Cohen, national president of the American Theatre Owners of America, who has just returned from a four-weeks tour carried him as far West as Kansas City, Mo.

"Everywhere we visited," says Cohen, "we found exhibitors keenly desirous for honest information about the merits of pictures, both in advertising and in reviews, and for practical suggestions of real exploitation and presentation of advertising matter to the public."

"They want an opportunity to play the bigger pictures at a price which they can afford to pay and secure a proper return on their investment, and the arduous labor connected with the operation of their theaters. They found, in many instances, that they were refused the right to play these pictures, or that the pictures were placed out of their reach by high prices.

"Theater owners, thus treated, expressed the conviction that this process, which kept these bigger pictures away from them, was a gross injustice to them as they had popularized the names appearing in the pictures. Also, the products of the companies involved."

"We found a growing appreciation of the value of the theater as a community center on the part of leading ladies in all the towns we visited.

"The State conventions in Flint, Mich., and Excelsior Springs, Mo., were especially well attended, and the big meetings of theater owners in Chicago, Kansas City, Milwaukee and St. Louis."

"Theater owners highly commend the activities of the A. T. O. A. and definite plans were made for the extension of the public service work of the organization. This direct contact with the public and co-operation with the people in advancing community interests, we believe will operate to the mutual advantage of all concerned."

Cohen added that general opinion favored opening a separate franchise to the exhibitors of St. Louis and the Eastern section of Missouri.
Cuts and Flashes

Mary Carr has been invited by Gov. Edwards, of New Jersey, to be guest of honor at the Kiddie Carnival, soon to be held at Union Hill.

Bebe Daniels, with her mother, are expected in New York soon, to begin work on "Glimpses of the Moon," directed by Allan Dwan.

Dolores Cassini is appearing in "Pochontas," directed by Whitmore, L. H., by Chronicles of America, with E. L. Hollywood as director.

William B. Laub has completed the editing and filming of Second National's "One Moment's Temptation," and is putting the final touches to this organization's "Men Who Forget."

Tom Wiley, secretary of the A. M. P. A., is now special representative of the National Photographers, Inc., and is a member of the Excelsior Illustrating Co.

Alice Brady and Henry Kolker, director, have gone to Florida with a company filming South Sea island scenes for the "The Leopardess," for the Screen平板.

Alice Brady and Henry Kolker, director, have gone to Florida with a company filming South Sea island scenes for the "The Leopardess," for the Screen平板.

Gentry-Jones Office Opened

Caroline Gentry and Marc Edmund Jones, operating as the Gentry-Jones office, have opened offices at 562 Fifth Ave. They specialize in tiling and editing.

Filming "Robin Hood, Jr." (Special to THE FILM DAILY)

Hollywood—"Robin Hood, Jr." is the title of the new A. C. Cassinelli and Gentry, two-reel comedies now in production, starring Little Frankie Lee.

On "Backbone" Location Trip

Henry M. Hobart, production manager of Distinctive Pictures Corp., with Clarence Biddulph, travel director, is back from a location trip to "Backbone," by Kelland.

Eckhardt Assistant to Sheehan (Special to THE FILM DAILY)

Chicago—Clyde Eckhardt, for the past six years manager of the Fox office here, has been made assistant to Winfield Sheehan, general manager. Eckhardt's successor has not been named.

$1,250,000 Theater Lease

The theater being erected by Humber J. Fugazi and Antonio Rosetti at MacDougal and Houston Streets, has been leased for 21 years, from Dec. 1st to the newly formed Drexelzo Corp., at a net rental approximating $1,250,000. The lease also carries an option for purchasing the property before Dec. 1st, 1927, for $650,000. The theater will seat 1,769. Its estimated cost is $1,500,000.

Two Join Goldwyn (Special to THE FILM DAILY)

St. Louis, Mo.—Jack Well, of Goldwyn manager, has added Morris Aaron, formerly with United Artists, and R. M. Beck to his sales force.

New Fox Exchange Opening (Special to THE FILM DAILY)

Buffalo—Fox Film Corp. will open its new exchange in North Pearl St., Nov. 15. Winfield R. Sheehan, general manager, will come back to his home town for the event. A Fox special will be screened for invited guests.

Prepare for Census Fight (Special to THE FILM DAILY)

Philadelphia — The Pennsylvania M. P. O. T. have decided to prepare to combat hostile legislation, especially censusship laws, by meeting early in January, just before the Legislature convenes, to formulate an active campaign.

San Francisco CLEARANCE Schedule (Special to THE FILM DAILY)

San Francisco—The San Francisco Film Exchange Board of Trade has adopted a clearance schedule ranging from 28 days for downtown theaters, to 70 days when the subject plays from one to three weeks and 42 days when the play runs over three weeks.

Oakland first runs are protected against Berkeley and Alameda, where first runs may start the day after the Oakland first run closes. No exclusive contract shall be obtained anywhere for Greater San Francisco.

Mr. HENRY KIng announces he has secured for production and with all rights fully protected

"OLD HUSBANDS AND YOUNG WIVES"

By RALPH PROCTOR

Mr. King states this piece will be presented both as a STAGE and SCREEN offering during next year when he has completed his production in Rome and other European locations of "The White Sister," in which Miss Lillian Gish will be starred by Inspiration Pictures, Inc.

The production of "OLD HUSBANDS AND YOUNG WIVES" is promised to be unusually pretentious.
"East Is West' Is Going To Be A 'Mortgage Lifter' To Many"

That's what Guy L. Wonders, of the Rivoli Theatre, Baltimore, says. We said it would prove one of the biggest of all time and our judgment is vindicated.

Read these telegrams.

RUNNING IT A SECOND WEEK

Guy L. Wonders, Rivoli Theatre, Baltimore, wires:

"'East Is West' has everything and is going to be a 'Mortgage Lifter' to many an exhibitor. Running it a second week. It has taken our patrons by storm. Never in the history of our theatre have I heard as many wonderful comments. Turned away hundreds after box office stopped selling tickets at 8 o'clock tonight. Lines waiting a block long at both our box offices at 9 o'clock for second show. Congratulations."

HOUSE COULDN'T HOLD THEM

L. R. Brager wires from Des Moines, Ia.:

"Opened Sunday with 'East Is West' to jammed house at 7 o'clock. Lock out as early as this has not occurred in the Des Moines theatre during any previous engagement this year."

BIGGEST BUSINESS THIS YEAR

Leo F. Keiler, Arcade Theatre, Paducah, Ky., wires:

"Opened here with 'East Is West' to the biggest business we have had in nine months. Public unanimous and enthusiastic in their praise."

BUSINESS GREW BIGGER DAILY

Fred Desberg, Allen Theatre, Cleveland, Ohio, wires:

"'East Is West' opened good Monday. Business built daily. Thousands praised the picture and there was not one adverse criticism."

EXTENDS RUN THREE DAYS

From Omaha, Nebraska, comes this wire:

"'East Is West' run extended three days, business was so tremendous at the Strand Theatre."

Joseph M. Schenck presents

CONSTANCE TALMADGE

in

"East Is West"

8 reels of the best fun and thrills ever screened.

By Samuel Shipman and John B. Hymer, from the play by Wm. Harris, Jr.; adapted by Frances Marion; photographed by Antonio Gaudio; art direction by Stephen Goosson.

Directed by Sidney Franklin
Director of "Smilin' Through"
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Red Type Front Page Extra

Troy, N. Y.—When the Lincoln was in play ”The Masquerader,” it was learned at the last minute that a rival theater was playing up an opposition attraction with display ads. It was then learned that a regular ad in the Troy Record, then going to press, but arrangements were made to have several thousand copies run over with the ad “The Masquerader will appear at the Lincoln theater today,” printed across the first page in red type. The last minute ad saved the day.

Accident Stunt Starts

Peoria, Ill.—Bill Danziger, Paramount exploiter, got Peoria an ex¬
cluse over the run of “Masquerader” at Asher’s Palace by tying down in the street and letting an auto run into him. The take accident always attracted attention. As the crowd gathered each time, Danziger got up and delivered a lecture on reckless driving.

“This is the way the accident happened in “Masquerader,” he said. You can see it for yourself at the Palace.”

A Peoria daily ran a three-column
cut of the stunt.

Distributed 20,000 Copies

Louisville, Ky.—The Mary Anderson being the first house to show “The Eternal Flame,” Manager George A. Sine made copies of a telegram, apparently from the coast, announcing that fact. A tie-up was affected with the Postal Telegraph to handle the wire, and 20,000 copies were mimeographed. These were distributed around stores and in the theater lobby, and as a matter of civic pride, the newspapers reproduced it.

Two large candies placed in the lobby made an interesting display and in addition there were other aids used in a well-rounded campaign.

Several Stunts for “Suzanna”

An extensive exploitation campaign has been launched by E. M. Asher, of Mack Sennett Productions, in conjunction with Mabel Normand’s latest picture, “Suzanna.”

Asher secured the co-operation of the Columbia Record people, by tying-up Columbia’s latest dance success, “Suzanna” with the picture. The star’s portrait with an announce-
ment of the picture, was pasted on the reverse side of the dance music.

Several hundred of these records were distributed throughout the film industry. A portrait of Mabel was also put on the front cover of the sheet music, published and released by M. Witmark and Sons of the city.

The Showell Mfg. Co., well known candy makers, inserted different scenes of the picture in the “Suzanna Bar,” a chocolate confection, placed on the market during the release of the Sennett production.

Unique Police Lobby Display

Philadelphia, Pa.—With the aid of the police department, the Victoria showed a unique lobby display during the run of “In the Name of the Law.”

Handcuffs, leg irons and weapons taken from notorious criminals were hung on a folding screen. Various identification cards and advertise-
ments for the arrest of criminals completed the display.

Tie-up with book dealer

Philadelphia, Pa.—A tie-up with a leading book dealer was the exploita-
tion feature during the run of “Monte Cristo” at the Stanton. The stunt consisted of joint newspaper advertise-
ments of the work of Alexandre Dumas and the pictured version of “Monte Cristo.” A neat arrangement of stills, lobby water-colors and council work was shown in the theater lobby. Placards advised readers both to buy the books and see the picture.

Bakers and Laundry Aid

Dallas, Tex.—When “Monte Cristo” played at the Washington, arrange-
ments were made with the leading local baking concern and laundry whereby each loaf of bread and package of laundry contained a slip bear-
ing a “Monte Cristo” message.

The slips issued by the bakery read:

“Best Food For Body—Butter Krust Bread.”

“Best Food For Thought and Pleasure—Monte Cristo—the mighty drama of the hour at the Washington theater.”

More than 60,000 of these announce-
ments reached Dallas homes. The cost of the campaign was simply the printer’s bill for the slips.

Stages Girls Track Meet

Newark, N. J.—D. J. Shephard, manager, directed at the Cranford, gained free publicity for two weeks in the sporting pages of the Newark papers. A girls track meet was tied up with the showing of “The Eternal Flame” and Norma pearls were the prizes awarded instead of medals; no sooner had the idea of a girls athletic meet been formulated than the Star-Eagle sponsored the campaign.

With more than two hundred ent-
trants, including Camelia Sabie holder of two world’s records there was enough news to fill the sporting pages several times. On the day of the meet the Star-Eagle gave the attraction: the whole front page, naming all the entrants, and the fact that Anita Stewart made a personal appearance at the Cranford when the awards were made added many more lines to the story. The paper also spoke glowingly of the co-operation of the theater folks in the putting up of the meet, mentioning the Cranford Theater exclusively. Shephard obtained bundles of publicity that, in ordinary courses of commerce, could not have been bought at any price.
Here is a picture with a kick that will fill your house to overflowing.

by Jack Boyle

directed by Alan Crosland

A Paramount Picture

The Face IN THE FOG

with

Lionel Barrymore,

Seena Owen, Lowell Sherman,

Louis Wolheim, Mary McLaren,

George Nash

Three Capacity Weeks on Broadway

at the Rivoli, Rialto and Broadway

Scheduled for one week at the Rivoli, this vivid, thrilling melodrama was so enthusiastically received that, after packing the house there it moved down to the Rialto and there repeated its success. Then another record-breaking week at the Broadway. "A Nick Carter story in a Tiffany setting" one paper called it. It's the most vital, engrossing, mystifying, tense and fascinating photoplay ever filmed. It's to the screen what "The Bat" is to the stage.

"We are not going to tell you a thing about the story. It's too good to tamper with," says Harriette Underhill, in the New York Tribune.

We'll tell you, however, that it is Jack Boyle's greatest "Boston Blackie" story faultlessly acted by a cast of stars, wonderfully produced, with the greatest fight ever staged and filled with action from the first reel to the final fadeout.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood — Metro-Sawyer-Lubin announces that Willfred Dunn is adapting Willard Mack's "Your Friend and Mine," which Clarence G. Badger will direct.

"Making a Man," starring Jack Holt, is finished.

Stuart Holmes is cast as heavy in "The Scarlet Lily," starring Katherine MacDonald.

Cedric Gibbons is designing the sets for "Coronation," starring Mac Murray.

The J. K. McDonald Prod. have engaged "Little Ben" Alexander, to support Johnny Jones, in the Johnny Jones Comedies.

Louise Fazenda has finished the night work in "Beautiful and Damned," and is now working in the concluding scenes at Warner's Studio.

Ruth Stonehouse has returned from Portland, Ore. where he appeared in three features with Premium Pictures Prod.

Harry Weis, has joined the forces of the Jackie Coogan Prods., and has started work on the next Coogan picture.

"Chop Suey" is the name of the latest Christie comedy, featuring Dorothy Devore. Scott Sidney is the director.

Universal will star Gladys Walton in "The Madonna of Avenue 'A,'" to be directed by King Baggot. Hugh Hoffman adapted from story by Bradley King.

Edward Everett Horton, former leading man in local stock, is being starred at the Fine Arts Studio in "Trouble Busters" with Kathleen Key as feminine lead.

With Stuart Paton directing, Universal will produce "The Attic of Felix Bavy," from the Earl Carroll play. It will be the "Dr. Caligari" type of film. Albert Kenyon is scene-arranging.

Eva Novak and her husband, William Reid have left on a motor trip to be gone about a month. On her return, Miss Novak will start work on a new picture with her sister, Jane Novak.

Jack Henderson, who has appeared in numerous comedies, has again with that outfit, playing the part of a Scotchman for Alf Goulding, who is busy shooting the latest Baby Peggy story, "Little Miss Snunk," a tale of the New York underworld.

Complete cast of Hunt Stromberg's " Glad Rags," starring Bull Montana, will include Betty Francisco, as leading lady; Otto Harlan, Tom Gallery, Max Davidson, Billy Elmer, James Quinn, Thomas O'Brien, Marion Otis Harlan and Mervyn Le Roy.

H. E. GAUSMAN

Phila. U. T. E. Moves
(Special to THE FILM DAILY)
Phila.—The United Theater Equipment Corp. have moved from 1233 Vine St., to 1235 Vine St., formerly the home of the F. B. Warren Corp.

Manager Forced to Open Safe
(Special to THE FILM DAILY)
Tacoma, Wash.—Armed bandits bound and gagged Ralph Winson, manager of the Colonial, and forced him to open the safe from which they took $1,600.

Cleveland M. P. T. O. Election
(Special to THE FILM DAILY)
Cleveland—The following officers for the coming year have been elected by the Cleveland M. P. T. O. : O. E. Bellas, president; S. Piotrowski, vice-president; Martin Printz, treasurer and Sam Bullock, secretary. New members of the Board of Directors are Jas. Scoville, W. J. Simms, Jules Schwartz, Sam Schactel and J. F. Hagaman.

Better Films Committee Active
(Special to THE FILM DAILY)
Atlanta, Ga.—The Better Films committee is already taking definite steps toward its goal, and has held conference with the Film Exchange Managers Assoc., to discuss a plan by which pictures may be submitted regularly each week for advance review by representatives of the committee. Signs are being placed in hotels, office buildings, railway stations and other public places carrying the titles of all endorsed pictures playing in Atlanta.

Theater Changes
Rome, N. Y.—Michael Kallet has taken over the Star.

Troy, N. Y.—Dan Keegan will reopen the Regent, partially destroyed by fire.

Chicago—Howard Donaldson has re-opened the Peerless, which has undergone extensive alterations.

Ferndale, Ore.—Gus Merrill, of Elk River, Idaho, has bought the Liberty from Edna Fitzgerald.

Schenectady, N. Y.—The Van Curler has opened with pictures. W. H. Wright is the manager.

Superior, Wis.—The Plaza Theater property has been transferred to James Flinn, from The Land & River Co.

Bloomington, Ill.—Robert Harris and Roy Nelus, owners, will rebuild the Princess early in the Spring.

Portland, Ore.—The Union is closed by the Woolley Theaters Co., for extensive remodelling involving about $10,000.

Boone, Ia.—L. E. Mathews, of Mankato, Minn., and W. R. Stolte, of New York, have purchased the Lyric from W. G. Oakes. The house is being remodeled.

First National 'Frisco Housewarming
(Special to THE FILM DAILY)
San Francisco—Manager Charles A. Meuhling gave a housewarming at the opening of the new quarters of the First National exchange, at 146 Leavenworth St.

March With Fox in Canada
(Special to THE FILM DAILY)
St. John, N. B.—R. March has assumed his new post as manager of the Fox exchanges here. He was formerly manager of the Pathe exchange, as the First National exchange.

Illinois M. P. T. O. Committees
(Special to THE FILM DAILY)

Mastbaum Theater for West Phila.
(Special to THE FILM DAILY)
West Philadelphia, Pa.—One of the handsomest theaters in the country will be erected here by the Stanley Co. of America, Jules E. Mastbaum, president, in conjunction with Marcus E. Benn, at 63rd St. and Woodland Ave.

The new house will be known as the Benn. The total cost is estimated at $500,000. It will seat from 1,200 to 2,000.

St. Louis Note
(Special to THE FILM DAILY)
St. Louis—The City Council has revised the ordinance, that requires the franchise fees to be paid on the Tuesday immediately following the last Monday in each month. The council will consider a petition asking the repeal of the ordinance; to close theaters to close Sundays. The council fails to act favorably, a special election will be held, so that the councilmen can decide whether the Blue Laws shall remain.

George J. Endler has taken the New Liberty, on Sarah St.

The Goldwyn office is being enlarged and redecorated.

The Rivoli, Sixth St., south Olive, the new home of Uni pictures, will be opened Oct. 1st.

E. C. Jones, former owner of the American, Johnston City, Ill., to open a new house at Cambrin to seat 350.

Louis Cohen, former manager of the Bridge Theater, owned by Hamburg is now manager of the Majestic, which changed owners.

The combination of the coal strike, settlement and cooler weather proved a big boom to the theater business in Southern Illinois. During the past five weeks there has been a great increase in box office receipts, as Louis salesmen who have been traveling the territory report that there is every indication that they will set new financial records for the winter.

**READ WHAT THEY SAY ABOUT THE YEAR BOOK**

**Number Eight**

The Year Book has genuine value as a ready reference work and I consider it a valuable acquisition to my office library.

Arthur S. Kane.

*Out Jan. 1st—Bigger and Better Than Ever*
Abrams Denies

1st A. B. C. Is to Have “Tess”—
Swift Mysteriously Says “There Is Nothing to Say”

“Tod Swift, general manager of the A. B. C. Booking Corp. (the local book-
ing organization of members of the O. C. C.), was very mysterious yesterday. A report was published in a theatrical paper carrying a big head that the A. B. C. had hired “Tess,” the Pickford feature, for its fall line.

When Hiram Abrams was asked relative to the report he declared it was untrue, and added that A. B. C. had booked no product of the United Artists.

When Swift was questioned relative to the matter he said that there was nothing to be said at this time, and then informed that his answer left a question in doubt as to whether A. B. C. had “Tess,” he said he would say nothing else at this time, dinging that when there was something to be said he would issue the statement. When informed that his swer left the impression that some right believe his organization had “Tess,” regardless of Abrams statement he said he could not help that.

Lasky Due Today
Jesse L. Lasky will arrive from the past today, accompanied by John Flinn.

Vogel to Europe
William M. Vogel, of Vogel Productions, is leaving today on the Majestic for Europe.

T. O. C. C. Ball Dec. 2nd
The annual ball of the T. O. C. C., will be held Dec. 2nd, at the Astor. Dr. Ochs heads the committee.

“Shadows” Shown at Biltmore
A large crowd attended Al Licht-
man’s private showing of B. P. Schul-
berg’s “Shadows” last night at the Biltmore.

Preparing Answer

Sen. Jas. J. Walker, counsel for the T. O. C. C. has under consideration two letters received from Grohe & Noble and by Chas. Goldreyer, from the F. I. L. M. Club asking them about chain booking and possibility of being construed as implying that these managements are operating in restraint of trade. Sen. Walker, as counsel for the T. O. C. C. will in-
dicate the reply to the letters after the T. O. C. C. meeting next Tuesday.

(Continued on Page 3)

Loew’s Statement
Gross Income and Subsidiaries Show $2,267,871 Profit

Full figures of the financial state-
ment of Loew’s, Inc., and its 100% owned subsidiary companies for the fiscal year ended Aug. 31st, show an operating profit of $2,267,871 as against $1,800,550 in the previous year. Total current and working assets are listed at $5,854,732. Profit and loss surplus on Aug. 31st was $545,997 as compared with $100,413 on Aug. 31st, 1921.

The statement follows:

(Continued on Page 4)

Coogan’s “Oliver Twist” Shown
Jackie Coogan’s “Oliver Twist” was shown yesterday to critics of the trade press and the metropolitan newspapers at Wurlitzer Hall following a luncheon at the Knickerbocker grill, as it is expected that attendance at the Strand next week will make it hard to take care of the reviewers properly.

An added feature was 500 feet of old “Oliver Twist” production with Marie Doro and Nat Goodwin. James Young, who directed Marie Doro in another “Oliver Twist,” for Lasky was among the spectators.

An Important Event
A daughter, Jane Constance Loew, was born Thursday night at the Knickerbocker Hospital, to Mr. and Mrs. Arthur M. Loew. Mrs. Loew is the daughter of Adolph Zukor, president of Famous Players, and Loew is the son of Marcus Loew.

The Statement
“Mr. J. D. Williams has found it advisable, in view of his plans for the future, to resign as manager of Associated First National Pictures, Inc., and the Directors of First National have regretfully accepted his resignation.

“Mr. Williams’ association with First National, as manager from the time of its organization, and his prominence in the starting of this company, as well as in the motion picture industry generally, are so well known that little need or can be said.

“Mr. Williams leaves the office of manager of First National with the best wishes and kind regards of all of his former associates. It is probable that Mr. Williams will take a considerable vacation before announcing his further plans.

“Mr. Richard A. Rowland, who has been associated with Mr. H. O. Schwabhe and Mr. Williams for the last six months in directing the affairs of First National, has been appointed by the Board of Directors, General Manager of First National.”

From all indications, everything will continue as heretofore at First National. There have been many “wild” rumors and reports circulated. They have included everything imaginable, and some that were not.

There have been reports of First National buying studios and entering production on a huge scale. There have been reports of resignations of various members of both the directorate and also the Executive Committee. There have been reports of other officials holding important posts resigning. You could hear most any-
ing, but the statement clarifies the situation considerably.

(Continued on Page 2)
**Quotations**

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**Incorporations**

- Hartford, Conn.: Fine Arts Thea- 
cor. Capital, $10,000.
- Albany—Winthrop Theater, 
  Brooklyn. Capital, $50,000. Incorporators, 
  A. Hovis and F. H. Gregory.
- Equitable Play Prod. Co., 
  Manhattan. Capital, $2,500. 
  At- 
cor.: J. A. O'Brien, Manhattan.
- Tacoa Park, Wash.: 
  The Tacoma Theater Corp. will build a 
  $120,000 house to seat over 1,000.
- Yale Theater Ticket Co., 
  Manhattan. Capital, $1,500. 
  At-
cor.: M. E. Eichner, Manhattan.
- Dallas, Texas—Dallas Amus. Co., 
  Capital $50,000. Incorporators, 
  J. E. Jones, W. G. Huggins and 
  C. A. Rushby.
- Nashville, Tenn.—Standard Prod. 
  Co., Capital, $100,000. Incorporators, 
  T. C. Cummings, J. L. Bellamy, 
  S. H. Stone, A. S. Bryant and 
  E. G. Track-
  
  toon.
- Commodore Theater Corp., 
  Brooklyn. Capital, $50,000. 
  Incorporators, S. Brodick, C. Solodovski 
  and S. Gottlieb. Attorney, M. D. 
  Bloor, Manhattan.

**William Out**

(Continued from Page 1)

**William Future**

While it was impossible to secure 
any statement from J. D. Williams 
about his future plans, it has been 
understood in some circles that he 
will either enter production, or 
may start in the distribution field. 
In fact, it is not far from the mark 
to say that he has been connected 
with a large company now in opera-
tion. From Wall Street reports 
we have "leaked out" that Williams 
concluded a deal with the organi-
tation of important stars and handling 
the sales end of their business.

Williams, who was treated very liberally by the directors 
on his resignation, and it is said 
that he was voted a full year's 
salary. He also owns a 20 per cent 
interest in the New York First 
National franchise which will doubtless 
be taken over by his former associ-
ates, and this will probably net him 
a neat sum.

**Within the Organization**

The air of unrest that has per-
meated the home office in the 
past few weeks has set at rest 
yesterday. All of the heads of the 
various departments were informed 
by President Robert Lieber that so 
long as their work proved satisfactory 
they would cheerfully be retained, 
and he hoped that they would remain 
with the organization for a long time 
to come. There are several impor-
tant posts filled by men brought 
into the organization by Williams, 
and there has naturally been much 
interest as to what would occur 
in these quarters in view of Williams' 
resignation.

The Feeling Towards Williams

J. D. Williams was one of the sponsors and 
orignial promoters of the 
idea upon which First National 
developed. Coming from Australia 
with an idea of big co-operative 
movement between producers and 
exhibitors, the details were finally 
worked out up until the present 
highly successful system. Today is one of the most important 
organizations in the industry.

None of the original franchise 
holdings are of the type to admit 
the value that "Jim" Williams has been to the 
organization. Indeed, in view of the 
political conditions which developed 
within the organization during the past 
few years, those who have favored 
Williams have done so as much 
because of his responsibility for the 
idea and growth of the property, as 
for any other cause.

And among those who have fought him the hardest, 
it is said that when Williams' resignation finally reached the direc-
tors, several of these men were over-
whelmed with emotion and 
found difficult to divorce Williams from First Na-
tional; this, despite that they had 
agreed that his resignation was for 
the best.

Fabian Back from Europe

Mr. and Mrs. Jacob Fabian 
returned from Europe yesterday 
and after being away for five years, 
Fabian is second vice-president of 
First National, holder of its New 
York franchise and head of Fabian 

**Coast Brevities**

(Special to THE FILM DAILY)

Hollywood—Virginia Valli's first 
starting vehicle will be "Up the 
Ladder" United Artists special, directed 
by Hobart Henley, and scenarized by 
A. P. Younger from the Owen Davis 
vehicle.

Tyro Breten has been engaged by 
Sacred Films, Inc.

Albert G. Kenyon has joined the 
Universal scenario department as 
adapter and author of originals.

The James Cruze Company has 
finished shooting the buffalo hunting 
scenes for "The Covered Wagon" 
near Salt Lake City.

"The Runaway Girl," starring 
Glady's Walton; and "Kindled Courage," 
starring Hoot Gibson, have been 
completed at Universal.

Phillips Smalley, Stanton Heck, 
David Torrence, Winston Miller 
and Ruby LaFayette have been added to 
the cast of Universal's "The Power of a Lie.

Philip E. Rosen is making screen 
tests of prospective players for sup-
porting Mary McVicker in his next 
"Bachelorean," which he will direct for 
Paramount.

The Western Motion Picture Ad-
vertising annual "Wampas Riot" 
was held at Universal City in honor of 
newspaper and trade publication 
representatives.

Reports that Irving Cummings 
was to produce "The Last Days of 
Pompeii" developed at United Studios, 
which were denied at the 
Cummings headquarters.

Harry Beaumont, director; and 
John Arnold, cinematographer, have 
left on a trip through Northern 
California to seek locations for Metro's 
next for Viola Dana.

Ages Ayres' next Paramount 
vehicle will be "Have a Heart," an 
automobile original by Byron Mor-
go, adapted by Wilt M. Ritchey 
and to be directed by Paul Powell.

Irv Ing Willats' Metro Company, 
filming "All the Brothers Were 
Valiant," has returned from a 
fort-night's location to San Francisco 
where water scenes and whale hunts 
were filmed.

Complete cast of "Coronation" in-
cludes Mae Murray, Rod La Rocque, 
Robert Fraser, Edward Burns, Jean 
Hersholt, Lionel Belmore, Herbert 
Standing, Mrs. J. Farrell Macdonald 
and Wilfred Lucas.

According to announcement from 
M. C. Lee, Allen Holubar's next 
production will be "The White Front,

one of the most beautiful 
productions and as 
beautiful as the rest.

You can obtain FILLMACK 
Production Trailers on 
All Features for 30 Cents 
FOOT TINTING FREE 
Elaborate Borders 
Your Service 
10 RETAIL OF FABULOUS 
MARKETING 
CO.-FILM 
TRAILERS 
LOANS ON 
New Negatives 
Good Collateral 
Enquire Room 705—Wool-
worth Bidg., 
Telephone Barclay 7940

**OLD SUBJECTS WANTED**

The American Continental Film Age 
(Chicago) is seeking the Agency for 
old American Films. Old subjects and films 
have run their course can still earn a go 
with our represented agencies. 
Our Mr. Wad is now in New York to effect arrangements. 
Address care of Harry Wadler, 11 E. 20th. 
Phone Madison Square 1063.

**Harry McRae in Town**

Harry McRae is in New York. where he produced "The Moll 
from Glenmary" and "Glenmary School Days." He is on route 
Vancouver, B. C.

**Drew Post Film Ball**

The S. Rank Drew Post of American Legion, including 
many of the industry, will hold 
Halloween Ball at the Hotel Penn-
amia Monday evening.

American Releasing Gets Came

The American Releasing Corp., 
taken over by the company one 
weeks. "The Queen of the Mis-

**Movie Supply Co. Schedules**

The Independent Movie Supply Co., 
filed schedules in bankruptcy 
yesterday. Liabilities are listed 
$51,300 and assets of $79,610, 
which included Nicholas Power Co., $10.4 
Gather Co., $15.15 and T. H. Rebell Enter, $5,343.

**Hohub-Levie's Second**

(Special to THE FILM DAILY)

Hollywood—"The White Front" 
has been selected by Allen Hohub, 
his second production sponsored 
by Mike Levee of United Studios, 
recently released through First National.

Levee is also behind a series of four specials to be 
made by Maun Tournereau for First National distribu-
tion. "The Isle of Dead Ships" 
will be the first of the series.

**Saturday, October 28, 1**
Preventing Answer
(Continued from Page 1)
T. O. C. C. officials say that the
letters in question summoned the re-
cipients to appear before the F.I.L.M.
Club and be questioned about oper-
ing in restraint of trade and that the
reply will ask the F. I. L. M. Club
where it derives its authority for any
star chamber proceedings.

Grobé & Noble, control six
theaters in Harlem and the Bronx
while Goldreyer has two. Formerly,
it was said at the T. O. C. C. offices,
the two managements competed against
each other and thus drove prices up till they
realized that their competitive bid-
ing was creating an artificial market.
Since this realization and the result-
ant action business has been better for
both managements it is under-
stood.

I. E. Chadwick of Merit Film Corp.,
President of the F. I. L. M. Club
and chairman of the Executive Com-
mittee which sent the letters says:
“We have written to all persons
booking in this manner asking them
by what authority they are booking
pictures for theaters which they do
not own or control. We are doing
this to make sure that the members
of this organization are dealing with
responsible persons. Another object
is to make sure that the theater ow-
ers are not stifling competition by
agreements among themselves.”

Solomon Joins Warner Bros.
Martin Solomon, who has been
a special representative for Universal in
Washington, has joined Warner
Bros. forces at their New York
exchange.

Interest in Book Week
Among the organizations which
have communicated with the National
Board of Review promising co-oper-
ation during motion picture book week
Nov. 12-18, are Women’s Civic Club
of Philadelphia, Cleveland Cinema
Club, Federated Women’s Clubs of
Lima, O., Congress of mother and
parent-teacher associations in Penn.,
Conn., and New Jersey, state federa-
tions of women’s clubs in Calif., Neb.,
Ohio and Texas, Norristown Civic
Club, Authors Club of Bridgeport,
Council of Jewish Women of Stan-
ford, Catholic Women’s Club of
Macon, Ga., and district federations,
parent-teacher organizations and
women’s clubs in numerous other
places.

Managerial Changes
Hamilton, Ont. — Harry Dann,
formerly of the Capitol, Regina, is
now managing Pantages.

Okahoma City, Okla. — R. L. Cul-
ley is managing the Broadway, suc-
ceding Toney Mitchell, resigned.

Seattle, Wash. — Vic Gaunlet has
again taken up his duties as publicity
man for the Blue Mouse circuit,
after acting as house manager here
during the summer. E. J. O’Reeke,
Astoria manager, comes to Seattle,
and Arthur Hile, will go to Astoria.
Hile was formerly manager of the
Ansonia in Butte.
Loew's Statement
(Continued from Page 1)

ASSETS

Current and Working:
Cash on Hand .............................................. $994,523.32

Receivables:
Accounts Receivable ...................................... $477,033.04
Notes Receivable ......................................... 74,201.62
Due from Affiliated Corporations (Less than 100% Owned) 1,225,410.93
Federal Income Taxes (Claim) .......................... 36,788.37
Loans to Employees (Secured) .......................... 30,512.59
Subscriptions to Capital Stock .......................... 4,260.00

Inventories:
Film Productions in Process, Completed and Repeated after Assignment $1,246,410.51
Film Advertising Accessories ........................................ 264,904.35
Theater and Studio Supplies ................................ 87,040.81

Advances:
To Motion Picture Producers, secured by Film Productions 3,485,870.59
To Artists and Employees .................................. 40,474.70
Mortgage and Interest Payments .......................... 100,791.62

Total Current and Working Assets ...................... $5,854,732.16

Investments:
Equity Acquired in Affiliated Corporations (Less than 100% Owned) $3,116,509.97
Deposits on Leases and Contracts ........................ 88,333.60

Property 100% Owned:
Land ......................................................... $3,595,240.04
Buildings and Equipment .................................. 11,794,861.65
Leaseholds .................................................. 229,424.84

Less Reserve for Depreciation ........................... $15,619,223.53

Deferred Leases, Contracts and Goodwill ................ $35,596,313.67

LIABILITIES

Current:
Accounts Payable .............................. $1,311,870.57
Notes Payable ........................................... 274,201.62
Bank Loans ............................................... 100,980.00
Taxes (Theater Admissions, etc.) ......................... 312,577.19
Accrued Interest ........................................... 154,901.58
Advances from Affiliated Corporations .................. 76,488.41

Total Current Liabilities ............................... $2,260,594.08

Bonds and Mortgages:
Being Obligations of Subsidiary Corporations .......... $5,806,500.00

Deferred Credits:
Securities from Tenants ............................... $33,286.09
Film Rentals Received in Advance ....................... 338,557.58
Rents Received in Advance ............................. 6,566.37

Capital Stock and Surplus:
Capital Stock: Shares without par value
Outstanding ................................................. 1,060,477
Subscribed .................................................. 360

Surplus:
Surplus Sept. 1, 1921 (Adjusted) ......................... $132,322.34
Operating Profits for Fiscal Year ending Aug. 31, 1922 2,267,871.08

Extraordinary Charges to Surplus ....................... $2,600,194.42

1,854,197.01

$35,596,315.67

Capitol Managers in Full Dress
During anniversary week at the Capitol the three house managers will wear full evening attire with Inverness cloaks, silk hats and white gloves at the suggestion of S. L. Rothafel. The Capitol was opened Oct. 24, 1919 but the anniversary bill will be presented during the coming week because of "Prisoner of ZENDA" holding over for an extra week.

Business Good Up-State
(Special to THE FILM DAILY)
Albany—Canvas of theaters and exchanges in Albany, Troy and Schenectady shows a steadily increasing volume of business reported in every instance. The towns of Glen Falls, Ticonderoga, Warrenburg, Corinth, Watertown and Hadley, where business was poor account of the paper mill strike, report a steady improvement.

M. E. Williams New Vita. Manager
(Special to THE FILM DAILY)
Kansas City—M. E. Williams is now manager of the local Vitagraph exchange, succeeding T. O. Byerle.

Select Productions for "Book Week"
On the list of 109 pictures which the National Board of Review selected as being suitable for the Children's Book Week, Nov. 12 to 18, Paramount has 18, Fox 16, Hodkinson H, Universal 9, First Nat'l 9, Vitagraph 8, Pathé 4, Metro 4, F. B. O. 3, Goldwyn 3 and Warner's 2.

Finds Business Conditions Normal
Returning from a tour of important industrial centers, John E. Storey, general representative for Pathe, reports general business conditions much improved, with a lively spirit of optimism prevalent everywhere. "The only interference with the business boom seems to lack of adequate railway equipment, declares Storey, "and exhibitors have the fullest confidence in box office prospects for the season."

U. S. Navy Popularity Vote
Answers to 6,000 questionnaires sent by "Judge" to officers and enlisted men in the U. S. Navy show the following screen favorites:

Actresses: Bebe Daniels, first; Mary Pickford and Mary Miles Minter, second and second; and Gompsey, third.

Actors: Wallace Reid, first; Wm. S. Hart, second and second; and Douglas Fairbanks, Rudolph Valentino, Charles Ray, Tom Mix and Wm. Farnum tied for third place.

Hartford Buys "Bulldog Carn" David M. Hartford has bought film rights to "Bulldog Carn" by W. A. Fraser. Hartford is making a series of "Bulldog Carn" features, to be produced in Canada.

Roman to N. J. Territory
Ben Roman, salesman at Goldwyn, New York, recently has been transferred to the New Jersey territory. He has been covering the Brooklyn territory for four years.

Bray to Make New Magazine
The Bray Studios will make a screen magazine to be released every other week on the state market. This is the first step in the Bray organization in the independent field.

Arrangements have been completed to establish correspondents in the country in the world for the purchase of collecting material for the magazine.

Big Theater for Utica
(Special to THE FILM DAILY)
Utica, N. Y.—The Criterion Corp. will build and operate a 2,500-seat theater which plans the finest house between New York and Syracuse.

W. S. Linton, treasurer M. P. & Loew's, is the prime mover in the project, treasurer of the corporation. Mayor Jas. D. Smith is present to hire Clarence Williams of Utica, Frank Emmall of Watertown and Lubin of Syracuse are interested in the project.

READ WHAT THEY SAY ABOUT THE YEAR BOOK
Number Nine

You are deserving of thanks from every exhibitor, manufacturer, star, director, reviewer, advertising man and film salesman in the entire industry for compiling in so compact and easily accessible a fashion, data of such vital interest to all of them.

Neil G. Coward, Burnet-Kuhn Advertising Co.

Out Jan. 1st—Bigger and Better Than Ever
IF YOU PLAYED THE FIRST SERIES—
YOU'LL WANT THESE!

"The NEW
LEATHER
PUSHERS"

IN SIX ROUNDS—TWO REELS EACH
Presented by CARL LAEMMLE
with original cast featuring
REGINALD DENNY including
HAYDEN STEVENSON
MADE FROM THE FAMOUS COLLIERS WEEKLY
STORIES BY H.C. WITWER
DIRECTED BY HARRY POLLARD
UNIVERSAL—JEWEL
“A New Standard in Feature Comedies” says Partington of the Granada Theatre, San Francisco.

J.A. PARTINGTON

WESTERN UNION
TELEGRAM

J. S. WOODY

GENERAL MANAGER SELECT PICTURES CORPN 729 SEVENTH AVE NEW YORK NY

RECEIVED AT 45 86 NL US SAN FRANCISCO CALIF 22 1922 OCT 22 9 31

“LEWIS J. SELZNICK’S

LOVE IS AN AWFUL THING”

Starring

OWEN MOORE

A VICTOR HEERMAN PRODUCTION
CAST INCLUDES MARJORIE DAW

LEWIS J. SELZNICK'S

LOVE IS AN AWFUL THING

Starring

OWEN MOORE

A VICTOR HEERMAN PRODUCTION
CAST INCLUDES MARJORIE DAW
Features Reviewed

D. W. Griffith presents ONE EXCITING NIGHT
D. W. Griffith, Inc. ........................................ Page 2

SECRETS OF PARIS
Whitman Bennet Prod.—Mastodon Films,
Inc.—State Rights ................................. Page 3

Dependable Pictures Corp.
TILL WE MEET AGAIN
Associated Exhibitors—Pathe ..................... Page 4

Richard Talmadge in. .............. WILDCAT JORDAN
Phil Goldstone—State Rights ............... Page 5

Gloria Swanson in
THE IMPOSSIBLE MRS. BELLEW
Paramount ........................................ Page 7

WONDERS OF THE SEA
Williamson Prod. ....................................... Page 8

BROAD DAYLIGHT
Universal ........................................ Page 9

Francis Ford in. ................. ANOTHER MAN'S BOOTS
Aywon—State Rights .......................... Page 12

William Fairbanks in. ............ PEACEFUL PETERS
Ben Wilson Prod.—Arrow—State Rights Page 13

Billie Dove in. ................ YOUTH TO YOUTH
Metro ........................................ Page 16

C. C. Burr presents ............... SURE FIRE FLINT
Mastodon Films, Inc.—State Rights Page 17

Edward Dillon Prod. ................. WOMEN MEN MARRY
Genius Films, Inc. ......................... Page 18

Short Reels ............................... Page 19

News of the Week in Headlines

Monday

Eastern studios prepared to meet possible coal shortage.
"Better outlook for productions in independent exchange field," says Harry Charnas.
Frank Woods, Thompson Buchanan and Elmer Harris forming new producing firm.
Mike Levee and Maurice Tourneur to produce for First National.

Tuesday

First National directors, in town for annual meeting, report business spotty.
Warner Bros. sell English rights to six pictures to F. B. O. of London.
Eddie Cline to direct Jackie Coogan's next.
Sydney Cohen and other M. P. T. O. officials back from trip.
John S. Robertson signs with Inspiration Pictures.

Wednesday

Mexican ban reported terminated through action of Hays office.
Exhibitors of St. Louis and Eastern section of Missouri ask separate M. P. T. O. franchise.
Loew's, Inc., shows increase in profits for year.
Prizma to make 13 specials based on well known musical works.
Negotiations reported for Nazimova's "Salome" by Allied Prods. & Distriburs.
Charles Duell, Boyce Smith, Fred Neuman and George Newgass bring suit asking $55,000 from Thos. H.
Ince for service in connection with Ince's First National contract.

Thursday

 Literary Digest to produce news weekly and cartoon reel.
Straw vote on gubernatorial election to be held by M. P. T. O. and the Globe, New York.
Thos. Patten named to represent Hays office at Nebraska-Kansas exhibitors' convention.
T. O. C. C. cannot "understand" attitude of Hays in suggesting keeping "hands off" Smith-Miller gubernatorial contest.
"Fate," Clara Smith Hamon feature, shown to judges of Supreme Court in action appealing from censors' refusal of license.

Friday

 Literary Digest reel reported to go through Hodkinson.
Actors' Equity closes motion picture casting section; Cohill goes to Famous Players as casting director.

Saturday


"Pardoning the bad is injuring the good."—Benjamin Franklin.
Griffith's Newest Has Thrills, Hokum and a Great Storm

D. W. Griffith presents
"ONE EXCITING NIGHT"
Griffith Prod.

DIRECTOR .................. David W. Griffith
AUTHOR ...................... Irene Sinclair
SCENARIO BY ................. Irene Sinclair
CAMERAMAN .................. Hendrik Sartov
AS A WHOLE..... Good hokum; creepy mystery stuff
with comedy well interjected, and big storm
episode

STORY...... All about an African heiress mixed up
with boot-leggers, loot, creepy hands, and
spooky stuff

DIRECTION...... Good enough, but Griffith wastes
his tremendous talents

PHOTOGRAPHY...... Uneven; some shots not up
to Griffith's standard

LIGHTINGS...... Fair; at times smoke from carbons
can plainly be seen at the edges

PLAYERS ...... Carol Dempster charming and cute
as the heroine; Henry Hull fairly satisfactory,
but Porter Strong as the colored Romeo
carries off chief honors; others unimportant

EXTERIORS ............... Satisfactory
INTERIORS .................. Good
DETAIL ...................... Well handled

CHARACTER OF STORY..... The first real good
mystery photo comedy drama shown in years

LENGTH OF PRODUCTION........... 11,005 feet

A long time ago, back in the old days of the Bio-
graph, when he was "Larry" Griffith, and not "D. W."
the accepted grand master of screen art, he might
have made this one easily enough, and it would have
been accepted without one-tenth of the criticism
which naturally will come today.

This isn’t to say that "One Exciting Night" isn’t
a good box-office because it is. As a matter of cold
dollars and cents, this possesses a tremendous lot of
box-office value. It has all of the tried and true
mystery hokum. It is piled on in gobs, slabs, and
extra slabs. There is everything from creepy hands
with long fingers that mysteriously grope at noth-
ing, to doors opening by trick buttons; moving
book-cases, door-knobs, twisting from unseen hands,
and all of the other sure-fire motives.

In addition, the musical department of the Griffith
organization has thrown together a squeaky fiendish
nerve tingling score, and a lot of people who laughed
at the opening, did not realize that half of their
laughter was due to sheer nervous tension.

Never in his long experience as a showman has
Griffith played so definitely on an audience as he
does in this mystery comedy drama. He not only
pulls the strings of the marionettes in his cast, but
reaches out far beyond the foot lights and miles
away from the camera, and handles his audience
with that certainty and sureness that has made him
what he is today, the greatest showman producing
pictures, in the world.

There is a mystery story and a lot of other stories
in "One Exciting Night," and there is comedy galore.
It is hard to tell whether D. W. is laughing with
or laughing at what he produces, but all in all, while
this lacks many of the features which one expects
or rather demands of Griffith, he has certainly put
over a sure-fire box-office success.

A word in passing of the storm. It is not as
effective nor as well handled as the "ice jam" in
"Way Down East," but it is very, very good indeed,
especially that part showing the heroine directly in
the way of a falling tree. The suspense at this point
is excellent. Carol Dempster is cute and charming
as the heroine, and Henry Hull has quite a likeable
personality on the screen. Porter Strong was proba-
ably the truest of all characters as the colored Romeo,
although Morgan Wallace as the villain is fair. Oth-
ers have little to do.

Tell Them Griffith Has Made a Great Mystery Picture

Box Office Analysis for the Exhibitor

This should be a clean-up. First, you have
Griffith’s name to work with, in what is probably the
best of all his "low-brow" pictures. Then you have
a mystery story, and mystery stories have always
been good and probably always will be. After this
production gets through with a few pre-release
showings at top prices in several of the larger cities,
you will probably get it from Griffith’s distributing
organization, United Artists.

One of the points you should carry out is that
which Griffith uses effectively on his own programs.

He prints a line saying: "Please do not reveal the
plot to those who have not seen it." This is very
good stuff because it will naturally be betrayed by
some people. Others, however, will bear out the
suggestion and refuse to tell what they have seen,
and this will add to the mysteriousness.

You can surely use some of the stills of the hurri-
cane-storm to advantage, and this with the creepy
hands and other usual accessories for a mystery pro-
duction, should be sufficient to put this over in
good shape.
Hal Roach prescribes

HAROLD LLOYD
in his latest and greatest
"DR. JACK"

A feature Pathépicture
"Dr. Jack" is the greatest comedy ever made.

But it is more than a comedy.

It not only arouses tidal waves of laughter but it sounds the depths of the human soul in the intensity of its pathos. The genius that conceived and created the picture realized that laughter is the greatest when it follows upon emotion; that pathos is sublime when it is preceded by laughter.
"Dr. Jack" is a triumph for Harold Lloyd; for Hal Roach; for the unique and wonderful staff that collaborated in its making. It is no less a triumph for the entire motion picture industry, for it shows the greatness of the motion picture.
There can be only one "greatest."
The public has determined, by its laughter and its dollars, its enthusiasm and its praise, the greatest box-office star before the public today. Phenomenal and unprecedented runs upon his recent pictures, ranging from three to nineteen weeks in the largest cities, with doubled and tripled time in the smaller, with attendance record after attendance record smashed with bewildering frequency, prove that there is but one greatest star—Harold Lloyd. He, the greatest star, is now presented in his latest and greatest picture—a feature—"Dr. Jack."
Good Old "Meller" Based on Famous Novel

"SECRETS OF PARIS"
Whitman Bennett Prod.—Mastodon Films, Inc.
Pictures—State Rights
DIRECTOR ......................... Kenneth Webb
AUTHOR .......................... Eugene Sue
SCENARIO BY ................. Dorothy Farnum
CAMERAMEN .............. Harry Stradling—Edw. Paul
AS A WHOLE..... Good melodrama which should produce business
STORY...... Full of thrills, fights, and should please
DIRECTION...... Fair; lapse of 10 to 18 years not indicated by players' make-up
PHOTOGRAPHY ............... Good to average
LIGHTINGS .................. Usually good
PLAYERS....... Well-known cast; "Buster" Collier, Jr., handles sympathetic role advantageously; Gladys Hulette satisfying
EXTERIORS ....................... Good
INTERIORS ...................... Good
DETAIL...... Some titles could stand improvement
CHARACTER OF STORY...... Based on famous old popular novel; should satisfy generally
LENGTH OF PRODUCTION ..... About 6,800 feet

This looks like money in the box-office. It is true that there are several slip-ups in the production, notably that Director Kenneth Webb has failed to have his characters indicate that there has been a lapse of from 10 to 18 years, and the king might have had a much larger crowd at his wedding. Some of the titles could be improved as well, but despite these minor defects, the theme of the story is such that with the generally capable cast, a fairly satisfying production results, and it should get money because it is the type of story that appeals generally.

The theme is based upon Eugene Sue's famous old novel, the "Secrets of Paris," which in its day was one of the greatest sellers that publishers ever knew, and many years after it was also in great demand. The title is alluring, and will attract. If Paris had all the secrets that American picture fans think it has, it would be a terrible place in which to live. In fact, it isn't, but the average American audience likes to think that it is full of intrigue and mystery, and a lot of sinuous women who make love to everybody.

The producer has thrown a very satisfying atmosphere around the wine cellar, but none of the types appear the least bit French; excepting "Buster" Collier, although Dolores Cassinelli does resemble a French woman. But for the rest, they are sadly out of focus. Montagu Love is hardly the type for the French crook schoolmaster. Rose Coghlan's make-up is fair.

The production, however, will hold and will appeal, because it not only tells a tremendously interesting story, but there are fights galore, kidnapping, and finally the big thrill when the heroine and her royal lover, Lew Cody, are hurled into the dungeon under the cellar, and the waters of the Seine are turned upon these captives. They are finally rescued, soaked and drenched, and then comes the inevitable clinch and it's all over. Lew Cody hasn't a great deal to do as the king, but he does it well enough. He also has one real good scrap.

Stick to Your Title. It Is Your Best Bet

Box Office Analysis for the Exhibitor

The title is your best bet. Play up "Secrets of Paris" every way you can. Don't be afraid of electricity, and the bigger the type on the 24 sheets the more you are going to invite their curiosity. The chances are that many of your patrons will think they are going to see something entirely different, but when they get in they are going to be satisfied, and they are going to see a corking good melodrama well handled and a generally satisfying cast.

In addition, you have excellent names that should have box office value. Lew Cody surely has a following. Little Gladys Hulette is very sweet. The old timers must remember Rose Coghlan, and in addition you have Barney Sherry and the others whose names are found above. Do not overlook William Collier, Jr., otherwise known as "Buster," the son of the famous comedian and undeniably outstanding over all others in this picture.

If you think your people know Eugene Sue's famous story, remind them of the fact that this is based upon that famous old novel. Catch lines and teasers can effectively be used with this alluring title.
Good Audience Appeal In Cabanne Story With Mae Marsh In Principal Role

Dependable Pictures Corp.
“TILL WE MEET AGAIN”
Associated Exhibitors—Pathe

DIRECTOR ....................Wm. Christy Cabanne
AUTHOR .....................Wm. Christy Cabanne
SCENARIO BY ..............Edmund Goulding
CAMERAMEN ..............Wm. Tuers and Philip Armand

AS A WHOLE......Will offer very good entertainment for those who like a variety of situations and atmosphere

STORY.......Contains romance, drama, thrills and the general make-up that appeals to a majority

DIRECTION.......Sustains interest very well and injects considerable audience appeal; has a good cast working

PHOTOGRAPHY .........................Good
LIGHTINGS ..........................All right usually

PLAYERS....Mae Marsh appealing as the heroine; Walter Miller does good work; J. Barney Sherry not the right type of villain; others Julia Swayne Gordon, Norman Kerry and Martha Mansfield

EXTERIORS .........................All right
INTERIORS ..............................Suitable

DETAIL ...............................Satisfactory

CHARACTER OF STORY.......Girl is placed in sanitarium by her ward who then proceeds to steal her property; she escapes, again secures her property and falls in love

LENGTH OF PRODUCTION ......About 6,000 feet

This latest William Christy Cabanne production contains the sort of material that will appeal to a large majority of picture audiences. Its situations are varied and include the sort most popular with the average audience. There are thrills, romance, some dramatic twists and a plot that holds the attention pretty well all the way through. Cabanne has succeeded in sustaining the interest throughout and in view of the complications it is especially comprehensive and easy to follow.

The picture has been well cast and includes some popular film players. Mae Marsh is always an appealing and winsome heroine. As the young girl who is imprisoned in a sanitarium by her ward who seeks to gain control of her property, she is convincing and sincere in her work. J. Barney Sherry is the only miscast member. He is not exactly the right type of villain. Martha Mansfield and Norman Kerry haven’t a great deal to do while Walter Miller will please as the leader of the band of crooks. Others in the cast are Tammany Young, who contributes some comedy touches, Dan Hayes, Dick Lee and Cyril Chadwick.

The story is made up of pretty fair situations as far as their suitability to screen purposes, is concerned. It is the sort of thing that many like even though it is rather improbable and obviously manufactured. There is only one twist, however, that is noticeably unreal. It is where the girl, after escaping from the sanitarium in which she is virtually held a prisoner, becomes housekeeper for some men who live in a deserted house in the woods. Just why a girl of her apparent intelligence should take such a risk and, on the other hand, fails to communicate with her friends, even though she feared her guardian, is not conclusive.

The thrills are somewhat mild but will get over with the right crowd. The girl’s escape from the sanitarium, the fight at the inn and the summoning of the police by radio are the most important. The romance comes in the protection and love of the brother of the girl’s friend and the dramatic bits in the accusation against her guardian.

Story: Montrose handles the business affairs of the wealthy Mrs. Carter as well as those of his ward, Marion Bates, whom he secludes in a sanitarium in order to secure control of her fortune. Marion escapes and seeks refuge with some crooks. Later she reaches the Carter home where she falls in love with Bob Carter who eventually shows up the illicit dealings of Montrose.

If They Like a Combination of Romance, Thrills, Etc., Take It

Box Office Analysis for the Exhibitor

A good many exhibitors will be able to do a good business with “Till We Meet Again” because it contains good audience appeal and it is the sort of picture that goes very well with a good majority of picturegoers, the “regulars” in particular. They like the combination of situations and the variety of entertainment elements that it offers such as romance, thrills, etc. If you know that is what they want, you are safe on this one.

Mae Marsh is well liked and you can use her name prominently as well as William Christy Cabanne’s. Use catchlines with the title to let them know what it is about and you might attract considerable attention by announcing the part played by the radio in calling the police. The popularity of the radio at present should easily attract them.
Story Is Poor But Star's Stunts May Satisfy

Richard Talmadge in
"WILDCAT JORDAN"
Phil Goldstone—State Rights
DIRECTOR ..................................Al Santell
AUTHOR ..................................Not credited
SCENARIO BY ..............................Not credited
CAMERAMAN ..............................Harry Fowler
AS A WHOLE.......Fair state rights number with
acrobatic star; some good stunt stuff and some
quite slow bits
STORY......Not a strong one; initiation sequence
pretty good but the effect is spoiled by being
dragged out
DIRECTION .................................Ordinary
PHOTOGRAPHY .............................All right
LIGHTINGS .................................Fair
STAR......Good at stunts but not much of an actor
otherwise
SUPPORT.....Fulfill requirements but not much is
required of them; includes Eugenie Gilbert and
Harry Von Meter
EXTERIORS .........Adequate
INTERIORS......Two or three sets shot continu-
ally from the same angle
DETAIL .................................Fair
CHARACTER OF STORY.........Club stages an
initiation for westerner but the joke is finally
on them
LENGTH OF PRODUCTION....About 5,000 feet

Richard Talmadge hasn't very good story material
in this one and if it were not for the stunts contributed
by the star the picture would be a very tame affair.
As it is "Wildcat Jordan" is not nearly as exciting as
the title might indicate. The director seems to have
been at a loss for action and every time he thought it
was about time to speed things up, he has Talmadge
perform one of his spectacular leaps. This is very
good at first but after a while you tire of seeing the
star leaping all over the place despite the fact that he
probably risks his neck at every jump.

They had a pretty fair idea in the fake initiation
which hero's business associates stage for his benefit,
but they spoil the effect of it considerably by keeping
it up too long. The idea is not altogether original but
it serves for a mild enough comedy sequence with hero
dodging an army of ready-made ghosts in a supposedly
haunted house. In the beginning the effect is good
and it gives Talmadge plenty to do in protecting him-
self from the onslaught. His acrobatic stunts will
probably please a good many. He makes some spec-
tacular entrances and exits and there are a few rather
exciting scraps, the one in the speeding auto partic-
ularly.

The director provides an ordinary production on
the whole. The settings are all right but there is not
enough variation and the cameraman shoots the same
set always from the same angle. The supporting cast
is adequate but not important for the performances
contributed. Harry Von Meter overacts as the villain
and is given too many close-ups. Talmadge is all
right on stunt stuff but he cannot handle the straight
acting bits convincingly.

Story: "Wildcat" Jordan arrives in town to sell
his ranch. Gale and his crowd think that if they show
Jordan an exciting time he'll be willing to meet their
terms. They introduce Jordan to Miss Grant and
later stage a kidnapping so that Jordan will follow
to a deserted house where the Gale crowd has pre-
pared excitement in the way of an initiation. Jordan
gets into the house and starts searching for Miss
Grant. He is visited with various ghost signs until
he finally discovers that the "ghosts" are being played
by Gale and his crowd. How Jordan turns the tables
on the players and wins Miss Grant's hand completes
the story.

Won't Do If Your Patrons Are At All Particular

Box Office Analysis for the Exhibitor

A none too critical audience or probably one com-
posed chiefly of men and boys will be fairly well satis-
ished with "Wildcat Jordan" in view of the stunts pro-
vided by the star and the fights presented. But if you
cater to a particular crowd that wants good stories
and pictures that offer original entertainment, don't
depend upon "Wildcat Jordan" to fill the bill because
you are likely to hear complaints.

If it happens that the star has gained a following
with the preceding pictures in which he has appeared,
probably it will get over. If you want to exploit the
ghost sequence you might be able to attract them
easily enough but don't make promises for anything
outside of the stunts offered by the star because the
feature won't bear you out.
The biggest literary reputation in the history of the American nation is that of Mark Twain's. Untold millions of American people for three decades have read, continued to read, and always will read the stories of this world-famed author-humorist. Behind all of the writings of Mark Twain there is found a human man, rich in imagination, rich in sympathy. Mark Twain's most beloved story has been made into one of the greatest, most human and most beautiful motion picture productions ever seen on the screens of the world. We are now booking in the biggest first run theatres of the nation.

**Mark Twain's**

**Best Loved Story**

**THE PRINCE AND THE PAUPER**

This is the story of a thief's son who found himself wearing the velvet robes of the heir to the throne of England, while the boyish Prince of Wales, seeking adventure, donned the beggar's rags and received scolds, ridicule and floggings. The hero of this story, who plays the double role of the Prince and the Pauper, is the most remarkable boy actor you have ever seen. This is a road show, big money, advanced admission prices attraction offered directly to the motion picture theatres of the country.
“The Impossible Mrs. Bellew”
Gloria Swanson in

THE IMPOSSIBLE MRS. BELLEW

Paramount

DIRECTOR ....................... Sam Wood
AUTHOR ........................ David Lisle
SCENARIO BY ............... Percy Heath and Monte M. Katterjohn
CAMERAMAN .................... Alfred Gilks
AS A WHOLE ...... As entertainment it is as “impossible” as Mrs. Bellew is supposed to be; very poor material in this

STORY ...... Probably a sensational bit of drama but a lifeless piece in its censored form

DIRECTION ...... Only fair for Sam Wood; production is satisfying but he fails to make the characters even barely interesting

PHOTOGRAPHY .................. Very good

LIGHTINGS ........................ Good

STAR ...... Role is intended to gain considerable sympathy for her but it doesn’t succeed; women will like her variety of costumes

SUPPORT ...... Some capable players wasted on unconvincing characterizations; includes Robert Cain, Conrad Nagel, Richard Wayne, Gertrude Astor, June Elvidge, Mickey Moore and others

EXTERIORS ....................... Suitable

INTERIORS ....................... Appropriate

DETAIL .......................... Suffices

CHARACTER OF STORY ...... Innocent woman is divorced by her husband and bereft of her son but later finds happiness with young author who loves her

LENGTH OF PRODUCTION ...... 7,155 feet

This is undoubtedly the poorest picture that Gloria Swanson has appeared in, in some time, due chiefly to the very weak and uninteresting story that has been selected for her. “The Impossible Mrs. Bellew” does not offer good screen entertainment. Probably it made a sensation as a novel but it is obvious that the situations which apparently made it so, have either been eliminated or toned down by the censor. The

Is Unintentionally Well Named

story quite evidently has been revised to meet requirements and the heroine’s deep love for her little son is what saves her at all times and tries for your sympathy.

It isn’t likely, however, that sympathy for Mrs. Bellew will be far-reaching and the only extension of regret will be to those who saw possible screen entertainment in such impossible situations as those in “The Impossible Mrs. Bellew.” The plot is a succession of unconvincing and uninteresting situations evolving from a divorce in which Mr. Bellew is granted the custody of the child. Previous to this Bellew killed his friend in a fit of jealousy following a quarrel in which Bellew accuses his wife of being unfaithful. At the time Bellew is still under the influence of liquor served to him by the “lady” aspiring to fill the place of Mrs. Bellew, No. 2. Mrs. Bellew’s silence during the trial wins an acquittal through an “accidental shooting” verdict.

How the devoted mother sacrifices the boy, when they take him from her as she is smuggling him off to Europe, is another bid for sympathy and also another unconvincing touch. The remainder consists of an uninteresting series of events in which Mrs. Bellew indulges in a life of frivolity in Europe to overcome her grief but is rescued by a young novelist who loves her because she is “good” and who “knows a lot about books but little about life.” Of course there are shadows that threaten this happiness but Mr. Bellew’s aunt arrives in time to prove that Mrs. Bellew is really good and that she saved her husband’s life.

Director Sam Wood did what he could with “The Impossible Mrs. Bellew” but his efforts were considerably hindered by what he had to work with. The sub-titles are very poor and although there are several well known and capable players in support of the star they have roles that do not get them very far. Gloria Swanson could not be very human in a part such as Mrs. Bellew. Occasionally she is photographed poorly. Her gowns, usually extreme with the exception of sport costumes, will undoubtedly appeal to the women.

Even Star’s Admirers Will Have To Be Taken Into Consideration

Box Office Analysis for the Exhibitor

Unless you are quite sure that Gloria Swanson is popular enough to get the picture over regardless of whether or not they are satisfied with the story, you can hardly promise them very much in “The Impossible Mrs. Bellew.” And it will have to be a mighty faithful following who will be pleased with the picture no matter how much they may admire its star.

You know best how hard or how easy it is to satisfy your particular clientele. If you are at all in doubt see “The Impossible Mrs. Bellew” for yourself. Probably your women folks will like to see the star’s gowns. She wears quite a variety in this. Don’t misrepresent the story by using a trailer showing the wild orgies of a French fete because they are going to be disappointed if they expect any further sensation.
Tremendously Interesting and Thrilling Under-Sea Production

"WONDERS OF THE SEA"
Williamson Prod.
DIRECTOR ...................... J. E. Williamson
AUTHOR ....................... J. E. Williamson
SCENARIO BY ................. J. E. Williamson
CAMERAMAN ................... R. Rescher
AS A WHOLE........... Interesting and absorbing study
of submarine life, with some good thrills
STORY .................... Practically none
DIRECTION .......... What there is of it, good
PHOTOGRAPHY ........... Excellent
LIGHTINGS .................. All outdoors
PLAYERS ....................... None of importance
EXTERIORS .................. All good
INTERIORS ..................... None
DETAIL ......................... Good
CHARACTER OF STORY...... There really isn’t
one, but it makes little difference
LENGTH OF PRODUCTION ...... 4,300 feet

As the under-sea camera catches the varying beautiful
scenic effects, with lace-like plants and waving trees
growing at the bottom of the sea; with myriads of fish
of various sizes apparently swimming directly in front
of the camera, attention is held to a far greater extent
than many of the so-called features do. It is all very
absorbing; very interesting, and when to this there
are added the thrills which come towards the very
conclusion, it makes as a whole, a mighty well balanced
worth while production of its own individual type.

The thrills come first when Williamson and "Jack"
spear a poisonous animal, and a second later, one of
them treads upon one of the tentacles of an octopus.
There is a real thrill when you see one of these men
trying to pull the other from the hole in which his leg
is being sucked deeper and deeper. Finally when this
is accomplished, and with his weights cast off, he hurriedly rises to the surface of the sea, there was an
audible sigh of relief from the Rivoli audience. A
moment later the sea was clouded with an inky sub-
stance thrown off by the octopus as a means of camou-
flage. Through this inky blackness, "Jack" makes his
way to the surface to be rescued by his comrades.
There was real applause sweeping through the audi-
ence at this point. Later there was another outburst
when the camera caught the capture of a shark. There
is an effective close-up of this at the end of the produc-
tion.

Book This, Get Behind It, and It Should Satisfy
Box Office Analysis for the Exhibitor

You will have to handle this with a great deal of
care, because the story is very slight, indeed almost
meagre. It tells of a photographer of under-sea life
accompanied by a beautiful girl and a stowaway boy
who find themselves in the West Indies. There the
girl disports in front of the camera, and there is a hunt
for frequenter of the deep. This is about all there is
to it, so you can see just what you will have to do.
You had better get after your women folk particularly
for what value the production will have, especially
for the children.

It is full of good stuff, and you need not be afraid
of it as not being entertaining. The thrills at the finish
will satisfy any "hard-boiled" audience. They are
very effective. On the other hand, this is a mighty
valuable production to help educate youngsters as to
what the bottom of the sea holds.
You have no names to talk of, but you can mention
the charming and beautiful scenic effects, and don't
overlook the thrills.
Fairly Familiar Theme But Makes Satisfactory Entertainment

"BROAD DAYLIGHT"
Universal

DIRECTOR ..................... Irving Cummings
AUTHOR .......................... Harvey Gates
SCENARIO BY .......................... Harvey Gates
CAMERAMAN .......................... William Fildew
AS A WHOLE ...... Interesting for those who like highly "intricate" crook meller

STORY ...... Plenty of plot and some satisfying thrills; along pretty familiar lines nevertheless

DIRECTION ...... Creates good suspense and handles material in a way that makes it entertaining for a good majority

PHOTOGRAPHY .................... All right
LIGHTINGS ........................ Good
PLAYERS ...... All suitable and do good work; Lois Wilson, Jack Mulhall, Ralph Lewis and others
EXTERIORS .......................... None
INTERIORS .......................... Adequate
DETAIL .......................... Ample

CHARACTER OF STORY ...... Girl, ready to sacrifice herself to protect her father, a crook, is saved by the man who loves her

LENGTH OF PRODUCTION ............. 4,961 feet

A foreword advises that actual police records served as a basis for this story by Harvey Gates but someone must have beat the author to the records, because the theme, almost identically, has been used before consequently, "Broad Daylight," while an interesting crook meller, is not a distinctive one by any means.

It does furnish a good entertainment for those who like this type of amusement and Irving Cummings has created an effective suspense and maintained the interest very well.

The plot is highly complicated with a number of characters involved and more situations than usual. It is a familiar formula, however, though rather well handled and for the most part the improbabilities and inconsistencies do not appear very prominent. There are one or two twists that stand out as especially inconsistent. One is in connection with hero's leaving the girl who saved his life merely because one man, who he had sufficient reason to distrust, infers that his relations with the girl are more than "friendly." In comparison, he would have had much better reason to forsake her when, three years later, she is trapped in his home accused of burglary and murder.

Coincidence plays a fairly prominent part in the development with the crooks locating the man they are after without any trouble. One of them bumps into a fellow tottering out of a cafe, the latter drops a wallet and sure enough, it bears the name of the man they are after. But the clever crooks never suspected that he might not be the owner of the wallet. And they are foiled. After they succeeded in getting him to marry the girl who thinks she is avenging her father's imprisonment by marrying the son of the man who caused it, they discover they have the wrong fellow.

There is a lot of double crossing and plotting but it is easy to follow in spite of the many complications. The romance is pleasing even if you do have to wait until the very last shot to see it consummated. This is the one thing in the story that you are sure of however, the clutch of the hero and heroine at the end. Lois Wilson does very well as the girl and Jack Mulhall is particularly good when he impersonates a "drunk." The types are all good and well played.

Story: The "Scarab," a crook, persuades Nora Fay to marry Percival Randolph, telling her that he is the son of the man who sent her father to prison. The man turns out to be a friend of Randolph's, Joel Morgan. The "Scarab" gets Nora's father, after his release, to turn crook again; Nora is accused of a murder which her father commits when he learns it was "The Scarab" who double crossed him. How Joel comes to Nora's rescue completes the story.

Should Prove Interesting For Those Who Like Crook Melodrama

Box Office Analysis for the Exhibitor

The above synopsis is a most meagre outline of the plot. It has many more angles and complications than intimated above so you can be sure to promise your patrons a highly involved crook melodrama that presents the adventures of the daughter of a crook who is almost convicted of a murder in protecting her father from being found out.

If they like crook melodramas you can be quite certain to satisfy them because "Broad Daylight" contains the kind of situations and characters that appeal best to those who favor them. Use the names of Lois Wilson and Jack Mulhall. Catchlines will arouse their interest and let them know just what type of a picture it is. The title of itself is not sufficient to give an idea. A trailer would undoubtedly bring them back.
The adventures of a Southern beauty who ran away to escape a loveless marriage and matched her enthusiasm against the speed of New York's business swirl.

A VERY SATISFACTORY PICTURE THAT PLEASED, is the verdict of Mr. Harry 'Neptune of the Electric Theatre, Robinson, Kansas.
MARTIN JOHNSON FILM COMPANY
PRESENTS
"HEAD HUNTERS OF THE SOUTH SEAS"

MARTIN JOHNSON'S
Thrilling Adventures Among Wild Tribes of Malekula
A GREAT 5 PART FEATURE

ASSOCIATED EXHIBITORS
Arthur S. Kane, President

A tribe of head hunters on the warpath!
Hundreds of savages dancing in weird frenzy!
A real tropical jungle! A real earthquake!
A strange tribe of monkey people!
Man-eating sharks after man-eating savages!
A volcano erupting flames and smoke!

Adventure! Danger! Beauty! Surprise!
Western of the Average Class Has Some Pretty Fair Action

Francis Ford in "ANOTHER MAN’S BOOTS"
Aywon—State Rights

DIRECTOR .......................... Wm. J. Craft
AUTHOR .......................... Daniel F. Whitcomb
SCENARIO BY .......................... Not credited
CAMERAMAN .......................... Edward T. Estabrook

AS A WHOLE.....A satisfactory western with sufficient action to make it please admirers of this type of entertainment

STORY......Based on a fairly well worn situation, that of a man assuming the identity of another

DIRECTION ......Average; keeps it moving at fair speed; secures right atmosphere and suitable cast

PHOTOGRAPHY .......................... All right
LIGHTINGS .......................... Poor on interiors
STAR.............Satisfactory; overacts in close-ups
SUPPORT........Suitable types; includes Harry Smith, Elvira Weil, Frank Lanning and Robert Kourtman

EXTERIORS .......................... Good
INTERIORS .......................... Not many
DETAIL .......................... Suffices

CHARACTER OF STORY........Man assumes identity of dying pal at latter’s request; pal recovers and arrives in time to save man from hands of angry mob

LENGTH OF PRODUCTION......About 5,000 feet

For the average crowd that likes western pictures, "Another Man’s Boots" will give adequate satisfaction. As long as it has action they don’t care particularly whether it contains original situations or not. This story does not differ very much from the average western, the old assumed identity theme serving as the basis of it and the usual plotting of a villain against the hero providing the thrills.

Director Craft sustains the interest pretty well but he has not kept the development from being obvious. The spectator anticipates each step in the progress of the story and any chance for suspense leading to the climax is practically destroyed. It ends just the way you expect it will. It would have been better if the spectator had been allowed to believe that the man whose identity hero assumes, died. But a title inners that he is only wounded so when hero incurs the wrath of the people for posing as the man they know, you naturally expect the arrival of the man to clear hero’s name.

The action is of the usual order, fighting, riding and the familiar rescue stunt in which hero saves the girl from being rushed to death on her galloping horse. There are a few comedy bits founded on the regulation prohibition jokes—a western barroom serving ice cream cones and signs advertising drinks such as milk, etc. They were uncommonly conservative of negative in making this picture. When a second fight is required, they merely duplicate the scenes of the first fight.

Francis Ford is a satisfactory hero and the cast, on the whole, is quite adequate although there are no prominent names. Elvira Weil is a new comer and does not screen very well.

Story:  Ned Hadley is injured just as he is about to return to his father, who is blind, and his sister whom he has not seen since she was a baby. Thinking he is going to die he begs his pal known as “stranger,” to assume his identity and go to his home with the money he has saved. “Sly” Stevens, a town character, finally proves that the stranger is not Ned Hadley and the mob is planning tolynch him when the real Ned Hadley returns and saves him.

Will Do For Those Who Like Western Features Generally

Box Office Analysis for the Exhibitor

For the western admiring audience, "Another Man’s Boots" is all right. They’ll be satisfied with the action it contains and as long as there is a villain, a hero and heroine, with the usual plotting, they won’t mind that it isn’t anything very new as far as the story is concerned.

If you think Francis Ford’s name will mean anything at the box office, play it up but the best angle will be the fact that it is a western with some good action. Catchphrases should do to give an idea of the story. Say: “At the request of his dying pal he assumed the latter’s name only to risk being lynched as an imposter. See how he is saved at the last minute. ‘Another Man’s Boots’ gives the answer, at the blank theater.”
Average Western With Best Action in Climax

William Fairbanks in
"PEACEFUL PETERS"
Ben Wilson Prod.—Arrow—State Rights

DIRECTOR .................. Lewis King
AUTHOR .................... W. C. Tuttle
SCENARIO BY .............. Daniel F. Whitcomb
CAMERAMAN ................. Jack Fuqua
AS A WHOLE............. Regulation western with customary atmosphere and action, though a trifle weak on the latter

STORY........... A popular formula with situations that compose the average run of westerns

DIRECTION....... Adequate; could have put a little more excitement into earlier reels

PHOTOGRAPHY .............. Average
LIGHTINGS .................. Exteriors mostly; natural
STAR......... Plays in true cowboy fashion and will appeal to admirers of western heroes

SUPPORT .................. Usual types; suitable
EXTERIORS ................. Several good long shots
INTERIORS ................. Poor studio affairs
DETAIL ..................... Suffices

CHARACTER OF STORY...... Cowboy hero saves girl from wicked dance hall proprietor and restores a mine which belonged to her uncle

LENGTH OF PRODUCTION ......... 4,696 feet

"Peaceful Peters" is a true-type story with all that goes for making a western of average entertainment quality. There is nothing different in it, but it has about everything that is required to make a western—a hero, a villain and his thoroughly villainous band, and a heroine to be rescued by hero. Incidentally there is a mine for hero to retrieve, which supplies a slightly new angle to an already popular formula.

There is little to be said about "Peaceful Peters," other than that it is an average picture, capable of fulfilling the demands of an average audience or any crowd that likes western stories. This one hasn't as much action as it might, but there is more conspiracy on the part of the villain than usual. He certainly goes well out of his way to put hero out of the running, but naturally he is foiled in each attempt, until finally hero turns him over to the sheriff and claims the girl as a reward.

The director tells the story smoothly enough, and toward the close supplies some good bits of action in hero's capture of one of the villain's men. The fight, as usual, sends the combatants sprawling down a mountain side and continues it in the water below. A little more excitement in the early reels would have gotten the picture off to a better start. Hero's entree is a little tame compared with the things he does later.

There are some good exterior shots that contribute the right atmosphere. The interiors are very poor, with plain drops used in back of doors, windows, etc. Fairbanks is the usual type of cowboy star, though with less athletic display than some of his competitors. Evelyn Nelson plays the lead and the usual extras are adequate.

Story: Peaceful Peters buries Uncle Billy on the desert after learning that he had been wounded by Jim Blalock, who had also stolen Uncle Billy's mine, The Rainbow's End, staked by Uncle Billy for "Buddy's gal." Peaceful vows to retrieve the mine and give it to "Buddy's gal," though he doesn't know who she is. Peaceful's encounters with Blalock and his crowd are related in a series of events, in which Peaceful always has the upper hand. He finally gets back the mine and learns that the girl he saved from Blalock is "Buddy's gal."

All Right if Your Crowd Likes Westerns

Box Office Analysis for the Exhibitor

If you have a crowd that likes western features you will probably be able to satisfy them with "Peaceful Peters." This one isn't as actionful as some westerns, but it has a fairly good plot, though familiar, and a satisfying amount of action toward the close that will give it a good finishing impression.

The star's name isn't well enough known to bank on, so you will have to resort to catchlines or a more effective means of getting them interested—a trailer showing the fight in which hero and his assailant roll down the mountain side and battle in the water. In case you want to get them interested in the new star, it will be all right to use his name, but you can be the judge about this.
Present Seven Great Pictures from Seven Great Books
Ask the Manager of your favorite theatre when these pictures will be shown.
WARNER BROTHERS
Classic of the Screen

"RAGS TO RICHES"

featuring WESLEY BARRY

A Harry Rapf Production

has been endorsed by the

NATIONAL COMMITTEE FOR BETTER FILMS

and recommended as a desirable attraction to be shown during

Book Week – November 12 to 18, 1922

Every school Principal, Woman's Club, Library and Social Welfare Organization in your territory has already been requested to co-operate in giving this picture their support.

WARNER BROS. PRODUCTIONS
Contains Atmosphere That Proves Fascinating to Many

Billie Dove in
"YOUTH TO YOUTH"
Metro

DIRECTOR ..................... Emile Chautard
AUTHOR ......................... Hulbert Footner
SCENARIO BY ................. Edith Kennedy
CAMERAMAN .................. Arthur Martinelli
AS A WHOLE................. Satisfying though not unusual
picture; has some good points of appeal

STORY............. Deals with stage life; contains situations
that prove fascinating, especially in the sticks
DIRECTION.............. Even and usually all right; se-
quencies might have been speeded up a trifle

PHOTOGRAPHY ................. Good
LIGHTINGS ..................... Standard
STAR....................... Quite pleasing and capable in lighter bits
SUPPORT.............. Cullen Landis a suitable hero and
Noah Beery offers good character bit; others
Edythe Chapman, Hardee Kirkland, Mabel Van
Buren
EXTERIORS ..................... All right
INTERIORS .................... Adequate
DETAIL ....................... Ample
CHARACTER OF STORY...... Country girl gives
up chance of stage career for happiness with
young farmer

LENGTH OF PRODUCTION .... 6,603 feet

There are so many people who like pictures dealing
with stage life that "Youth to Youth" has a good
chance to prove popular and in view of the story, has
some audience appeal that should bring it a certain
amount of success. This isn't to say that it is an
unusual picture or a special production. But it does
contain the sort of material that is liked by a good
majority of "fans" and should score its point on that
angle sufficiently to put it across.

Those in the "sticks" depend upon pictures for their
insight into things that do not come within their
environs. Stage life is one that particularly fascinates
them and they do not particularly object to, or con-
sider as a serious fault, any improbabilities that the
story may contain. They will probably be fully con-
vinced that the pretty actress-heroine was absolutely
innocent of the fact that her sudden luxury was being
supplied by her elderly manager. On the other hand,
it is these twists that will prevent the feature from
being favorably received by the more cosmopolitan
crowd. They just won't let it by without the usual
comment.

The romance is the more pleasing angle of the story
and the average crowd, women especially, will "love"
the idea of the musical comedy beauty sacrificing
riches and a career to live on a farm with her country
lover. Billie Dove is quite pretty in some of the
shots, and more appealing in the lighter moments.
She doesn't show much ability to handle dramatic
bits. Cullen Landis is a good hero, and Noah Beery
is the manager who is finally defeated in his attempt
to win back the girl.

The floating theater which the girl joins after
running away from luxury offers a rather novel twist,
and the scenes showing the theater are realistic and
interesting. The production, on the whole, is satis-
factory and the direction quite all right, except that
one or two sequences might have consumed less
footage.

Story: When Eve Allinson learns that Brutus
Tawney is supporting her she gives up her chances
of a stage career and runs away. She joins a floating
show and while playing in a Southern town falls in
love with a farmer lad, Page Brookins. Tawney's
search for Eve discloses her identity to Page, who
refuses to believe that Tawney meant nothing to her.
How Page forces a confession from Tawney and
takes Eve back to the farm completes the story.

Let Them Know It Deals With Stage Life and Exploit New Star

Box Office Analysis for the Exhibitor

With "Youth to Youth" it depends almost entirely
upon the people you cater to. You should know, if
you give the desires of your clientele intelligent con-
sideration, just what goes best with them. If you
think they will like a story such as the one contained
in "Youth to Youth," get them interested. Let them
know it deals with stage life, and you might use
lines such as "She chose between happiness and a
career. Which was it? See the answer in 'Youth to
Youth,' a Metro picture starring Billie Dove."

They may not be especially acquainted with the
star, so you might try to get them interested in her.
Also mention the names of Cullen Landis and Noah
Beery. The idea of the floating theater also might
attract attention. The atmosphere of the story is
your best talking point, however.
"Sure Fire Flint" Looks Like Sure Fire Money

C. C. Burr presents
"SURE FIRE FLINT"
Mastodon Films, Inc.—State Rights

DIRECTOR .........................Dell Henderson
AUTHOR ..........................Gerald C. Duffy
SCENARIO BY ......................Gerald C. Duffy
CAMERAMEN...........Billy Bitzer, Niel Sullivan and Charles Gilson

AS A WHOLE: Pretty good comedy-drama with last two reels full of punch

STORY: You know. Where Mr. Hero gets 100 chances to do it all and comes through 100 percent

DIRECTION ......................Satisfactory
PHOTOGRAPHY ..............Some good, some bad, uneven
LIGHTINGS .....................Uneven
STAR .........Very good. Gets over most of his gags satisfactorily

PLAYERS.................Excellent cast includes Doris Kenyon, Edmund Breese, Robert Edeson, Barney Sherry, Effie Shannon miscast

EXTERIORS ..............All right. Drawbridge good
INTERIORS .......................Satisfactory

DETAIL .........Fair. Ralph Spence titles full of wise cracks

CHARACTER OF STORY: Don't bother about it. Good for any house

LENGTH OF PRODUCTION ..............6,400 feet

Following Johnny Hines' feature "Burn 'Em Up Barnes" in which Johnny Hines stepped from two reelers to stardom a lot of people are going to like "Sure Fire Flint" and a lot more are going to say they don't like it as much as "Burn 'Em Up Barnes."

But this one is pretty safe to book because when they get in they are going to like a lot of the new picture and the more they argue about how it compares with the other one, the better off you are. Nothing helps a show along so much as discussion. It is only when the gang says "it's rotten" and let it go at that that it dies on your hands and you know how many of them you have had.

Gerald Duffy is given credit for the story but it is a safe 495 to 1 bet that 105% of the gags and funny stuff come from the star. There are some very good ones and although some of those who follow the business carefully will recognize one or two, yet all told they get over very well. The poker sequence is well handled with colored cards to help out and when Johnny lifts a four of hearts over the trench and a bullet whizzes along making it a five, thus giving him a straight flush, will surely get a great laugh. All the way along Hines has insured this one with a lot of sure fire material so that it will give generally satisfactory entertainment.

The direction is pretty good and there is a corking good wallop in the last two reels where heroine is locked in a vault, the cute kiddie tumbles off a drawbridge, hero chases around at a 100 mile an hour clip in a racing car, jumps out of a moving train and rescues baby, and a couple more of those things that everybody seems to like and many producers put in pictures. But it is all good stuff and of course Johnny gets the Heroine at the end and the bank-roll.

There is a very good cast and this will help a lot.

You Should Have No Trouble With This One

Box Office Analysis for the Exhibitor

You can put this one on safely and one of the ways to start them off right would be to have them argue about how much better it is than Johnny's former feature. You have two good names to play with, this one being called "Sure Fire Flint" and the former "Burn 'Em Up Barnes." Inasmuch as there isn't any war on in the East and the election is coming and everybody wants to argue anyway, let them use this.

You have a lot of well-known people in the cast, many of whom should bring money into the box-office including Doris Kenyon, formerly starred, Robert Edeson, Edmund Breese and Barney Sherry. You can tell them that Billy Bitzer, one of the cameramen was formerly D. W. Griffith's right bower. Of course the star should come in for a share of attention because Johnny is getting better every day and while some may have missed his former feature still his name will be easily recalled by those who have seen his short reel productions.

If your crowd likes thrills you have so much to work with that you can promise them more than they need for one night's entertainment and you can add if they don't believe it they can come in and prove it.
Some Rather Novel Situations That Have Been Well Handled

Edward Dillon Production
"WOMEN MEN MARRY"
Genius Films, Inc.

DIRECTOR ................... Edward Dillon
AUTHOR ........................ Adelaide Heilbron
SCENARIO BY .................. Adelaide Heilbron
CAMERAMAN ................... Roy Overbaugh

AS A WHOLE..... A rather interesting combination of situations; atmosphere exaggerated to some extent at times
STORY...... Fairly original and with an unexpected denouement that is nicely worked out
DIRECTION..... In some respects very good; allows players to overact and presents some characters in somewhat stilted light
PHOTOGRAPHY .................. Good
LIGHTINGS ........................ Good

PLAYERS..... Florence Dixon rather pleasing when she does not overact; a well assembled cast, including Julia Swayne Gordon, Hedda Hopper, Margaret Hedden, Cecil Chadwick, E. K. Lincoln, Charles Hammond and Richard Carlyle

EXTERIORS .................... Few
INTERIORS ........................ Appropriate
DETAIL...................... Occasionally too stressed

CHARACTER OF STORY..... Rich girl seeking titled husband finds she is really child of her supposed father's cook; unusual will provides for her

LENGTH OF PRODUCTION........... 5,986 feet

The situations that comprise "Women Men Marry," in themselves, are not altogether original but the combination is fairly new and quite interesting. It deals in part with the rich girl who is willing to exchange her wealth for a titled husband. It is in connection with this episode that things are somewhat exaggerated. Julia Swayne Gordon and Florence Dixon, as the aunt and heroine respectively, are allowed to overact considerably, making the characters appear in a very stilted light. There is too much precision in their movements and their air of arrogance is quite unreal. Incidentally a girl as presumably well bred as the heroine would not cross her limbs each time she seated herself. Minor details such as these tend to make the characters inconsistent.

Except in the first two reels, which are a trifle slow moving in that they are consumed in establishing a premise, Director Dillon sustains the interest splendidly and builds toward a climax that carries quite a force, or rather it is an anti-climax which has the most punch. But it was necessary in this case in order to furnish a surprise ending. Dillon has succeeded in keeping his development from becoming obvious and in this way holding attention throughout and increasing the interest as he builds toward the climax.

The story opens with a novel situation, that in which a rich man adopts the little daughter of his cook and butler to take the place of his baby daughter who died at birth, together with his wife. The understanding is that the child's parents will be retained in his employ but the child must be taught to believe that her foster-father is her real parent. There are some effective heart interest touches, one particularly in which the girl's real mother prepares a cake with "welcome home" upon her return from Europe and the offering is resented by the haughty girl.

The best of the story is the man's will which leaves everything to his young wife but after a certain length of time another will is found in which the girl receives her share, the explanation being that the deceased took this means of preventing the girl's marriage to a fortune hunting Englishman who he believed would not marry her when she was penniless.

Florence Dixon, the heroine, is quite pleasing when she does not overact and Margaret Hedden is sweet as the mother; Hedda Hopper does very well as the young wife of the girl's foster-father, and Cecil Chadwick is fine as the Englishman.

With Good Exploitation May Do Satisfactory Business

Box Office Analysis for the Exhibitor

Undoubtedly this will do good business in a great many houses because there is a class that enjoys stories dealing with the aristocrats and there is added interest in the story of "Women Men Marry." The title is good and offers many exploitation possibilities that will help you put it over. Play it up with catchlines and readers in your local newspaper.

You will have to depend upon the title and whatever exploitation you can give it to attract patronage because there are no names of players that will bring them to the box office. Properly handled the feature should do a satisfactory business, but you will have to get behind it because it requires more than the average announcements.
Short Stuff

Buster Keaton “My Wife’s Relations”—Asso. 1st Nat'l Type of production..................2 reel comedy
Buster Keaton’s latest is on a par with all his other stuff. The hatchet-face comedian never had better opportunity than in this. The gags are for a greater part new, and the situations are unusual, starting with Buster as a candy maker in a section of a large city where Hungarian families congregate. An energetic mail-carrier gets entangled with the taffy Buster is pulling, and it performs a “curley-cue” around his neck, and floors him. He disappears after overlooking a letter which Buster picks up. When Buster runs away from the postman he bumps into a large athletic Swedish woman who proceeds to take him before a police magistrate, and instead of being sentenced for assault, the oddly assorted couple are married, and from then on, the comedy consists of what happens to Buster with his wife’s relations—four husky “rough-necks.” There is a load of brand new material well worked in, and with Buster disappearing on the Reno Limited, you are left to imagine that he will be divorced.

Particularly effective are the shows showing Buster preparing to go to bed, and what happens among the relatives and friends as Buster disappears in the “home brew.”

Pathe Review No. 178

This issue opens with some artistic back-to-nature picture paintings, that are really beautiful in effect. The science section illustrating “The Life History of a Volcano,” is instructive and well developed. This is followed by some footage of dancing girls of the Dutch East Indies, a demonstration in the art of make up which is very good and the colored section which shows views of Avignon, France, the ancient city of Popes.

“Such is Life Outside London”—Hy Mayer—Film Booking Offices Type of production..................1 reel travel laugh
Hy Mayer scores again with this travel laugh. The reel is interesting as well as educational and the cartoons fading into the actual pictures hold the attention well, and are really amusing. Occasionally the subject matter does not refer entirely to the suburbs of London and might be found anywhere, but this in no way detracts from the entertainment value of the reel. Scenes along the banks of the Thames and a clever play on the top hats worn at Eton complete the issue.

“The Old Sea Dog”—Snub Pollard—Pathe Type of production..................2 reel comedy
“Snub” Pollard is starred in this mirth-provoking comedy. In the introductory scenes he is a wooden-legged pirate with a wooden-legged crew. This fades out into the real story in which “Snub” is the owner and pilot of a comic ferryboat, which plies its way across a narrow pool. An enemy to get revenge informs the Harbor Officials that he has not paid his taxes for six years and they threaten to take away his boat if the tax is not paid in an hour. Marie Mosquini takes loving pity on him and she and her friends do some fancy diving on the other side of the pool. “Snub” gets a rush of business on this account and charges a fee to take the boys across, thus enabling him to pay the taxes. There are some clever gags in the picture and it should please the average audience.

“Such is Life in the Riviera”—Hy Mayer—P. B. O. Type of production..................1 reel travel laugh
As usual, this reel is very good. It holds the attention throughout and if your audiences like this sort of thing, it will surely please. Mr. Mayer has an excellent imagination and sees in the picturesque French Riviera things that only an artist’s eye would catch. Shots of Cannes, the mountains of Villefranche and scenes in Eze complete the issue.

“Fire Fighters”—Hal Roach—Pathe Type of production..................2 reel comedy
This, the second of the new kiddie and animal series, is one of the best of it’s type seen in a long time. Dressed up ducks, hens, goats, an almost human mule, and a dog combined with an irresistible gang of small dirty kids of a variety of ages and colors make up two reels of sheer fun. “Sunshine” Sammy accidentally finds a moonshiner’s still, and getting an inspiration from little Jackie Conlin’s fireman’s hat “agonizes” a fire department. How they find a supposed fire to be the steam from a kettle, squirt moonshine all over the barnyard thinking it water, to put the fire out, get all the animals tipsy, and generally play havoc with the neighborhood will surely “get them.” Children especially will like this one which should prove a most pleasing addition to any bill.

“The Priory School”—Sherlock Holmes Series—Educational Type of production..................2 reel drama
This picturization of the Conan Doyle story holds the attention all the way, and while not as exciting as some of its predecessors, in that it does not contain a murder, makes interesting entertainment. Ellie Norwood who plays the part of the famous detective has a most pleasing personality and gives an enjoyable performance. The story deals with the abduction of the young son of the Duke of Holderness from his room at school. The Duke offers a large reward for his return. After many complications, all of which are unraveled smoothly and logically, the Duke is found to be the abductor himself. The picture should make a good addition to any program.

“Shiver and Shake”—Hal Roach—Pathe Type of production..................1 reel comedy
This one is built around the old haunted house theme. Paul Parrott and Jobyna Ralston are newlyweds and Paul’s father-in-law rents them a house. During a storm some nearby campers are wrecked and wrapping their tent about them they seek shelter in the nearest house which belongs to the newlyweds. The white-draped figures are taken for “spooks” creating an opportunity for the usual gags. It is a fair, average, offering but your crowd may like it.

Ocean Swells—Christie—Educational Type of production..................2 reel comedy
This is a particularly entertaining two reeler with Neal Burns as the young husband whose wife’s family are the bane of his existence. Scott Sidney has directed very well and some of the gags are exceedingly funny. Baby Bebe Blackburn is one of the cleverest kiddies seen in a long time and her swimming is the best thing in the picture. Neal’s country home is beset by mosquitoes, so to avoid them he has the bungalow made into a houseboat. This sounds inviting to his mother-in-law and she proceeds to visit them with the whole family attached. How Neal gets rid of them, or tries to, forms the base on which the action is hung.
"Broadcasting"—Johnny Jones—Pathe
Type of production.............................2 reel comedy

Here is another of the Johnny Jones-Gertrude Messinger offerings, and those who saw "Makin' Movies" will be anxious to see this one. It is thoroughly enjoyable and will please any audience. Johnny Jones and his youthful supporting cast will enlist everyone's sympathies and little Gertrude Messinger is charming in whatever she does.

The radio craze has hit the town and an outfit is offered as a prize to the child bringing the largest number of new members to the Sunday school. Many and varied are the lures used by the kids to get members, but Gertrude and Johnny win out by advertising a picnic at which members are invited free. They win the prize and with a radio-equipped motorcycle they solve the mystery of a bank robbery and attempted murder and bring the crook to justice.

Graphic 2540—Educational
Type of production.............................1 reel magazine

This is the first issue of Educational's new screen magazine, "The Graphic" which will be released every week. Each reel has three subjects and an Ollendorf cartoon. The first section of this issue deals with a one-man factory at Tiger, Ga. which is operated entirely by Uncle Charlie Arnold who works his own farm with home-made farming implements. The next section is devoted to the waking-up exercises used by Mary Eaton, the well-known stage star, showing how she begins a new day. The third section introduces Becky Lanier, America's leading horsewoman and analyzes some jumps with slow-motion photography. The cartoon which is very good, closes the issue. Not having so much variety of subject matter, more footage is devoted to each subject than is usual and the reel doubtless will be liked.

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With additional floor space and increased facilities we are better able to handle your printing as the pages of this issue will testify.

THE BARNES PRINTING COMPANY, INC.
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A Feature Release

A Full Year’s Run

1923 FILM YEAR BOOK

Used By Everybody

Out in January
Pulls Like a Mule

Independent Pictures Corporation

Executive Offices
SEVEN HUNDRED TWENTY NINE - SEVENTH AVE.
ROOM 707
NEW YORK

October 25th, 1922.

The Film Daily
71 West 44th Street,
City.

Gentlemen:

It should be of interest to you to know that as a result traceable direct to the two advertisements published in The Film Daily October 16th and 19th, one of four and the other of five inches, we disposed of five substantial territories on our FAVORITE STAR SERIES of twelve two reel re-issued westerns and semi-western subjects.

While the rapidity with which we closed these sales is to be ascribed to the character of the productions, nevertheless I should admit that we might not have been placed in touch with these buyers were it not for our advertisement appearing in your publication.

Very truly yours,

INDEPENDENT PICTURES CORPORATION,
(Signed) JESSE J. GOLDBURG,
General Manager.

AN UNSOLICITED LETTER
After All It's Results That Count
Offers "Shadows"

Waukesha Committee As Offset to Present Type of Picture.

Lichtman has wired the Com-

mittee of 50 of Waukesha, Ill., offer-
to screen for their benefit, and has also written Will S. Lichtman, suggesting that if desirable he will furnish a print of his picture to be forwarded to Wau-

kesha for screening there under the auspices of the Waukesha Hays organization.

Lichtman noted the Waukesha Committee's objection to what they termed the present type of picture and demanding that this be 

Evans With Lichtman

Evans, author of "Till We Meet Again," "Then I'll Come Back," and other well known ma-

ging company, he is ready for business.—Advt.

Two File Name Changes

(newspaper)

The Universal Film Mfg. have changed their name to Uni-

Two File Name Changes

The following changes of name have been made: Century Pictures Corp. to Century Pictures Co., and the studio name to Shea Amusement Co.

Sloman With Distinctive Ward

Sloman will direct "Back-

ward," by Clarence Boddington Kell, for Distinctive Pictures with an east coast. Sloman's latest features were "Blind Justice" and "The Woman I Loved.

Authors Ask Hays' Aid

The current issue of the Authors' Bulletin, it is stated that a

of Gibson's "Shadows," he immediately closed for a week's run


The future. That's the question. And it's very interesting. Will be more so. Later. When his plans. Are more mature. But going about First National. And not seeing Jaydee. Will be like coming home. And finding the fire out.

But changes like this. Seem to be inevitable. In this busi-

very nature of things. To disagree. The wonder of it is. That they have held together. And gotten as far as they have. With so few changes. Robert Liener must be a great pacifier.

This is certain: First National is scheduled to go far. It may be. It probably will be. That changes. Of various kinds. Will occur. That is natural. And inevitable. But the future is assured. Just what will occur. Few know.

Their problems are many. Their responsibilities great. Their financial commitments large. But they are set. For a long pull. And the loyalty. And kinship. Of their leading members. Is one of the things. To be proud of.

Everyone will watch Jaydee. And wait with interest. His future operations. There is much conjecture. There naturally would be. At such a time. Over this.

MAKING HISTORY

While First National directors. Were pondering over their troubles. Other things were happening. In the industry. Of

(Continued on Page 3)
On Broadway

This Week

Apollo—“One Exciting Night.”
Astor—“The Town That Forgot God.”
Brooklyn Strand—“The Old Homestead.”
Cameo—Martha Mansfield in “The Queen of Moulin Rouge.”
Capitol—“The Sin Flood.”
Criterion—Marion Davies in “When Knighthood Was in Flower.”
44th St.—“Monte Cristo” until Wed., Nov. 6.
Loew’s New York—Today—Thomas Meighan in “Manslaughter.”
Paris—“Youth Must Have Love” and “Table Top Ranch.”
W ednesday—“My Wild Irish Rose.”
Friday—“Timothy’s Quest.”
Saturday—“The Romance of Arabia.”
Lyric—Douglas Fairbanks in “Robin Hood.”
Rialto—Gloria Swanson in “The Impossible Mrs. Bellew.”
Rivoli—Thomas Meighan in “The Man Who Saw Tomorrow.”
Strand—Jackie Coogan in “Oliver Twist.”

Schildkrauts in Unsell Feature
Jos. Schildkraut, who appeared in “Orphans of the Storm,” and his father, Rudolph Schildkraut, will appear in “The Dance of Life,” by Eve Unsell and Jos. Rothman, announced by Lester Blankfield for production in January under the personal supervision of Miss Unsell.

Edfrid A. Bingham, of the Famous Players’ coast scenario department is in town.

Quotations

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Mr. HENRY KING

announces he has secured for production and with all rights fully protected

“OLD HUSBANDS and YOUNG WIVES”

By RALPH PROCTOR

Mr. King states this piece will be presented both as a STAGE and SCREEN offering during next year when he has completed his production, in Rome and other European locations of “The White Sister,” in which Miss Lillian Gish will be starred by Inspiration Pictures, Inc.

The production of “OLD HUSBANDS and YOUNG WIVES” is promised to be unusually pretentious.

Irving M. Lesser    Mike Rosenb
Loew State Building, New York    5528 Santa Monica Blvd, Hollywood
Jaydee and—?
(Continued from Page 1)


JOINING THE INDUSTRY

Jaydee Williams rarely dines. Anywhere except at the Chatham First National's exclusive grubbery. But he got right into filmdom. Friday. The day he resigned. When he had lunch. All alone. At Delmonico's.

THE INQUIRING REPORTER

Of the Globe. Asked people. Last Thursday. "What do people do to amuse themselves now since they have quit going to the movies so regularly?"

Five answers. Chiefly indicated. Needed the money for something else.

But the big question is: Where does a newspaper. Get the idea. That people have quit. Going to pictures?

And the preceding day. The Globe said editorially: "Whether you like movies or not, they are the greatest common divisor of our civilization today."

AWAIT THE HOLLER


A lot of meller stuff. By the horns.

WHAT'S A FEW HUNDRED MILLION

Between friends. In this business. Anyway? Still some people are old fashioned. And like their millions. Correct. One of these. Charles Johnson Post. Wants it all cleared up. Because in his article. In The Literary Digest. He appeared to say. The income. Of the industry. Was $800,000,000. A week. (Would to God it were true). And says he has asked them. To make the correction. Well. Post. If they don't. Here it is:

By the by. The Digest people. Are all worked up. About what they expect to do. With their new reel. The promotion ideas. Back of it. Make the average mailing list. Look ill.

LET'S ALL BE PUBLISHER-PRODUCERS?

When "Knighthood" opened. In Los Angeles. Hearst's paper there. The Examiner. Devoted more than two full pages. And the dramatic critic. The society editor. And a flock of reporter's "covered" the event. In greater detail. Than any- 


Wonder what Hearst'll do? With the opening. Of "Dough's" "Robin Hood" tonight?

FRANK BACON AND PICTURES


INTRIKUT


Atta boy, Louis. Anything to increase Western Union profits.
IN A FEW WORDS—
Editing and titling that will
win the case for your picture
before OLD JUDGE PUBLIC
LESLEY MASON
729 7th Ave. Bryant 8174

Wm. B. LAUB
Film Continuity—Subtitles
Watch for Second National's
"MEN WHO FORGET"
130 West 46th St. Bryant 9900

Library Stuff?
Foreign shots, atmosphere, wrecks,
animals, punch scenes—
JAWITZ HAS IT
729 Seventh Ave. Bryant 9444

GEVAERT
RAW FILM STOCK
NEGATIVE : : POSITIVE

U. S. Distributors:
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AMERICA, INC.
New York City, 117 W. 46th St.

MR. PRODUCER
Have your Negatives and
First Prints done the
right way
TREMONT FILM
LAB. CORP.
1942-44 Jerome Ave.
KNOW HOW
0970—Bingham—0971

Watch this page every Monday. Exhibitors
can find here the little things that help to build
patronage. Producers the little things that
goto make big pictures and Distributors
the little big ideas that make for success.

ASK FOR FILM CLIPS

Little Ads
BRING
Big Results
IN
The Film Daily
Famous in Germany
Kaufman Issues Statement—Denise E. F. A. Will Be Closed
(Special to THE FILM DAILY)
Berlin—Al Kaufman, in charge of E. F. A. studios (Famous Players here), is quoted in "Lichtbild-
regard" as saying: "Our agreement has been filled. Famous Players had invested con-
iderable capital in the E. F. A. The expectations with regard to the man-made films were, however, ful-
illed. The majority of Ger-
man films have not filled the expected success in America. Famous Players will keep themselves greatly interested in bring back the money invested in their Berlin branch. The first step in this direction was sending Pola Negri to America. She will work in two American pictures, the first American picture of which I have no doubt will have great success." (Continued on Page 2)

Ocott to Cosmopolitan
On his return from Europe, Sidney Ocott will join the Cosmopolitan branch. He is scheduled to direct Davies in "Little Old New York" starting early in December.

Skouras Deal Delayed
(Special to THE FILM DAILY)
St. Louis, Mo.—Consummation of the deal by which Syros Skouras and Famous Players were expected to combine in the matter of control of the Missouri, a Famous Players house, and the Grand Central, owned by Skouras, is delayed indefinitely. It is understood that the hitch is in an agreement existing between Skouras and Harry Koplar, who are partners in a chain of neighborhood theaters, preventing her partner from getting money or other theaters without paying a miserable cash price.

Bonuses
The State Banking Department has been making an investigation into the question of bonuses paid to banking institutions for loans made to producers and distributors. It is understood that the Banking De-
artment frowns upon such methods.

First National to Enter Production
Franchise Improvements Considered

Ambitious Plans to Be Taken Up by Executive Committee Which Will Journey to California—Talk of a New Home—Nothing Definite But Plans Receiving Much Consideration

Associated First National has, it is understood, important plans under consideration.

These refer not only to the question of what extent First National may produce on its own, but also to finding means for improving the franchise plan. These questions, together with others, will be taken up by the Executive Committee which will journey to Hollywood within the next few months, or sooner.

By the first of the coming year, or shortly thereafter, it is anticipated that all of these matters will be settled.

As to Production
That First National intend to produce several pictures "on its own" is a fact. Just to what extent further production will result will depend upon the result of the investigation to be made in Hollywood. It may be that First National will make a number of pictures. If it is de-
ed to do this, and if plans discussed materialize, there will be a unique and very unusual touch to this. The cost of production will not be held a secret, nor will there be any secret as to distributing costs. Exhibitors will be given the facts, and rentals will be based upon these costs. Some members of First National are con-
fident that these operations cannot help but prove fruitful, and generally successful.

(Continued on Page 2)

Harold Lloyd Due Thursday
Harold Lloyd is coming East. He is scheduled to arrive in New York Thursday.

Hard Lines
Tears were in Joe Plunkett's eyes, and in his voice, Sunday night. He had to give his money—real American money—to a few of the immense mob which tried, until after 10:15 o'clock, to see "Oliver Twist." Ticket sale stopped at 9:45, but the mob wouldn't leave. Exactly 12 people asked for their money back, but were satisfied with tickets for another performance.

The sort of picture that will dignify the motion picture business! The sort of picture that will act the Good Samaritan at the box-office! Year, we mean "Shadows." Beat your neighbor to your nearest Al Lichtman Ex-
change.—Advt.
First Nat'l to Enter Production
(Continued from Page 1)

Improving the Franchise

The Committee will also give much consideration to what is hoped to be an improvement of some of the clauses governing the sub franchise. Where these changes can be made it will be done. Where the changes are not acceptable to the sub franchise holder, he will be able to exercise his option and cancel the franchise privilege, with the usual notice to the organization. But there is confidence expressed that the expected changes will cement the organization tighter than ever.

Other Matters

There is a possibility of First National moving, and having a home of its own. This is also considered, but nothing definite has been determined upon. There has been some talk of a site on 46th St. being selected.

The directors are expected to complete their work this week, and then the program will be in the hands of the Executive Committee to work out. Not since the very early days of the organization has there been mapped out such an amount of work, and it is confidently expected that it will all be well in hand by the first of the year.

Col. Browne On Way Here

When Col. H. A. Browne, managing director of Wurlitzer, London, arrives from England the latter part of this week on a film purchasing trip, he will make his headquarters at the Plaza.

Ends Long Engagement

The final performance of "Monte Cristo" will be given tomorrow evening, having played 3 months at the 44th Street Theater.

"The Village Blacksmith," a new Fox feature, will open for an indefinite run Thursday.

Hays Red Cross Committee

The following film men have been appointed to the committee, which will Hays is chairman, to boost this year's Red Cross Roll Call from Armistice Day, Nov. 11 to Thanksgiving Day, Nov. 30.


Miles Bonds Warehouse

Josi. R. Miles has bonded the Lloyds film storage warehouse. This means that incoming film may remain in bond until it is convenient for the recipient to remove it. It also means that films may be projected in bond and the consignee may select the films he desires to purchase and return the others without paying duty.

Under the regulations embodied in the new tariff bill it is mandatory that film shipments be liquidated and removed from the United States within 48 hours after their arrival.

Famous in Germany

(Continued from Page 1)

Another chance to get a return for the sums invested in Germany would be, according to Mr. Kaufmann, to send Lubitsch, the producer of "Fascination" and "Deception," to the United States and let him produce two films there. The rich means of American studios would be put at the disposal of Mr. Lubitsch, as well as a first-rate cast. The leading men of the E. F. A. hope to obtain better results with these American-made Lubitsch pictures than with those hitherto produced in the old country.

Kaufmann denies, however, that the E. F. A. will be wound up. The company still has a number of contracts running. Even if Lubitsch should make up his mind to go to America, production by other directors will go on.

It is even intended to send an American director to Berlin. The E. F. A. will continue to produce next year in Germany, in spite of the unfavorable conditions on the German market. Production became ten times as in the past year, so there is hardly any more inducement in it for Americans.

OLD SUBJECTS WANTED

The American Continental Film Assn. (Berlin) is seeking the Agency for good American films. Old subjects and films that have run their course can still earn a good revenue in Central Europe. Our Mr. Wadler is now in New York to effect arrangements. Address care of Harry Wadler, 11 E. 26th St., Telephone Madison Square 1063.

INSURANCE EXPERTS TO THE THEATRICAL AND MOTION PICTURE INDUSTRIES

LOANS ON NEW NEGATIVES OR OTHER

Good Collateral

Enquire Room 705—Woolworth Bldg.
Telephone Barclay 7940

Mr. Exhibitor:
Ask Your Film Company for the

"THEMATIC MUSIC CUE SHEET"

(Used Applied For)

It means more to you than any other accessory. It is the cue that insures a musically per- fect presentation.

EASTMAN

POSITIVE FILM

with its long scale of gradation faithfully portrays all that is in the negative. It carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" and "Kodak" stenciled in black letters on the transparent margin.

EASTMAN KODAK CO.
ROCHESTER, N. Y.
EVE UNSELL Announces For Production in January

"THE DANCE OF LIFE"

BY

EVE UNSELL and JOSEPH ROTHMAN

WITH

JOSEPH SCHILDKRAUT

Late Star of D. W. Griffith's, "Orphans of the Storm"

AND HIS FATHER

RUDOLPH SCHILDKRAUT

The World's Leading Character Actor

THIS PRODUCTION WILL BE SUPERVISED PERSONALLY

BY MISS UNSELL

Adaptor of Preferred Pictures' Screen Masterpiece

"Shadows"

Through the Courtesy of B. P. Schulberg

ADDRESS

FREUDENBERG and MATTUCK

522 FIFTH AVENUE, NEW YORK
THE Film DAILY
Tuesday, October 31

Newspaper Opinions

"Oliver Twist"—First National—Strand

TIMES—All things considered, they've done a good job, an excellent job, with Dickens in the picture "Oliver Twist" at the Strand and destined to keep the house full, if the crowds that packed the place Sunday mean anything. But whether it is Mr. Dickens or little Jackie Coogan that is drawing them in, of course, a question.

It is probably, or suitably, both, for both are greatly living present in the play. The picture is not unadulterated and unbridged Dickens, but there are many genuine fragments of Dickens in it and not much foreign matter. And Jackie Coogan's Oliver Twist is true, somewhat less pathetic, perhaps, than the original Oliver, but appealing, nevertheless, a characterization you cannot resist and have no desire to.

WORLD—We have never seen so lovable a figure in motion pictures as the Oliver Twist of Jackie Coogan. * * * The spirit of the author lives in it. In this instance we confess we see nothing which is glaringly wrong, and we see much that is unusually good. As an example of separate pictures events joined coherently and titled intelligently, rounding off and last into a complete story which is deeply moving at times and thoroughly humorous at others, it is a notable piece of work, * * *.

In the colorful and faithful finish of the characterization throughout the play is superb. You may take the word of one who is not always exuberant. See this picture!

AMERICAN—There was not too much of this little boy in the film. He was not made to usurp the entire story, due place being given in the eternal Fagin (a star character), Sikes (a star character). And both Nancy and Fagin are better, especially the star to work upon than the little workhouse lad. The picture was made with remarkable reverence and a Dickensian subervinance that may be commended.

WORLD—"Oliver Twist" was seen in months. Splendidly cast, wonderfully produced. It is superbly acted—the Dickens' story makes as much appeal to the one as to the child. And while we were dealing in superficies, we should not have missed the direction—so near perfection as any story that has been screened, and for once in Mr. Lloyd's responsible for this end of the production, is to be heartily congratulated.

EVE. TELEGRAM—"The power and beauty of the film are beyond question, but any doubt on this point could easily be dispelled by comparing this masterpiece with an earlier version of the story taken only a dozen years ago. Potent as Jackie is, he is congratulated upon having made it as short as it was. It might have gone on for two or three more.

DAILY NEWS—"Oliver Twist" is a good picture, first because of Jackie Coogan as Oliver and second because of the fine production. Pictorially, they have the Dickens we all love, whether they have accorded it a closer interpretation we were thoroughly captivated by Jackie. * * * What the picture lacked to us was a tremendous climax. * * * You and your children should surely see this picture.

HERALD—"Oliver Twist" as a movie is everything that an intelligent adaptation should be. Frank Lloyd, who directed it, has managed to retain the spirit, the flavor of Dickens, and at the same time has created a photoplay which possesses an identity of its own. He has told the story in terms of pictures that move, so that the spectator will understand and appreciate it whether he has read the book or not. * * * Little Jackie is marvelous. He brings Oliver Twist to life. * * * We don't know whether it is still possible for Mr. Dickson to go to the play, but if he can miss off from his angelic duties we feel sure that he will flees into the Strand this week—and we know that he will enjoy himself immensely.

EVE. WORLD—A screen masterpiece of human interest. All in all, "Oliver Twist" is the best picture we have seen in months. Splendidly cast, wonderfully produced. It is superbly acted—the Dickens' story makes as much appeal to the one as to the child. And while we were dealing in superficies, we should not have missed the direction—so near perfection as any story that has been screened, and for once in Mr. Lloyd's responsible for this end of the production, is to be heartily congratulated.

EVE. TELEGRAM—"The power and beauty of the film are beyond question, but any doubt on this point could easily be dispelled by comparing this masterpiece with an earlier version of the story taken only a dozen years ago. Potent as Jackie is, he is congratulated upon having made it as short as it was. It might have gone on for two or three more.

GLOBE—Is so far as Jackie Coogan is concerned, "Oliver Twist" is a better picture than "The Kid." Teamed up with Chaplin, we all thought him cute, but there was a suspection that perhaps without Chaplin he was a somewhat sporadic artist. We have no such suspicion here. The picture is a masterpiece and it is a thrill to see the child's genius meet the mature talent of the great director. * * * What the pictures lacked to us was a tremendous climax. * * * You and your children should see this picture now.

EVE. WORLD—"Oliver Twist" is a good picture, first because of Jackie Coogan as Oliver and second because of the fine production. Pictorially, they have the Dickens we all love, whether they have accorded it a closer interpretation we were thoroughly captivated by Jackie. * * * What the picture lacked to us was a tremendous climax. * * * You and your children should see this picture now.

"The Sin Flood"—Goldwyn-Capitol

HERALD—Here again Lloyd demotes the fact that he is one of the few movie actors who really understand moving pictures. In "The Sin Flood" he is even delicate in treatment than in "Oliver Twist." Perhaps he is a bit too subtle. That criticism that may be made justly, for intelligence can be carried too far. Whether or not "The Sin Flood" money is a fine picture and a distinct success to the Goldwyn corporation, which scored it.

WORLD—Here is a cooking good idea in the screen. And a title writer did every in his power to ruin it. "* * * However, "The Sin Flood" will strike a great many as gripping film melodrama.

AMERICAN—A valuable, Naipaulia o nonsense and wrongdoing is "The Sin Flood." The photography is magnificent, certainly the pictures of the river in flood is storming turbulently through the countryside.

AMERICAN—Everybody said "I did done" when we heard that "The Deluge" is to be made into a picture, but it has done, and in a way that we consider reasonably satisfactory. Frank Lloyd has regarded it with marvelous understanding humor and the cast is fine.

MORNING TELEGRAM—A perfectly unpretentious and unpretentious play made into a decided successful motion picture. The picture is one of the most outspokenly successful of the year, it is unreasonably fast above the ordinary, a fact that does not take away from the excellence of the picture itself.

EVE. WORLD—Even more gripping the screen than it was on the speaking stage. "The Sin Flood" is an acceptable feat of imitation has been accomplished in "The Flood." * * * It is likely to draw floods of attention from the theatre; more in the pitch of comedy then the drama. It is a good film, though he handles the realistic flood like a Miss Rice overs reassure.

MAIL—A surprisingly strong picture. Something new in screen life. "The Sin Flood" revealing what a triumph they can win "the speakers" with the production by two experienced screen playmakers. "The Sin Flood," which was produced here on the Strand as "The Deluge," will every bit as gripping in the silent drama

Harold MacGrath’s famous novel

"The Princess Elopess"

A gay story of a rebellious princess, who does all manner of convention-breaking deeds. High comedy, with thrills and laughter and love and swiftly moving adventure, with a surprising climax. She runs away from the bullying father, headlong into love and mystery.

Apply for further information to

JACOB WILK

1476 Broadway

Room 825

New York City
Williams' Plans?

Talk of a Huge Concern With Large Capital for Production With Distributor Affiliation

There is considerable talk that before long J. D. Williams' plans for the future will be definitely announced. Williams refuses to discuss his plans publicly for the Famous but he expects to be found in the picture industry, and that any statement at this time would be premature.

While Williams refuses to talk, some of those who are believed to be in a position to know, say that it can be expected that Williams will be found operating a very large organization, the primary purpose of which will be the production of special features. These plans are said to be on a very large scale and, in addition it is said that the capital for the venture has been fully subscribed. It is expected that the organization will have an exhibitor tie-up.

Williams has no office at this time, but it is thought that this is just a reason for keeping his home. It is said he contemplates making a quick trip to California to discuss production and that, upon his return, he will probably go abroad for a brief vacation and in the Spring will return actively at work with regard to the new organization.

New Photoplay Department

Clayton Hamilton, scenario writer and authority on things theatrical, will write a photoplay department for The Theater Magazine. It will start in the January issue.

Seeks Injunction

Edward M. James, an attorney, 1457 Broadway, and President of the Kempson Pictures Corp., has filed an application in the Supreme Court for an injunction against Select Pictures and Lewis J. Selznick. He asks that they be restrained from forfeiting a contract between Select and Kempson relating to the issuance of 12 pictures made by Alice Brady, Clara Kimball Young, and Norma and Constance Talmadge.

The Golf Fund

The Committee in charge of the Fall Film Golf Tournament furnishes the following financial statement:

Receipts: $1,297.00
Expenditures: 1,126.88
Balance: 170.12

This will be held for the next Spring event, or if a mid-winter set-together occurs will help defray the expense of this.
Canadian Earnings
(Continued from Page 1)
of $114,735.15, as compared with $114,396.54 from the previous year.

The statement shows that mort-
gages on theater properties had been
reduced by $92,622.41 during the year,
the total mortgage obligations now
being $485,078.84.

In the current year, five new theaters
with a seating capacity of 3,745
were added to the corporation's chain
of houses which extend from Mon-
terey to Victoria, B.C.

The balance sheet shows total as-
sets of $414,028.08 as at April 17,
1920, as compared with $138,088.01
one year ago. Accounts receivable are
as of $114,301 and accounts payable, $681,

The total stock issued amounts to
$12,500,000, this amount being un-
changed from last year. Theater property
is marked down to $5,294.20 and contracts,
leases and leaseholds are valued at
$8,516,390.

Ince's Father-in-law Dies
(Special to THE FILM DAILY)
Hollywood—Henry W. Kershaw,
father of Mrs. Thos. H. Ince, and of
Willet Kershaw, actress, died here
at the age of 66. He was auditor for
Ince.

Ince's Special Edition of "Lorna Doone"
A special edition of R. D. Black-
mere's novel has been issued
for the forthcoming Tournoeur
production. It is autographed by
Madge Bellamy and is illustrated
with scenes from the picture.

Famous Leases She's Hippodrome
(Special to THE FILM DAILY)
Toronto — An important theater
leasing is expected to be
leased by the Western
New York Canadian Corp., Ltd.,
taken over She's Hippo-
drome.

Against Daylight Saving
(Special to THE FILM DAILY)
Buffalo—A strong position in op-
position to daylight saving and favor-
able to the referendum now before
the people of Buffalo to abolish that
practice was taken by the Western
New York M. P. T. O., at a well
attended meeting at the Palace.
President Howard J. Smith presided.
Sydney S. Cohen, national presi-
dent, and M. J. O'Toole, chairman of
the public service committee, spoke.

Perplexing Letters
Letters received by New York film
concerns from the Actograph Corp. of
Springfield, Mass., self-styled as
"producers of leading film productions," are causing the value of
18 old features have created consider-
able talk. The recipients cannot
understand why a fellow artist says in
"will shortly be on the market. . .
many more of a similar kind" does
not know the value of the re-issues
named in the newspaper advertise-
cern is "at present considering dis-
possessing the pictures."
Vitagraph Announces Twelve Great Specials

A Notable Selection From the World's Best Available Screen Material

VITAGRAPH announces the acquisition of rights to novels and plays from twelve of the world's famous authors and playwrights—each story a masterpiece from the pen of a master. This series of special productions will be one of the greatest achievements in the history of motion pictures.

Each story has been selected with the greatest care by men who know what the public wants. Although no two are alike in theme and plot structure, each embodies the necessary ingredients of strong human interest and vital, universal appeal that enter into the making of big, powerful, box office attractions.

Study the list carefully. Each one an assured success. Vitagraph's faith is pledged that none will be disappointed in the quality of the finished work.

VITAGRAPH feels that the public and the exhibitor will confidently look forward to the brilliant production of this illustrious series with something of the pleasure we take in announcing it.

SPECIALS

THE NINETY AND NINE
Hunted and haunted, he touches the lowest depths. The exalted faith of a girl lifts him from the mire. Through a blinding forest he drives, sacrificing all, to prove his redemption.

MASTERS OF MEN
An epic of the sea. On its merciless waters, a boy's character is moulded. The mountains from which he once fled, become molehills. He returns to play a man's part.

THE MAN NEXT DOOR
Scorning convention, she brings to the narrow city a breath of the wide spaces. But there is a charmed circle she cannot hope to enter—until she meets "The Man Next Door."

A READY MADE HUSBAND
She steals Tom's good looks, Dick's happy disposition, Harry's taste and breeding—and more—and makes herself a perfect mate. Then what—and what of the "remnant" youths?

HIDDEN HOUSE
A story of weird happenings and ghostly sensations. In the shell of this beautiful girl are imprisoned two natures—one fostered by the maniacs who reared her—the other crying for love—and release.

THE KIDNAPPED MILLIONAIRES
When several of the country's most powerful financiers are strangely missing, there is havoc in the world's markets. An heiress and an editor, after sensational adventures find them—and love.

MY MAN
Deserted by her husband, and with a baby to care for, she finds that society demands awful retribution for a crime. Through, the light of faith burns brightly, until vindication comes.

THE MAN FROM BRODNEY'S
An island rich with rubies and sapphires. Into the struggle comes the man from Brodney's. He is of fighting stock—luckily for him, and the Princess.

A SHOP GIRL
She is a shop girl—a model; while he is a millionaire. Love tries to bridge the gulf between them, while caste and convention seek to widen it. A world-old battle.

STEELE OF THE ROYAL MOUNTED
A tense drama of God's country, where the weak fall by the wayside—and only the strong survive. A tale of throbbing, vital impulses, told by one who has been there.

THE TENDERFOOT
A thriller of the West. "Tenderfoot" describes him—but he learns fast. The worm finally turns and, in turning, bumps into a lot of adventure and romance.

WHO'S WHO
Officially he was dead. Nor can he return to life without extreme peril to himself. Then comes news of the "dead man's" inheritance—and the girl, and he is in a quandry.

A New Standard of Excellence in Screen Entertainment

VITAGRAPH

ALBERT E. SMITH PRESIDENT
Newspaper Opinions

"Robin Hood"—Fairbanks—

Lyric

TIMES—To Zoro and W'angnagon, Doug.

us Fairbanks has added Robin Hood, and

Robin Hood is the greatest of the three.

The writer has never been on the point

of saying that he has been a success,

but, in this case, he is. Many of the

pictures in the series have been

superbly handled, especially those

showing the Robin Hood story. One

of these is "Robin Hood" and the

reader records it as a picture of

high merit.

EVE.' WORLD—W. Boyce Fairbanks of

"Robin Hood" pictures have been

seen before on the screen. And, as

in the case of "Robin Hood," it is

highly a picture of its kind. The

series are superbly handled, especially

those with Robert Coogan in the role

of Sherif Hake. Mr. Fairbanks and

Robert Coogan should be given

priority in the field of entertainment.

The story is well handled, but the

reader records it as a picture of

high merit.

SUN—The second half of the picture, with

its checkered settings in the lovely

depths of the screen, is by far

more developed than the

first. It is a picture of

high merit.

HERALD—Here is a motion picture

which has been the talk of the

city. It has been seen by

everyone almost everywhere it is

shown, and it has been praised

for its photogenic effects which

we have seen. We think that it is

a very fine picture.

TRIBUNE—It seems to me that the

picture is a great success.

It has been seen by

everyone who has had an

opportunity to see it.

The picture is a great

success.

DAILY NEWS—Fairbanks in

"Robin Hood" is a motion picture

classic which should be seen by

everyone who has an

opportunity to see it.

The picture is a great

success.

JOURNAL—The picture is a great

success.

"The Man Who Saw Tomorrow"

Paramount—Rivoli

WORLD—the star is entertaining

enough but it is a fanciful theme not
given proper treatment. So, therefore,

the idea loses near

all its surfeit in the telling, and

instead of a picture that hangs together

we have two badly woven themes in an

awkwardly directed production.

MORNING TELEGRAPH—The moral

of "The Man Who Saw Tomorrow"

seems to be that marriage has no alternative

but the frigid squall. * * *

Perley Poore Sheehan

and Frank Conroy who

provided Meighan with a

good narrative and

that has a little originality.

TRIBUNE—You think when it starts out

that it is going to be an extremely

intriguing picture but it

jumps all over the

place and when it is

finished you feel as

if you had been looking

at an old fashioned

crazzy quilt.

AMERICAN—The entire cast, including

theodore Roberts's motley, is very

good and the

settings are interesting and the hero's

face is truly beautiful.

SUN—A well directed picture composed

of rather familiar ingredients, but it is a
good picture and the

settings are interesting and

well acted, though it breaks no record

for originality.

EVE. TELEGRAPH—a highly dramatic

adventure story with many humorous

high lights.

"The Queen of the Moulin Rouge"

American Releasing—Cameo

WORLD—a florid love story of Paris

colorful life based upon the

familiar story of the

Tribute called "only

it shows Paris, the Montmartre

and thing.

EVE. WORLD—it is a good picture

one likes cold showers served as a side

dish with the piece de

resistance.

EVE. TELEGRAM—This being the

story of the Moulin Rouge

and if you want another good one

see "The Queen of the Moulin

Rouge."

It is one of the

love stories ever screened, with a

wealth of picturesque settings, it

is unexcelled by any

other picture.

TRIBUNE—Pictures of pure girls

from banquets of the demi-monde to

spiritualism are found in the

clear air of love and are almost

always successful.

JOURNAL—Pictures of pure girls

and banquets of the demi-monde
to spiritualism are found in the

clear air of love and are almost

always successful.

POST—Speed, action and love

interest are the

great factors in the

plot, but the story

sags badly in the

highs of the

plot.

READ WHAT THEY SAY ABOUT THE YEAR BOOK

Number Ten

I want to compliment you on your Year

Book. I started reading it in New

York, travelled to Charlotte, thence to

Atlanta, and thence to Los Angeles, and

I read it from cover to cover and

found that it was even better than

previous issues.

Irving Lesser.

Out Jan. 1st—Bigger and Better Than Ever
Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Universal has signed Lucille Ricksen for an indefinite period. Her first work will be in "Wolves of Society" a serial.

J. P. Lockney has been added to the cast of "All the Brothers Were Valiant."

Stuart Paton has finished "The Scarlet Car," in which Herbert Rawlinson is starred by Universal.


Alice Lake has been cast for Selznick's "A Dollar Down," starring Owen Moore. Jules Cronjager is filming the production.

Louis B. Mayer has secured screen rights to Blande Upright's novel, "The Valley of Conflicts," which Reginald Barker will produce.

Universal's next for Hoot Gibson will be "Alias Sebastian," directed by Edward Sedgwick, and apedated by George C. Hull from Raymond Schrock's original story.

Rollin Sturgeon and Lucien Hubbard, former scenario editor at Universal, will produce independently at Universal City. M. K. Wilson will be manager.

The cast of "The Rip-tide," being filmed by A. B. Maelcher Prods., includes J. Frank Glendon, Rosemary Theby, Stuart Holmes, Diana Allen and George Rigs.

"The Web of the Law," first of a series of six Texas ranger vehicles written and directed by Tom Gibson, is finished. Patricia Palmer and Bill Miller are featured. Elmer Dyer photographed.

George Randolph Chester, George Bronson Howard, Charles Kenyon and Perley Poore Sheahan are among the authors in the Universal scenario department under Raymond L. Schrock, editor.


H. E. GAUSMAN

THE DAILY NEWS

No. 88

COSET BEATS CHICAGO—East

gains new ground. First battle

ISTI GAIN POWER IN ITALY—

ization of extreme nationalista forces

tion of Premier Fascita and Mussolini,

leader, becomes new Premier.

D'GEORGE MAY BE DOWN

HE'S NEVER OUT—For

starts battle against his political

news as usual.

THE FIRST NEWS REEL

THE REAL NEWS FIRST

Broadway Theaters

Capitol third anniversary program starts with

eries of Liszt" followed by the first

oman Howe's "King Winter" fol-

The Sin Flood" is the feature

ations of Verona" embraces vocal se-

ballet and a number

orps. "Northwestern Mount-

"How Are You Made," two

of the closing se-

an organ solo by Melchiore Mauri-

 Cameo

zioni from "The Red Mill" are play-

the overture, followed by the news pic-

and "Aesop's Fables" in cartoon con-

Eugene Sevelky plays Gardner's "At

"Accidental Wealth" with Neely Edwards precede

"Queen of the Moulin Rouge" Martha Mansfield. An organ solo by

Rialto the Impossible Mrs. Bellows," with Glau-

son, has moved here from the Rivoli

its surrounding bill including "If I

King" overture. Riesenberg's classical

ollinson's "Wonders of the Sea" selections by Cyril Toebben and "My

ations, a Buster Keaton comedy.

Rivoli
del's "Merry Wives of Windsor" is

ture followed by the news film.

ich's "Danny Deever" is sung by

"The Man Who Tomorrow" is the feature with

a dance interlude and "Pay

an inkwell comedy, concludes.

Strand

e Coogan's "Oliver Twist" is the

e. It is preceded by Von Fleson's
"A Christmas Carol" overture, the Paine ballet, the
eview and a prologue showing the

xed quartet in an old book shop.

"The Fable of the Enchanted Bride"

an organ solo are the closing numbers.

At Other Houses

glas Fairbanks in "Robin Hood" in

lyric and "The Town That Forgot

is at the Astor. Features that hold over

One Exciting Night" at the Apollo,

A Knightly Wax in Flower" at the

ion and "Monte Cristo" at the 44th

insday evening and followed

the Village Blacksmith on Thursday.

May Produce Short Reels

meth Webb is considering a

ition to produce a series of

ro real feature films with

well known stars.

Principal Pictures Company presents

Elaine Flynn's

The World's a Stage

starring

DOROTHY PHILLIPS

supported by

KENNETH HARLAN

and BRUCE MAC RAE

Elaine Flynn's version of a screen star's life in

Hollywood.

Distributed by

PRINCIPAL PICTURES CO.

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Steamer Sailings

Sailing of steamers for foreign ports, with time of sailings, destinations and points for which they carry mail are as follows:

**Today**

Reliance sails at 10 A. M. for Havana; mail close at 6 A. M. for Europe, Africa and West Asia. (France, Lithuania, Latvia and Estonia specially addressed.) Paris sails at 11 A. M. for Havre. Mail close at 7 A. M. for Europe, Africa and West Asia. (Lithuania, Latvia and Estonia specially addressed.)

Pres. Adams sails at 5 P. M. for London; mail close at 10 A. M. for Europe, Africa and West Asia. (Germany, Poland and Northern Europe specially addressed.)

Polonia sails at 2 P. M. for Libau mail close at 11:30 A. M. for Germany, Poland and Northern Europe. Fort St. George sails at 11 A. M. for Hamilton; mail close at 7:30 for Bermuda. Halocrates sails at 11 A. M. for Buenos Aires; mail close at 4 A. M. for Argentina, Uruguay and Paraguay (specially addressed.)

Tivives sails at 12 A. M. for Santa Marta; mail close at 9 A. M. for Jamaica and Colombia. (Canal Zone and Panama specially addressed.)

Tropicana sails at 12 A. M. for Barabona; mail close at 9:30 A. M. for Turks Island and Dominican Republic. U. S. A. T. Camerio sails at 12 A. M. for Colon; mail close at 9:20 for Canal Zone, Panama and Nicaragua. (Except East Coast.)

**Thursday**

Oscar II sails at 12 M. for Copenhagen; mail close at 9 A. M. for Norway, Sweden, Denmark and Finland. Santa Lucia sails at 10 A. M. for Valparaiso; mail close at 6:30 for Canal Zone, Panama, Salvador, Ecuador, Bolivia, Chile and Peru. (Except Equitos.)

Merro Castle sails at 10 P. M. for Vera Cruz; mail close at 11 A. M. for V等各种 and Campeche. (Cuba and other parts of Mexico specially addressed.)

Luna sails at 2 P. M. for La Guaira; mail close at 12 A. M. for Haiti, Venezuela and Caracao. (Specially addressed.)

South America sails at 5 P. M. for Buenos Aires; mail close at 3 P. M. for Turks Island and the Dominican Republic.

**M. P. T. O. Joint Convention**

(Opecial to THE FILM DAILY)

Omaha—The convention of the M. P. T. O. of Nebraska and Kansas will be held here Nov. 1-2. Thomas Patten of New York is here representing the Hays organization.

**Griffith Titles by Bucheister**

Oscar C. Bucheister is responsible for the art titles in D. W. Griffith's "One Exciting Night," including the color work photographed by Prizma.

**Willard Mack in Own Story**

(Opecial to THE FILM DAILY)

Long Beach, Cal.—"Red Bulldogs," written by Willard Mack, will be produced here in seven reels by Tom Gibson. Mack heads the cast which includes Sylvia Breamer, George Sherwood, George Murrell and Sidney Creighton.

**Correction**

With reference to an item published recently to the effect that a $600 verdict had been returned in favor of the owners of the Regent Theater, Rochester, against the American Photo Player Co., of New York W. A. Calihan, Mgr. of the Regent Corp., which controls the Regent, says that he has no knowledge of such a suit.

**Cameron's "Motion Picture Protection"**

The third edition of "Motion Picture Protection," which is eloquently described as "an elementary text book," is just off the press from the Technical Book Co. It is very handsome gotten up and exhaustively covers all the information which the title comprehends. Cameron was formerly technical editor of the Exhibitor's Trade Review and the Educational Film Magazine.
No Summons

But Chadwick Says F. I. L. M. Club Will Proceed

Isaac E. Chadwick, chairman of the Executive Committee of the F. I. L. M. Club said yesterday that he had received Senator Walker's letter with reference to the Grobe and Noble situation.

"The fact that the Senator has construed our communication to Grobe and Noble as a 'summons' when in fact it was an invitation and the rest of the political speech which came in this letter doesn't particularly interest us. We have always worked harmoniously with the T. O. C. C. We expect to continue to do so. We hope so, anyhow. We will not allow this to interfere with our relations. The F. I. L. M. Club will, in due course, continue this matter, and will probably reply to Senator Walker."

Chadwick further stated that an investigation into the affairs of Grobe and Noble had developed that conditions were not as unsatisfactory as had originally been believed, but he insisted that this in no way detracted from the importance of the F. I. L. M. Club checking incidents of this nature where they developed in fact.

Trade in England

From E. W. Fredman "The Film Renter"

(Special to THE FILM DAILY)

London—The principal attractions at the London theaters now playing to big business are "The Four Horsemen," at the Palace in its eighth week of showing; "Where is My Wandering Boy Tonight," an American sob drama, at the Holborn Empire; "Cabiria," at the Philharmonic Hall; "Foolish Wives," playing to big business at the New Oxford, and "A Bill of Divorcement," a superb British film, is commencing a season at the New Gallery Kinema. Business with all these productions continues to be exceedingly good.

A new house at Iford, seating 3,000, opened with "Smilin' Through." It is doubtful whether any picture of recent months has played to the amount of business that "Smilin' Through" has. In every cinema that this has been shown big business has resulted. "The Bohemian Girl," produced by Harley Knoles for Alliance, was released last week and has been a tremendous winner.

The Morning Telegraph, speaking of "Shadows," calls it "a worthy achievement." That's only one of the many kind things that newspapers said about the picture. Discerning, discriminating and wise showmen might take heed—Advt.

Another Week for Jackie

Jackie Coogan in "Oliver Twist" will remain another week at the Strand.

Pathe District Managers Here

W. S. Wessling, W. T. Yoder, R. S. Shradet and Robert Smeltzer, Pathe district managers are in New York attending a sales conference.

Harry J. Cohen with Fox

Harry J. Cohen, who recently resigned as foreign manager for Metro, has joined the Fox forces to do special work in the foreign department. It is understood he will leave for the East shortly.

Cosmopolitan Tour Back

The company which has been filming "Enemies of Women," by Vicente Blasco Ibanez, under the direction of Alan Crossland, returned on the Olympic Tuesday after a six weeks' trip, which included Nice, Monte Carlo and Deauville. Members of the company are Lionel Barrymore, Alna Rubens, Gareth Hughes, Gladys Hulette, Buster Collier, W. H. Thompson and Daniel Carson Goodman, company manager.

Going to the Coast

Ed Schiller, of the Loew organization leaves Nov. 10 for San Francisco and the Coast.

Laurette Taylor Coming East

(Special to THE FILM DAILY)

Los Angeles—Having completed the last shots in "Peg O' My Heart," Laurette Taylor has left for the East with her husband, J. Harley Manners.

Goldwyn French Distribution

(Special to THE FILM DAILY)

Paris—The Societe des Films Erka has closed a contract for the distribution of the Goldwyn output in France. Jacques and Lazare Edelstein are the founders, and in active charge of the organization.

Liability Insurance Rates

Arthur Stebbins, of Rubeen Samuels, Inc., leaves on Nov. 9th for the Coast. En route he will stop at a number of large cities in an endeavor to interest owners of chains of theaters in a new liability insurance rate, which he says is much lower than the present rate per seat.

Grave Situation

Marcus Loew Comments on Buying Conditions Throughout Industry

Marcus Loew is probably the largest buyer of film in this country. Incidentally he is president of Metro Pictures Corp. He said yesterday:

"We are reaching a serious and grave state of affairs. Something must happen. Otherwise there will be a lot of theaters out of business, and a lot of producing organizations. The trouble is that there is no balance to the business of buying pictures. Some exhibitors pay 10 cents on a dollar for what their pictures are worth, and others pay 1,000 cents on the dollar. Invariably the exhibitor who can least afford it pays the most. This is all wrong.

"The menace that exists is chiefly due to the development of booking agreements all over the country. Exhibitors are working together and buying jointly and during the past year this scheme has increased terrifically. The result is that the salesmen, in an effort to make a showing, soak the honest exhibitor to make up in some way the loss through being compelled to sell at ridiculous prices to these joint buying organizations.

"The producers in the business in this country who are making money can be counted on the fingers of one hand. This isn't to say that even these are obtaining a sufficient return on their huge investments, but the rest aren't even breaking even.

"How long this state of affairs can exist is a question. It cannot go on much longer, that is certain, and what I would like to know is what is going to be done about it?"

Hutchison With Ideal

Charles Hutchison, well known here for his work in serials, sails Saturday for London, where he will make a feature for Ideal. It is understood the feature will give him an opportunity to do many of the stunts which were featured in his serials.

Can It Be True?

Reports from Cleveland are to the effect that three picture houses are being planned. Cleveland today is overtaxed. More than any other city in this country.
Marentette with Goldwyn
(Special to THE FILM DAILY)
Atlanta, Ga.—Jos. L. Marentette has returned to Goldwyn as resident manager of the exchange here.

Increase Capital
(Special to THE FILM DAILY)
Albany—The Commercial Traders Cinema Corp. of New York City have filed an increase of capital of from $200,000 to $500,000.

N. E. Theaters Sell Two
(Special to THE FILM DAILY)
Randolph, Vt.—The New England Theaters, Inc., have sold the Strand here and the Black at Bethel to James F. Bennett.

Opening Warner Buffalo Office
(Special to THE FILM DAILY)
Buffalo—Charles Geitz, manager of the W-B Film Exchanges, Inc., is here preparing to open an exchange for Warner Bros.

Buys $400,000 Brooklyn Theater
The Commodore Theater Corp., a newly formed organization, has bought the Commodore, at Broadway and Rodney St., Brooklyn, valued at $400,000. J. Gottlieb, C. Solodowsky and S. Brodkin are directors of the company. Morris D. Bohr is counsel.

Chicago Trade Dinner
(Special to THE FILM DAILY)
Chicago—The Chicago Film Board of Trade, held a big get-together dinner at the Morrison hotel. Members of the Illinois M. P. O. were invited. Sen. Medill McCormick and other state and city officials were listed as speakers.

Emelka-Pathe Union Vetoed
(Special to THE FILM DAILY)
Berlin—The Bavarian government has put a stop to the negotiations conducted by Pathe to take over Emelka, the greatest Bavarian film trust, pay off the creditors and establish a producing center in the South of Germany. The Bavarian government looks with displeasure upon French control of productions.

May Star Madge Bellamy
(Special to THE FILM DAILY)
Hollywood—Plans are reported under way to star Madge Bellamy, now being filmed in "Are You a Failure?" for B. P. Schulberg, in a series of productions to be made at the Inc studios and released through Associated Exhibitors, Inc. The pictures will probably be known as Clark W. Thomas Prods. Thomas is Inc's general manager.

Judgments Filed
Judgments have been filed against Alliance Films Corp., for $1,054.31; Century Motion Picture Corp., for $149.63; and Kriterion Film Corp., for $2,982.31.

Lande With Holubar
(Special to THE FILM DAILY)
Los Angeles—George Landy has been engaged as publicity director for Dorothy Phillips and Allen Holubar, and their forthcoming productions.

Announcing—
A New Series of Six
2-Reel Comedies featuring
THE ORIGINAL
SNOOKY
"THE HUMANZEE"
assisted by Tom and Jerry and entire zoo owned and controlled by John Rouman Productions, Inc.

The first of the series is
"A Jungle Romeo"
in which Snooky plays nine parts
Produced by the
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For Information, Apply to
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A gay story of a rebellious princess, who does all manner of convention-breaking deeds. High comedy, with thrills and laughter and love and swifty moving adventure, with a surprising climax. She runs away from the bullying father, headlong into love and mystery. Apply for further information to
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110 W. 49th St., N. Y. C. Bryant 5307
In the Courts

Clark-Cornelius Corp., has sued in the Supreme Court by
& Fowler for $9,248 on a
acceptance due Oct. 15, pay-
which was refused.

Sheridan Theater, Inc., Maxwell & William P. Rafferty were
in the Supreme Court by Levi-
Co., commercial bankers, for
on a note of the corporation
used by the other defendants.

Bunny Theater Inc. of 3599
way, and J. Alton Bradbury
 sued in the Supreme Court by
Corn and Henry Fried for
commission for obtaining a
of the theater for the defendants.

Armony Film Co. has sued
crest Films, Inc. Jacob Barko-
, president, and Bernard H. Mills,
ary of the corporation, for
ons of Sunnycrest Films, by
the officers of the corporation
y to pay in consideration of ex-
ng the time of payment to Oct.
ast.

suit for royalties on the O.
films has been filed in the Gene Court by Doubleday Page
, publishers of the stories,
Vitagraph. The complaint
es that the contract called for
ies amounting to $100 a reel for
films, and it is alleged that the
ant guaranteed that the royalty
uld be $250 a month. It is
ed that between November, 1920,
, only $1,143 was paid,
hat a balance of $3,355 is due.

Hodkinson Gets Two

W. W. Hodkinson has acquired for
distribution "Dollar Devils" and
"The Kingdom Within," two Victor
Schiessinger productions, handled
Producer-" Security Corp.

Fox Secure Berlin House
(Special to THE FILM DAILY)
Berlin—The Alhambra has just
sold to an American concern,
in which, as "Der Film" learns, the
Berlin branch of the Fox Corp., is
interested.

"Quincy Adams Sawyer" Booklet
A special "Quincy Adams Sawyer"
booklet is being issued to exhibitors.
It contains biographies and autographed
photos of the prominent players.

WARNING

EXHIBITORS AND DISTRIBUTORS

As the sole and absolute owner of any and all
motion picture rights for the United States
and Canada in and to the play

"MADAME SANS GENE"

by Victorien Sardou, I hereby give notice that
any exhibitions of or dealings in any motion
picture based on "MADAME SANS GENE,"
or the use of that or any similar title will be
prosecuted to the full extent of the law.

EXHIBITORS AS WELL AS DISTRIBUTORS
WILL BE HELD LIABLE NOT
ONLY FOR DAMAGES BUT UNDER THE
CRIMINAL LAW.

KATHRYN KIDDER ANSPACHER.

Ernst, Fox and Cane, Attorneys.
"The COVERED WAGON" is on the Way!

OUT in the American desert, the Paramount company under the direction of James Cruze is now engaged on the most gigantic motion picture undertaking ever attempted. This is the picturization of "The Covered Wagon," by Emerson Hough, which will in every way be epoch-making.

The following letter, from a man who spent two days on location with the company, gives some idea of the magnitude of this undertaking:

"I SAW things which I scarcely believed possible to be set up in a desert: a wagon train two miles long; a thousand people, including two hundred and fifty Indians; a camp of over two hundred tents; a complete electric lighting system; a commissary department as efficient as a hotel.

"I saw some night stuff taken which gave me more thrill than anything I have seen in the motion picture business.

"There will never be another picture like this. No one else would go to the expense of $12,000 a day for two or three months to make it.

"The company is ninety miles from the railroad, and we had to travel over the worst roads I ever saw to get there. The temperature at night is about 3 above zero, but nobody complains. They're all so enthusiastic about "The Covered Wagon" that they'll undergo anything to have it right."

LOU MARCUS.

It's a Paramount Picture

Watch for further FACTS about "The Covered Wagon"

There's a GOLD MINE AHEAD!
Vidaver Patent
expected to Revolutionize Present Methods of Film Inspection
It is understood that executive officials of several of the largest organizations in the industry have voiced enthusiastic approval over a film inspection machine patented by Dr. Inzerid Fairwell Vidaver. Dr. Vidaver is a brother of Nathan Vidaver, the well known attorney. The machine has been tested out for some weeks, it is said, by E. S. Porter, one of the oldest engineers in the industry, and Porter is very enthusiastic relative to the patent. Those who have seen it say that such a machine will do the work of 8 inspectors, and that one girl can operate two machines, reducing the cost of film inspection in various ranch offices 75 per cent of existing costs. It is said the machine automatically records where every bit of film is placed in the film.

Denials
(Special to THE FILM DAILY)
Hollywood—Sol Lesser and Sid Grauman both deny that negotiations are under way for sale of Grauman's Million Dollar Theater to the West Coast outfi.

Straw Vote Starts
About 300 theaters in New York City and Long Island yesterday began taking the straw vote on the gubernatorial election conducted by the M. T. O., in conjunction with the Globe. The result will be announced Monday.

Netter Joins Lichtman Corp.
Leon D. Netter has joined the Al Lichtman Corp., where he will handle men and domestic sales in association with Henry Ginsberg. Netter recently resigned as New York manager for Educational. Before that he was in charge of the Educational office in Seattle.

Aller Returning
(Special to THE FILM DAILY)
London—Joe Aller, of the Rothacker-Aller organization, will return to the States about Nov. 16th.

Aller will not go to Russia, according to Waterson Rothacker, but will return home after visiting Berlin and London. In London preparatory tests are being made in anticipation of starting the building of a “lab” there next spring. Aller will go to the Coast almost immediately upon his arrival, Rothacker said.

The thirty exchanges of the Al Lichtman Corporation are all pipped up and roarin' to go with “Shadows.” They know they have a different picture. After you see it, you will agree. You'll have to.—Advt.

“Suzanna” Novelized
Mack Sennett’s “Suzanna,” has been novelized from the original scenario by Sennett and now appears in book form.

Clarke Irvine With Warner Bros.
(Special to THE FILM DAILY)
Los Angeles—Clarke Irvine, veteran newspaper man has been placed in charge of publicity and advertising at Warner Brothers studio.

“Buffalo Bill” Film Case Heard
(Special to THE FILM DAILY)
Denver—Suit to restrain and enjoins Universal Film Exchanges, and the Colonial Amusement Co., of Denver, from exhibiting or advertising a film in which the name of “Buffalo Bill” appears, will be heard in the U. S. District Court.

The suit was brought by the W. F. Cody Historical Pictures Corp., who say they are entitled to the sole right of exhibiting “Buffalo Bill” pictures.

The suit was originally filed in the Denver District Court upon the promises of the defendants to refrain from exhibiting the film in Denver, until the final hearing of the case. Judge W. A. Haggatt, last week granted a continuance. Monday the defendants filed a motion for a change of venue to the Federal courts, which was granted Wednesday, by Judge Moore.

“The Village Blacksmith” Opens
“The Village Blacksmith,” a Fox feature, opened last night at the 44th St. succeeding “Monte Cristo.”

“Three Reigns” Screened
Cecil Hepworth gave a private showing yesterday afternoon of “Through Three Reigns,” a film compilation of the chief events of the reigns of Queen Victoria, King Edward and King George just brought over from England. Some of the scenes were photographed 24 years ago.

Albany Film Board of Trade Formed
(Special to THE FILM DAILY)
Albany—The Albany Film Board of Trade has been organized by representatives of the 12 distributing exchanges here. The purpose of the new organization will be to adjust differences between the exchanges and the exhibitors. All disputes will be arbitrated by the selection of three arbitrators from the exchanges, and the same number from the exhibitors. With one head to be selected by the board. The Albany exchanges supply over 500 theaters in this territory covering a large part of the State and sections of Vermont and Massachusetts, employing about 350 people.

Goldwyn, Hodkinson and Metro organizations are expected to establish booking offices here January 1st.

Organize in South
New Orleans Exhibitors Form Booking Combination—Similar to A. B. C. of New York (Special to THE FILM DAILY)
New Orleans—Independent exhibitors operating 20 theaters in this city, have formed an organization to book productions for their individual houses, and pay for them on a pro rata basis apportioned on the seating capacity of their theaters. Officers have been elected to be as follows: Wm. Isseman, of Iberville, president; Wm. Ellison, of the Peters Ave., secretary and Rene Brennet of the Imperial, treasurer.

It is planned to increase the organization to include other Southern states, especially Mississippi. A central office will be established where the films will be allotted to the members.

The plan of action, as outlined at present, will do away with the first run system, as each picture will be allotted in rotation.

Exhibitors claim that the organization has been formed because it has been impossible for independent exhibitors to get first run bookings on important features.

The organization also proposes to buy new features for this territory, if necessary, or to handle programs if such action is considered advantageous.

A name for the organization will be selected and to be held early next week. Meanwhile the officers are busy with organization work.

It will be noted that the aims of the organization and its plan of action are parallel in many ways to the method of operation of the newly formed Associated Booking Corp., organized by exhibitors of New York and New Jersey.

Director Dies
(Special to THE FILM DAILY)
Los Angeles—Alfred T. Hamburgh, formerly a director under D. W. Grif- th, and recently with Fox Film is dead after an illness of several weeks.

Ready for Peekskill Argument
Next Wednesday, Nov. 8th, has been set as the date for Justice McAvoy to hear arguments in the Supreme Court in the suit of Peekskill Theaters Co. Inc., against Loew’s Inc., the Advance Amuse, Co., and various film men asking an injunction ordering them to refrain from refusing to supply film to the petitioner’s theater.
Among the “Independents”

Amalgamated Franchise (Special to the FILM DAILY)
Cincinnati—The Lande Film Distributing Corp., of Cincinnati and Cleveland and the Quality Film Corp. of Pacific, have independent pictures in Amalgamated Exchanges of America, covering Western Pennsylvania, West Virginia, Ohio and Kentucky.

Opens Charlotte Office (Special to the FILM DAILY)
Charlotte, N. C.—The Enterprise Dist. Corp. has opened an exchange here, this city.

Announce First Production (Special to the FILM DAILY)
The Dramus Prod. & Releasing Corp., composed entirely of women, will make “The Soul of the Violin,” by Philip Van Loan, as their first production. Say they will make four a year.

Another Independent (Special to the FILM DAILY)
Hollywood—Rollin S. Sturgess, director, and Lucian Hubbard, former scenario editor for Universal, have leased space at Universal City to produce independent pictures. Mr. K. Wilson is production manager.

Independent Buys Arrow Film (Special to the FILM DAILY)
Boston—Pattan, McConville & Heffron, who comprise Independent Film Inc., of New England, have bought distribution rights in Arrow’s “The Streets of New York.”

Two for Arrow (Special to the FILM DAILY)
Arrow Film Corp. will distribute “High-Speed Lee,” made by Atlantic Prods., featuring Reed Howes. Martin J. Heyl will produce the “Old Red Schoolhouse” for Arrow. From the stage play by Hal Reid, John G. Adolph will direct.

Hyperion Sell Territory (Special to the FILM DAILY)

George H. Wiley will visit all the important key cities in the East and middle West.

Another “Snoopy” Series (Special to the FILM DAILY)
John Roman, owner of Snoopy “The Hummancize,” announces a series of six 2-reel comedies featuring “The Swooper.” He will be assisted by Tom and Jerry, other monkey actors and the entire zoo owned and controlled by John Roman productions Inc. The first will be titled “A Jungle Romeo.”

South American Deal (Special to the FILM DAILY)
Distribution rights to Argentine, Uruguay, Paraguay, Chile, Peru and Bolivia have been sold to the Specialized General Cinematographies of Buenos Aires, by Second National Pictures Corp., for five features: “Contraband,” “The Night Riders,” “Horse Money,” “Shadow” and “One Moment’s Temptation.”

Hartford Shows “The Rapids” (Special to the FILM DAILY)
Sault Ste. Marie, Can.—Several thousand persons tried to crowd into a 1,000 seat theatre when David M. Hartford showed the Alan Sullivan, in six reels, dealing with the romance of the Soo. The directors of Sault Ste. Marie Films Ltd. moved Hartford to a vote of a recognition and urged him to make more pictures.

Regal in St. John (Special to the FILM DAILY)
St. John, N. B.—Regal Films have opened an exchange in Waterloo St. H. Smith is manager.

Opens Two Exchanges (Special to the FILM DAILY)
Cleveland—Edgar M. Donaldson has opened the Imperial Prod. Inc. exchange here and a similar exchange in Pittsburgh.

“The Contrast” to Smart Films (Special to the FILM DAILY)
“Contrast” play by Contrast Photoplay Co. will be handled by Smart Films Inc. It is a labor story dealing with the coal and railroad strikes. Dorothy Bernard plays the leading role.

Winkler Secures “Inkwell” Comedies (Special to the FILM DAILY)
M. J. Winkler has secured the second series of Max Fleischer’s 13 single reel “Out of the Inkwell” comedies for distribution in the United States and Canada.

Greenberg With American Releasing (Special to the FILM DAILY)
Philadelphia—Jack Greenberg has been appointed resident manager of the American Releasing Corp. office succeeding Edward Moses. Greenberg has been with Selznick here for several years.

To Revive Old Two-Reelers (Special to the FILM DAILY)
The Independent Pictures Corp. has acquired 12 old two-reelers, the majority of which were directed by D. W. Griffith. Lilian Gish, Harry Carey, Mae Marsh, Henry Walthall and Lionel Barrymore appear in the productions.

Betty Blythe Float (Special to the FILM DAILY)
Jack Stebbins’ “Merit Film Corp. distributing the Betty Blythe feature, “How Women Love” in the Greater New York territory. Betty Blythe is an immense Betty Blythe motor driven float for local exploitation. The star is making personal appearances with the picture.

Holman Day Organizing (Special to the FILM DAILY)
Boston, Mass.—Holman Day is organizing a producing company to operate in New England. It is understood that Shawmut Pictures, of which Day is head, will be reorganized and enlarged as Superior Pictures. George W. Smiley, former representative of Pathé in New England, and Percy Carver are reported as factors in the new company.

Howard Mann Buys “Notoriety” (Special to the FILM DAILY)
Baltimore—Howard Mann, of Equity Pictures Co., has bought Will Wright’s “Notoriety” for Maryland-Delaware, District of Columbia and Virginia.

Two Buy C. B. C. Series
Ben Friedman, of the Friedman Film Corp., of Minneapolis, has bought distribution rights for Minnesota, North Dakota and South Dakota to the series of six C. B. C. features starting with “More to Be Pitted” and “Only a Shop Girl.” Liberty Enterprises of Omaha bought the same series for Iowa and Nebraska.

Franchises Disputed
Philadelphia—David Segal of Roxy Pictures, and Harry Segal of the Pioneer Exchange, Boston, claim they are entitled to the Amalgamated Film Exchange franchises for these territories by contracts signed July 20-21.

Chas. Kranz of Amalgamated says that the Philadelphia franchise goes to Bob Lynch of Metro and the Boston franchise to Herman Richkin of Eastern Feature Film Distributors Inc. as originally announced.

AN INTERVIEW INVOLVES NO OBLIGATIONS

You may not need additional capital this minute, but it’s a mighty good thing to know where to turn to when you do. Here’s one financial organization you ought to know about. Let’s get acquainted.

CHROMOS TRADING CO.
1123 Broadway
Suite 616 Phone Chelsea 8284

WILLIAMSON’S “WONDERS OF THE SEA”
Art Titles by LOUIS MEYER
Craftsmen Film Laboratories
251 W. 19th St.
WATKINS 7620-7461

OFFICE FOR RENT

With Vault Space
Suitable for Film Exchange or State Right Distributor
Room 951—130 W. 46th St.
Phone Bryant 6436
CONSTANCE TALMADGE
"EAST IS WEST"

The Baltimore News says:
"Once again the movies have taken a stage play and improved on it. 'East Is West' is much better as a screen than as a stage entertainment. Constance Talmadge is at her best."

MAURICE TOUREUR'S
"LORNA DOONE"

Word comes from Omaha, Neb., saying:
"Manager Johnson of the Rialto theatre, enjoyed wonderful business with 'Lorna Doone' despite fierce competition."

NORMA TALMADGE
"SMILIN' THROUGH"

Mack Jackson, Strand Theatre, Alexander City, Ala., writes:
"'Smilin' Through' made the biggest hit of any picture run in my house. No town is too small to run this picture regardless of rental."

NORMA TALMADGE
"THE ETERNAL FLAME"

C. H. Feldman wires from Portland, Ore.:
"The Eternal Flame' opened at the Liberty theatre to wonderful business. Crowds waiting in line every night. Crowds pleased and newspapers praised picture highly."

From Louisville, Ky., comes this letter:
"The engagement of 'The Eternal Flame' at the Mary Anderson theatre has been extended to 10 days. The business being done is little short of phenomenal."

JOHN M. STAHL'S
"THE DANGEROUS AGE"

Ralph Allen, manager of T. D. and L. Theatre, Glendale, Los Angeles, telegraphs:
"I have never seen an audience more responsive to a picture than at a showing of 'The Dangerous Age.' Patrons declared it the biggest picture of the year. I believe it is best box office attraction as well as greatest Stahl production."

THOMAS H. INCE'S
"SKIN DEEP"

Harry David, Mission Theatre, Cal., wires:
"'Skin Deep' is now in its third week at my theatre. It has proved a splendid audience picture with constantly increasing business as a result of talk advertisement."

Charles W. Piequet, Carolina Theatre, Pinehurst, N. C., writes:
"'Skin Deep' is a picture with a punch, in fact, a lot of punches. It is a drama that will grip an audience from start to finish. A picture to be proud of."

JOHN M. STAHL'S
"ONE CLEAR CALL"

J. Cleve Scott, Princess Theatre, Huntington Beach, Cal., says:
"If First National ever made a better picture than 'One Clear Call' I missed seeing it. This is my idea of a well balanced production and you can boost it to the skies."

Frank L. Brown, Liberty Theatre, Long Beach, Cal., says:
"'One Clear Call' is a real honest to goodness, 100 percent picture and cast. Did a wonderful week's business. Every one agreed the picture was great."

HOPE HAMPTON
"THE LIGHT IN THE DARK"

John N. Kunsky wires from Detroit:
"Just closed a great week at the Capitol theatre with 'The Light in the Dark' after opening to one of the best Sundays in the history of the theatre. We held them out every day and closed to a smashing Saturday business. Advise exhibitors to play this picture as quickly as possible and cash in."

GUY BATES POST
"THE MASQUERADER"

Henry F. Eger, manager Kentucky Theatre, Lexington, Ky., writes:
"We played 'The Masquerader' to really splendid business. Every one said the screen version was better than the stage play. One of the outstanding box office attractions of the year."

You Can Duplicate These Successes
In the Courts

Arthur Olner, who was appointed referee to hear an accounting, ordered in behalf of Josiah B. Mullein in a suit against the Master Prod., Ltd., Edward Wertheimer, Arthur L. Fullman, J. Frank Brocchia, Inc., and Arnold E. Carrick, on the ground that he had obtained the exhibition rights in Great Britain for the film, "The Land of the Rising Sun," and the defendants held themselves out as possessing such rights, has filed his report. The referee found that the exhibition rights depreciated between 1918 and 1922 $2,500 because of the defendants' acts, and they must pay that sum. The referee found that Wertheimer wrongfully held himself out as having the British rights to the film.

In the suit of the S. R. F. Amusement Co., to compel Oliver D. Bailey as lessee of the Republic Theater, to carry out an agreement giving the plaintiff the right to use the theater for film shows and vaudeville on Sunday nights, at $10,000 a year, a judgment has been filed in the Supreme Court dismissing the complaint on the ground that a "high class theatrical entertainment" was not given in the theater as agreed, but that "small time vaudeville" was shown.

New Theaters

Eastland, Tex.—W. M. Wallace has opened the Palace.

Gravette, Ark.—The Ozark has opened under the management of W. C. Mitchell.

Trewster, Conn.—H. A. Gautlett and L. J. Melly have opened the new Brewster.

Darlington, Wise.—F. L. Roy is building a new house, construction on which is nearly finished.

Keene, N. H.—The Lamon Block, on Main St., has been sold to D. Latchis, of Vt., who will erect a theater on the site.

Des Moines, la.—A recently formed syndicate has taken over the Alhambra, and will finish construction on the house.

Uniontown, Pa.—Work on the new State is nearing completion and is scheduled for an opening the latter part of this month.

Jamaica, N. Y.—Plans are well under way for the erection of a new house to seat 2,600. The site is on Flushing Ave.

Louisville, Ky.—James Carrigan, operating the Aristo in this city, is negotiating for property on Jefferson St., to build a house, costing $1,500,000.

Logan, Utah—B. G. Thatcher, George W. Thatcher and William Spelker have let contracts for a $225,000 house, seating 1,800, which will open early in December. It will be known as Thatcher's Capitol.
“Straightaway Sure-Fire!”

says Virginia Dale in the Chicago Daily Journal,

and continues:

“The Kentucky Derby” is the sort of material to increase the popularity of its players and the company which produces it.”

“The Kentucky Derby”

Now at all “U” Exchanges

Presented by CARL LAEMMLE
REGINALD DENNY
WITH AN ALL STAR CAST - from the famous stage play by CHAS T. DAZEY
DIRECTED BY KING BAGGOT
Illuminated "Masquerader"

La Crosse, Wis.—An illuminated "Masquerader" walked the streets here during the run of the picture at the Rivoli. The man was in full dress with electric lights under the stiff shirt bosom which illuminated the advertisement printed on it. He attracted such crowds that the police finally stopped the stunt, but not until everyone knew of the picture and where it was being shown.

Novelty Candy Stunt

Phila.—Masterpiece Film Attractions secured 25,000 almond bars from the Wilbur Chocolate people, distributed by six girls in knickers and orange, capes for "Rich Man's Wives." Results were so favorable that the candy makers appropriated an additional 25,000 bars for other cities in the territory.

Interviewed Prominent Citizens

Peoria, Ill.—The Palace began its campaign for "The Old Homestead" with a series of five interviews with local celebrities, all speaking sentimentally about old homesteads. Wm. E. Danziger, Paramount exploiter, got the stories and the newspapers proved willing to use them. The title of the picture alone was used in the stories. No mention was made of the theater or of the date of the picture's run, but the stories did valuable missionary work for the picture.

Another good tie-up was with an insurance company which issued a cyclonic policy, which was printed in the dailies and connected with the storm scenes in the picture.

Police Parade Draws crowds

Augusta, Ga.—The most important feature of the exploitation of "In the Name of the Law" during its run at the Modjeska was the police parade staged by Manager F. J. Miller. When the parade had drawn the crowds to the front of the theater the police department band gave an hour's concert. The police patrol was decorated with an "In the Name of the Law" banner all week. Ten per cent of the gross receipts were donated to the police benefit fund.

Another stunt was turning loose 30 newsboys with heralds printed in the shape of a newspaper marked "extra," and bearing the bold headline "Raiders Rob Bank." The public scrambled for copies of the "extra." The boys were watched to see that no money was collected for the papers. This stunt received special notices in local newspapers.

For the first time in the history of the city, mounted twenty-four sheets were stretched across the sidewalks in front of the theater. A small passage way was cut through each sheet that pedestrians were forced to walk through the posters.

Life Insurance Tie-up

Ottawa—A life insurance tie-up proved an effective way of getting "Remembrance" before the public during its run at the Regent. The Life Underwriters Ass'n ran a three column, six inch advertisement reading: "See 'Remembrance' and remember a life insurance, policy is the sincerest love letter a man can write." Endorsed by the Life Underwriters Ass'n of Ottawa. The quotation is from one of the sub-titles of the picture.

Old Settlers "Remembrance" Contest

Jackson, Mich.—Manager Frank H. Payne of the Majestic and Earl H. Payne, Goldwyn exploiter, followed a press book suggestion during the run of "Remembrance" and interested the editor of the Citizen-Patriot in a contest which appealed to the remembrance of old settlers as to past events in the city. Two questions a day were asked for five days. The best answer earned $5 in gold. Tickets to "Remembrance" were sent to other contestants. The stunt got two columns of publicity every day.

Colored Icicles Win Attention

Duluth, Minn. — Manager H. Azine of the Lyric attracted attention to Buster Keaton's run in "It's a Frozen North" by two stunts he also created laughter. He decorates the canopy of the theater with b.<br>ners notched and splashed like ice, and then colored the icicles blue, green and yellow.

A street ballyhoo man was put wearing Eskimo furs and a Panama hat. He carried a palm leaf fan one hand and lady's parasol in other. He walked on skis made in barrel staves.

Cleaning up in Philadelphia Booked for Stanley Circuit solid!
Admissions Improve  
September Better Than August But Still Below Last Year  
(Special to THE FILM DAILY)  
Washington—A total of $4,789,391 was collected by the Government from the tax on admissions to theaters, concerts and other places of amusement during the month of September, according to figures which have just been issued by the Treasury Department. This was a slight increase over the collections of the preceding month, which totaled $4,710,470, although $1,333,691 below the corresponding month of last year when $6,123,082 were derived from this tax.  
The special seating tax returned $267,900 during the month, as compared with $153,727 during the month of September, 1921.

Harry Warner Returning  
(Special to THE FILM DAILY)  
Hollywood—Harry Warner, of Warner Bros. is returning to New York.

"Robin Hood" Cigars  
"Robin Hood" cigars are now carried by the United Cigar Stores. The first window display was installed yesterday at Broad way and 2nd St. The smokes sell at seven cents.

Minter's Last Paramount  
(Special to THE FILM DAILY)  
Hollywood—Paramount will star Harry Minter in "The Trail of the Lonesome Pine" instead of "Bacchanal" as originally announced. This, it is said, will be his final production with Paramount.

Russia Encouraging Production  
(Special to THE FILM DAILY)  
Moscow—The Soviet government, through the All-Russia Photo-Kino department, is endeavoring to make the cinema industry a paying proposition and is encouraging film production, with a view to selling Russian and foreign capital. It will continue to take pictures of political, scientific, historical and topical interest, and announces that practical studios are located at Petrograd, Moscow, Odessa, Tallin, Kiev, Char fatef and elsewhere. The Soviet government hopes soon to export films made in Russia, and to control foreign import. The government now controls private production and exhibition to keep pictures of a counter-revolutionary character from being shown.

How often have you used the S. R. O. sign lately? Don't groan but get into action. There's a way out. Book "Shadows" and then have a nice, new one made. You sure will need it.—Advt.

Jas. Young to Coast  
James Young leaves Tuesday for the Coast.

Edgar Lewis With Burr  
Edgar Lewis, who recently returned from an extended trip abroad, has signed to make two special features for state rights distribution by C. C. Burr.

The working title for the first is "The Boy with the Drum," an original story by Edgar Lewis. "Oh, Ye Fools!" also an original story by Lewis, will probably be the second production. Lewis will start production next week at the Burr studios at Glendale, L. A.

T. O. C. C. and Building Questionaire  
Members of the T. O. C. C. at the next meeting will take up the recent State law compelling proprietors of every theater seating over 100 persons to file an answer to a questionaire issued by the State Building department, together with a plan of the theater, at the office of Henry Savers, industrial commissioner.

The questionnaire contains 170 queries which the theater men claim are too technical, in many instances, that they can not be answered without the services of architectural experts.

Clarenmont Laboratories Dissolved  
(Special to THE FILM DAILY)  
Albany — The Clarenmont Film Laboratories, of New York, filed a certificate of dissolution yesterday.

W. P. DeWeese in Town  
W. P. DeWeese, First National franchise holder in Vancouver, B. C., is in town. He will be the visiting member of the First National Rotating Committee for two weeks starting Monday.

Cruikshank With Fairbanks  
Frank Cruikshank, who has been with the Sells-Floto interests, Jos. Goites and the Shuberts, has signed with Douglas Fairbanks as special representative. His first assignment is the Chicago run of "Robin Hood." It is understood that he will later tour the world exploiting the foreign presentations of "Robin Hood."

Sail for Italy  
Jos. C. Boyle, assistant director, and Robert Haas, art director, sailed today for Italy as the advance guard of the Inspiration Pictures unit which will produce "The White Sister."

Director Henry King, Lillian Gish, Gail Kane and I. Barney Sherry are scheduled to sail next Saturday.

Production Active  
Louis B. Mayer Reports on Coast Conditions—Anticipates Busy Season  
Louis B. Mayer, the producer, arrived in town yesterday from the Coast, accompanied by Reginald Barker. They brought a print of "Hearts Aflame," which will be shown here a week from tomorrow.

Commenting on production activities on the Coast, Mayer said that conditions pointed to a very satisfactory season. "As proof of that," he said, "we have six companies at work in our studios. Three are our own, but there are three others at work, and we have just had an application from another producer who wants to use our plant for his special. I don't know whether we can accommodate him at the moment. Generally speaking, all the studios are showing activity, and this leads me to believe that there is every reason to anticipate a busy season of production."

Griffith Chicago Opening  
(Special to THE FILM DAILY)  
Chicago—D. W. Griffith's "One Exciting Night" will open at the Illinois Monday, Nov. 11. Griffith will attend the opening.

Selznick Invitation Showing  
L. J. Selznick gave an invitation showing of "One Week of Love" with Elsie Hammerstein and Con way Taree last night at the Ritz.

"Mickey" to Be Re-issued  
Western Import will soon re-issue Mabel Normand's "Mickey," with a full campaign of new advertising and exploitation material. The old prints have been called in. It was first released in August, 1918.

Vogel in London  
(Special to THE FILM DAILY)  
London—Wm. Vogel, American exporter, is here handling the First National Chaplins, Hodkinson features and short subjects and C. C. Burr features. He will tour the Continent.

Organizing Research Bureau  
Dwight Franklin, authority on period data, who has been connected with the Metropolitan Art Museum, is leaving that institution to organize a research bureau for Eastern motion picture producers. His first work will be in connection with Film Guild's witchcraft story "The Scarecrow."
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Rowland V. Lee has been charged to direct a film in "Alice Adams," which is based on the Booth Tarkington novel which won the Pulitzer prize in 1921.

Alfred Allen has been added to the cast of "Noise in Newboro," starring Karen Morley, and directed by Harry Beaumont.

"Cold Courage," is now the name of Ben Ames Williams' story, formerly called "All the Brothers Were Valiant." Lon Chaney and Billie Dove appear in the picture.

The title of "Have a Heart," Agnes Ayres' next picture, has been changed to "Racing Hearts." Paul Powell is directing and Richard Dix plays opposite Miss Ayres.

Rowland V. Lee has chosen Claude Gillingwater, Margaret MacWade, Harold Goodwin, Vernon Steel and others to appear in "Alice Adams." Florence Vidor is cast in "Alice Adams."

Lucien Hubbard has been signed by Paramount as one of its West Coast production advisory editors who further include Julia Crawford Owens, Ralph Block and Walter Woods.

"Oscar," a circus elephant, has the leading role in "Ten Ton Love," an Ince picture, featuring Madge Bellamy. The story was written by C. Gardner Sullivan and is under the direction of John G. Wray.

Paramount has changed the title of "Sacrifice," starring Mary Miles Minter, to "Drums of Destiny," that of "Have a Heart," written by Byron Morgan and starring Agnes Ayres, to "Racing Hearts," that of William de Mille's "Paths of Glory," to "The World's Applause." The latter was originally "Notorious."—H. E. GAUSMAN

Among Exchanges
Cleveland—D. Klein is now with Goldwyn as a salesman.

Chicago—J. M. Duskin is now on Joe Klein's sales staff at F. B. O.

Chicago—Newell & Lester have bought the Adelphi from Ascher Bros.

St. Louis, Mo.—C. L. Hickman has rejoined the F. B. O. sales organization.

Chicago—A. M. Rosencran, salesman, has changed from American Releasing to Fox.

Salt Lake City—Wm. Sydney is the new manager of the F. B. O. exchange.

BUFFALO—The Universal has leased the Olympic and will take control at once according to M. A. Chase, district manager.

SALAMANCA, N. Y.—Asso. Theaters Company has bought the Strand and the Andrews.

BUFFALO—The Temple has been re-opened as the New Family by J. Buchinski.

INDIANAPOLIS—W. Willman, formerly with United Artists, is now managing the Goldwyn exchange.

Cleveland—Carl Hoague goes from First National to Famous Players as office manager.

Chicago—Chas. L. Casanave is now managing American Releasing's sales department. New salesman at this office are Horace Conway and C. Efflenbein.

Better Films Meeting
(Special to THE FILM DAILY)

Atlanta, Ga.—A special meeting of the Better Films Committee was called to view the Abraham series screened by Larry Weinarten of Sacred Films. The committee voted a unanimous endorsement.

San Francisco Film Ordinance
(Special to THE FILM DAILY)

San Francisco, Calif.—A drastic ordinance governing storage and handling of films has been drawn up for the attention of the Board of Supervisors. It is generally regarded as inspired by the recent film exchange fire.

Stanley Co. Builds Another
(Special to THE FILM DAILY)

Philadelphia—The third big theater under construction by the Stanley Co. of America is the new Logan on the site at Broad and Lindsay Sts., North Philadelphia, just secured by Jules E. Maubourg, president. The Logan will have a fireproof structure of steel and concrete seating 2,500 with a total cost of $500,000. A 1,000-seat auditorium is to be equipped with a modern stage 80 feet by 60 feet, with a projection room on the main floor. The Logan will be equipped with the latest projection and sound equipment with a special feature of Dr. Mink's new sound system.

Back Stage
(From a Film Source)

The largest and highest ceiling in Dorset, Mass., have been used in the construction of a new Logan Theater. The Logan will have a seating capacity of 2,500 with a total cost of $500,000. The theater will have a modern stage 80 feet by 60 feet, with a projection room on the main floor. The Logan will be equipped with the latest projection and sound equipment with a special feature of Dr. Mink's new sound system.

In the Courts

Henrietta Morange, film actress, was fined $1,513 for contempt of court in connection with previous proceedings. In her latest suit, she must pay only $250 under decision by the Appellate Term. Judgment for $3,133 was obtained against her by Charles K. Starr, while the proceedings to examine as to her property being pending. She is to go to Los Angeles, and when she returns the jury creditors had her fined the amount of the judgment. She testified that she went to the Coast to employ the judgment but merely earned enough to pay expenses, and has nothing now. The court found that the judgment was not injured by Morange's acts.

Aiding the Postman

Keels and sidelines, especially designed to aid the heavy work of posting during the Holiday season, will be distributed by the M. P. T. O., the result of correspondence completed by "Postmaster" West and Sidney S. Cohen.

NEGATIVES BOUGHT

We will purchase negatives of new pictures only.

ACRON SALES CORP.
1540 Broadway, N. Y. C.

STUDIO FOR RENT

Twenty minutes from Times Square, one of the best equipped studios in New York. Stage 80 by 60 feet; 25 feet height. Standard electrical equipment including Sunlight Arches. Abundance of flats, windows, arches, doorways, etc. Will rent at a very low figure to desirable tenant. For further information address Studio Manager, Box 295, G. P. O., New York, N. Y.
**Theater Changes**

St. Joseph, Mo.—Herman Cook has reopened the Grand.

Davenport, Wash.—Jack Kaufman has sold his theater to Montana buyers.

St. Louis, Mo.—Sam Lewis and H. H. Hamburge have taken over the Majestic, formerly owned by the McKeen Amuse Co.

San Francisco—At the T & D Jr. circuit headquarters it was learned that a local company is not going to make a fortune and a getaway when the horse is tricked into losing the race and the disinterested owner, falsely accused to be the father's of money and returning just in time to discover the foul plot of the villain and win the race for the father.

If you crave excitement you will get it in "The Kentucky Derby." If you like suspense, thrills, and pathos, it is all there—enough of each to satisfy you.

But our mothers and fathers who trembled with excitement over "The Suburban" weren't fooled by the half sensationalism that we are given in "The Kentucky Derby," for they didn't have the big race. And it is some race in the picture—just the most realistic scenes you ever saw for they are real.

Film at Race Track.

They were taken at the Churchill Downs race track in Louisville when Morvich won the Derby. Perhaps some of you who did not win with Morvich may hate to be reminded of the loss.

But every true sportsman is going to thrill again and again as he sees the horses dashing around the track, and if you don't look out you will find yourself standing up in your seat at the theater urging the horses on.

Reginald Deeny comes into his own in this picture and for the first time in 3 years starred in a feature. And from his performance we are glad to welcome him into the land of stars and hope he will stay with us.

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**What more could any critic say of any Picture!**

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**Today**

**Newspaper Opinions**

**Village Blacksmith—Fox**—44th St.

**TIMES**—The picture is deliberately and exquisitely, mannered theatrically. The acting is melodramatic. **Most** of the story is told in the second half of the picture's first act. In the tale, a series illustrations appear in the poems, and a great deal of the stage, some a genuine stage picture, some a genuine stage melodrama. The most melodramatic is that quality that is pleasing. **WORLD**—Whatever you may think as to the inferences and the effects that are woven around the valley smithy, this picture certainly will not be thought of by you to your thousand days. **This is just a plain old story with the village blacksmith, suffering, suffering, suffering.**

**MORNING TELEGRAPH**—William Fox is trying to put good lively film entertainment together, and he has made rushing pictures before the "Village Blacksmith." **But...**

**Y. E. WORLD**—If you think you are better or third, your face will have no opinion, but sit through the "Village Blacksmith." Fox is giving the movie-goer something about everything in the way of wholesome amusement that can be crowded into an hour and a half.

**LORE—**Vulgarity is eliminated, virtuous moral, and wickedness everywhere. But let us not appear supercilious. We are certainly among the producers as the one who is keeping up the tradition of story and tears.

**NATIONAL**—William Fox again proves his right to the title of undisputed film soap champion of the universe. **But...**

**NEW YORK TIMES**—The picture thoroughly deserves to be congratulated on another success.

**FORUM**—This offering does for father—*Over the Hill* for mother—it is all him the credit that is due to Fox and his companions, particularly J. E. Williamson. It is a wholesome and interesting story of family life in a rural setting.

**Wonders of the Sea**

**Herald—**Remarkable submarine picture.

**A**—A remarkable picture of the beauty of the deep sea, hunting hot sea monsters. It is much scarier and interesting than the film picture.

**J. E. Williamson's "wonders of the sea" gives a really greater thrill than the screen film.**

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**FRIDAY, NOVEMBER 4, 1922**

**Chicago Herald and Examiner**

**WEDNESDAY, NOVEMBER 1, 1922.**

**KENTUCKY DERBY A THRILLING PICTURE**

**Finish of Movie Made at Track in Louisville Last Spring**

When Morvich Was the Victor

**THE KENTUCKY DERBY Presented by Universal at the Randolph.**

**THE CAST.**

Donald Gordon—Reginald Deeny Jean Brown—Walter McGrail
e Helen Gordon—Gertrude Astor

e Col. Bome Woolfolk—Lionel Belmore

e Mr. Bome—Kingston Bennett

e图书馆—Topper Tom—Bert Tracy

e Bob Thornton—Henry Carter

e Bill Woff—Willard Lucas

e Jerry—Pat Harmon

e Mrs. Carter—Anna Hernandez

e Tommy Clark—Yvonne Winter

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**BY OBSERVER.**

“Wonders of the Sea” would be just about the best picture in any film and which it helps to place in the sample of under water photography is a masterpiece of work as thrilling as most sensational melodrama and as beautiful as a visioned fairyland.

"Wonders of the Sea" made by J. E. Williamson's five-reel picture, actually made on the "floor of the sea" in the Hawaiian Islands, is an interesting story of adventure among the denizens of the deep. It is woven around a sequence of events and sudden moments as are some in some fascinating slow motion swimming scenes against the ocean's natural background. Then there are a series of episodes which take place in the scenes in which Williamson and his associates are engaged in the sea. The picture is a gripping story that Fox and his camera crew put together at a hair's breath safely behind the camera and the surface of the ocean to make the audience tremble. They are watching the "Wonders of the Sea" story, in which the Williamson's precious pictures taken on the ocean bed will perhaps be inclined to doubt the writer's veracity. But the story is a first for the screen and the world will see the first time for the wonders of the sea. The picture is taken through the apparatus contrived by Williamson for this special purpose. The inventor, himself, and after hearing all about him from the man who has worked at both ends of the camera, they work little room for doubt.

The picture shows Williams as the "skipper," starting off for the Bahamas, and then we seeing the next three days and three nights on the palm-shaded coral-reef island which looks much to Hermuda. We look you are introduced to an artist and his lovely model, and she volunteers to pose on the palm, as is the usual story. It is the submarine groves and dells. The picture shows her twisting and twining about the palms and fishes on the ocean bed. Again and again she diverts herself the pain of the teeth it is finished. "The skipper" herself goes down, wearing a diving suit and an umbrines, or "unwaters" as we should say, a shark, an octopus and a sea serpent to picture is fascinating and could easily run for five reels without boring anyone.

"Wonders of the Sea" is all that the title claims. Through the use of a submarine apparatus invented by J. E. Williamson, it has been possible to actually photograph the bottom of the ocean with its luxuriant plant life and multitudinous fish. The pictures are as much more beautiful than these views taken below the surface of the waters of the West Indies, nor have we seen pictures as remarkable as those of Williamson and another diver on the ocean bed this autumn. If we are interested in their escape from the grasp of an octopus and their native attendant of a shark. In this instance the motion pictures tell the story of a certain animal's escape. This film has been produced by the Bome and Fox and the picture is fascinating and could easily run for five reels without boring anyone.

"Wonders of the Sea" is the latest melodramatic offering, and is adapted from the Charles T. Nazey's old-time stage success, "The Suburban." This is a thriller of the new track and all the usual accidents we have been taught to expect in them.

All Old-Time Features.

There is the crooked jockey who wins the race, the horse that is tampered with, the poor but proud owner who will lose his home and everything if his horse does not win, the deep-eyed villain who is going to make a fortune and a getaway when the horse is tricked into losing the race, and the disinterested son, falsely accused of taking his father's money and returning just in time to discover the foul plot of the villain and win the race for the other.

If you have not seen "The Suburban," then you will find it in "The Kentucky Derby." If you like suspense, thrills, and pathos, it is all there—enough of each to satisfy you.

But our mothers and fathers who trembled with excitement over "The Suburban" weren't fooled by the half sensationalism that we are given in "The Kentucky Derby," for they didn't have the big race. And it is some race in the picture—just the most realistic scenes you ever saw for they are real.
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Newspaper Page One Streamer

Arctic, R. I.—Striking newspaper co-operation was obtained by Manager A. H. Dolan, of the Strand, who bought a 3-column ad on page one of the Pawtuxet Valley Daily Times and the paper came back with a streamer across page one reading “Blood and Sand Extra.”

Music Week a Boost

Niagara Falls, N. Y.—“The Strand,” which has only been open a few weeks, is stepping out energetically in exploitation. When “The Eternal Flame” was shown at the Strand, the theater inaugurated a “music week” in cooperation with all department stores, and stationery stores handling music as well as music stores. The song, “The Eternal Flame,” was featured. The Metropolitan five and ten cent store carried a window display of the song for ten days.

In the lobby, an effective display was made of a three-foot candle with a 30-inch paper maske butterfly hovering near it.

Airplane Tractor Stunt

Hartford, Conn.—Harry Needles, manager of the Princess, used an original stunt in exploiting “Hurricane’s Gal,” which brought the crowds, though it almost cost Needles his life and Lieut. Stewart, air-plane pilot, declared he wouldn’t go through it again for a million dollars.

Needles and Stewart flew over the city in an airplane dragging a banner 30 feet long and seven feet deep about 250 yards away. In its rear, the newspaper called it the “airplane tractor” and readily used the story. The danger was in the risk of air currents with the large banner dragging. Later the banner was displayed in front of the theater with the caption the first sign to fly over Hartford.”

State Fair Competition Met

Richmond, Va.—Manager Jack R. ReVille, of the Broadway and Saul Silver, Goldwyn exploiter, met the opposition of the Virginia state fair during the run of “Remembrance” at the Broadway by energetic exploitation.

A private screening of the picture was given at the home of Mr. and Mrs. Price, critic of the News-Leader, which resulted in newspaper publicity.

Ten thousand cards were distributed, as follows: 2,000 hung on telephones, autos and door knobs; 1,000 distributed from a booth at the fair; 2,000 distributed from house to house; and 5,000 dropped from an airplane flying over the fair. Double-page newspaper ads were carried. A thousand booklets were distributed in book stores and at the high school. Many window displays were arranged and a town billboard was billed very completely. The result was that the theater triumphed over the unusually strong competition.

Hunt Norma Talmadge Double

Fort Wayne, Ind.—Manager John Daley, of the Orpheum, created a lot of interest in Norma Talmadge’s “The Eternal Flame,” which was advertised as a double for the stars. The girl chosen as the double danced in a floral window display for three days.

“Old Homestead” Realty Tie-up

Philadelphia, Pa.—The Greater West Philadelphia Building and Loan Association, through a tie-up effected by Eli N. Ornitz, Paramount exploiter, distributed heralds with a flap showing the recent Roberts in “The Old Homestead” during the run of the picture at the Ambassador.

The reading matter ran: “All the money in the world can’t beat a film to compare with the sentimental value attached to “The Old Homestead.” If you want that once-in-a-life-time thrill when you proudly say “I’ve got the h-o-m-e—I say—I’ve got the h-o-m-e all paid for, join the Greater West Phila. Blug. & Loan Assoc.”

Post Card Retraction Wins

Des Moines, Iowa.—An unusual post card proved a winner when “The Eternal Flame” was scheduled at the Des Moines. The post card read: “CORRECTION—and an Apology. It was not our intention to mislead you when we made the statement that ‘Smilin Through’ was all that the screen can give. We honestly believed it and so did the thousands of patrons who saw the attraction.

We are forced to retract our statement by announcing that what we believe to be the peer of ‘Smilin Through,’ ‘The Eternal Flame’ in which Norma Talmadge scores triumphantly, is coming to the Des Moines next week.”

Teaser Campaign Roused Interest

Dallas, Tex.—When “Flesh and Blood” played at the Old Mill, Southern Enterprises set all of Dallas talking about the picture by a smashing teaser campaign carried in the dailies and on cards.

The Times-Herald carried a neat and effective 2-column 8-inch ad nicely boxed which read: “To Whom It May Concern:

In your midst, and regarded as one of the shining lights of this city there is a man who is responsible for my present condition;—namely: Wrinkle.

Through his duplicity I have been railroaded to jail, from which I have luckily escaped. At present Detective Doyle is on my trail, but I am hidden from him. I will not be able to find me until I have accomplished my purpose. Then it will be too late.”

To this man, Fletcher Perron, I issue a fair warning—justice is blind, but justice is just. He has forbidden his son to marry my daughter. He has not played fair with the world and with me.

In flesh and blood is the kinship of love, it will remain until my purpose is accomplished.”

New Theaters

Shamrock, Okla.—The Garden, a 1,000 seat house, will open soon.

Hurst, Ill.—Dr. J. Burkhardt is building a $60,000 theater.

Somerset, Pa.—C. B. Pascoe is erecting two new theaters.

McMinville, Ore.—F. E. O’Neil has opened his new theater, the Lark.

Glassow, Ill.—Harry Robinson has opened the Opera House as a picture theater.

Topaka, Kans.—A $300,000 theater to seat 2,000 will be built here by Roy and L. M. Crawford, and L. Miller.

Keene, Mass.—D. Latchis has recently purchased the Lamson block and will erect a house on the site.

Carterville, Ill.—John Marlow will open the Hippodrome, seating 900, soon.

Pittsburgh, Pa.—H. A. Schafer will build a theater in West Liberty Ave., Dormont borough.

Portland, Ore.—W. E. Tibbits, manager of the Highway, will build a new theater in the Sandy Blvd. district.

Pittsburgh, Pa.—The McKeel, owned by Archie Fineman, has opened. It is a new theater replacing the one destroyed by fire last Spring.

Shanberg and Harding Buy

(Special to THE FILM DAILY)

Wichita, Kans.—M. B. Shanberg and Sam Harding have bought the Life, Wichita. Shanberg is with the M. B. circuit operating theaters. Salina, Hutchinson and Junction City Harding is president of Capital Enterprises with theaters in Kansas City and Council Bluffs.

Illinois Zone Meetings

(Special to THE FILM DAILY)

Ottawa, Ill.—The first of series of meetings under the auspices of M. P. T. O. Ways and Means Committee which has divided the state into zones will be held here Nov. Other meetings are scheduled as follows: Galesburg, Nov. 22; Rockford, Dec. 6; Peoria, Dec. 20 and a meeting at Springfield Jan. 10, will be the State legislature convenes.

SUITE OF OFFICES

For Rent

Projection Room Facilities

5th Floor, 130 W. 46th St.

GLENDALE STUDIO BUILDING

now occupied by

MASTODON FILMS, INC.
including three acres, with 225 feet front on Myrtle Ave., centrally located in the C.

Please address to L. B. Wearschuch & Co., 26 Cort St., Manhattan.

READ WHAT THEY SAY ABOUT THE YEAR BOOK

Number Eleven

I have never seen so comprehensive and interesting a volume as is your Year Book. It will prove of great value to our organization during the coming year.

John McCormick,
Secretary Western Motion
Picture Advertisers.

Out Jan. 1st—Bigger and Better Than Ever
Coming—
A thrill in every land of the globe.

CARL LEMMLE PRESENTS
AROUND THE WORLD IN 18 DAYS
DIRECTED BY REAVES EASON
UNIVERSAL FEATURE CHAPTER PLAY

WITH WM DESMOND
WHO

Pawned His Life to a Gambler~
Pawned Her Happiness to Save a Life~
Pawned His Soul to Drugs~
Pawned Himself to Drink~

?? ?????
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"The Sin Flood," Goldwyn, released this week, previously reviewed.

News of the Week
in Headlines

Monday

Federal Trade Commission bans the Eskay Harris re-titled "Black Beauty."

Al Lichtman wires offer to screen "Shadows" for Committee of 50 of Waukesha, Ill.

Jos. Schildkraut and his father, Rudolph, signed for Eve Unsell production.

Edward Sloman signed to direct "Backbone" for Distinctive Pictures.

Tuesday

First National to enter production field; franchise improvements considered.

Famous Players' exchangemen's convention to be held in Los Angeles, Nov. 21-25.

Al Kaufman, in charge of E. F. A. studios (Famous Players) in Berlin, denies that studio will be closed.

Sidney Olcott signed by Cosmopolitan to direct Marion Davies.

Jos. R. Miles bonds Lloyds film storage warehouse.

State Banking Department reported investigating bonuses paid for loans to producers and distributors.

Wednesday

J. D. Williams reported forming large distributing concern with exhibitor affiliation.

Wisconsin exhibitors prepare vigorously to boost "Potato Week" to aid farmers.

Edward M. James, president of Kempson Pictures, asks injunction restraining L. J. Selznick from forfeiting contract relative to 12 reissues.

Famous Players Canadian Corp., Ltd., report shows $439,192 profits for year.

M. P. T. O. of Nebraska and Kansas meet in joint convention at Omaha.

Will Hays promises co-operation of industry in American Education Week, Dec. 3-9.

Thursday

Marcus Loew says film buying condition is serious menace to producers and distributors.

I. E. Chadwick of F. I. L. M. Club says that letter to T. O. C. C. members relative to chain booking was an inquiry and not a summons.

Harry J. Cohen joins Fox foreign department.

Cosmopolitan "Enemies of Women" players return from abroad.

Chas. Hutchison to make feature for Ideal in England.

Friday

Independent exhibitors form booking combine in New Orleans.

Dr. Maxwell Vidaver patents film inspection machine.

Albany Film Board of Trade formed.

Saturday

Louis B. Mayer finds production booming on Coast.

Government figures show September business better than August.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Magnificent Production Plus “Doug” Makes This a Bet

Douglas Fairbanks in “ROBIN HOOD”

DIRECTOR .................................................. Allan Dwan
AUTHOR .................................................. Elton Thomas
SCENARIO BY ................................. Elton Thomas
CAMERAMAN ........................................ Arthur Edeson
AS A WHOLE....... Tastes like money, looks like money

STORY........ An adventurous tale of Merrie England when knights were bold and faire ladies beloved their knights, all cut, fitted and measured to Doug's personality

DIRECTION......... Very satisfactory, although at times it lagged

PHOTOGRAPHY ...... The finest outstanding feature of this tremendous production

LIGHTINGS .................................. Excellent

STAR. .................. When he is a serious knight he isn't Doug; when he is Robin Hood, he is Doug and delightful

SUPPORT ...... Wallace Beery could have been king of any old place. He is delightful as Richard. Enid Bennet is a beautiful Lady Mary. Sam De Grass is the willum. Others unimportant

EXTERIORS ...... Beyond doubt the most stupendous sets ever built for an American production

INTERIORS ....... Ditto. The money that has been spent!

DETAIL .............. Satisfies

CHARACTER OF STORY ........... Good for everybody and anybody anywhere and everywhere

LENGTH OF PRODUCTION ...... About 11,000 feet

Douglas Fairbanks calls this “the greatest film show on earth.” Maybe he is right. If you swap a few adjectives in place of “greatest” you will pretty nearly hit it. Certainly it is a big show. After the intermission it is a regular Fairbanks show with Doug doing all of his spectacular and well-known athletic stunts. Before this he is a handsome, brave knight all messed up in armor and rarely showing his wonderful smile. But once he gets away from this brave knight stuff and takes off his fancy trappings and gets down to the Doug that the American picture fan loves, he is a knockout with a punch in either hand and he bowls things over in his own delightful manner until he wins the fair Lady Mary, the clinch arrives, and you leave the theater with a smile, happy in his triumph.

The less said of the opening, the better. Doug looks like a heavy, serious actor, and that isn't the Fairbanks American people love. He has spent a fortune on his production. It probably is the most expensive made—probably the finest of this kind ever attempted in this country. You can see where the money sticks out all over the place, but while those who know production values gasp, and are delighted at the pictures as they unfold in stately and magnificent precision, it is only where Doug is the nimble, light-hearted, lovable hero that the picture really gets into its own, thus demonstrating again, if it needed to be, that sets don't make pictures and that extravagance means little.

Fairbanks is to be commended, however, for his willingness to invest such a huge sum in one production. But the Fairbanks fans will be just as strong for him when he makes a “Zorro” type of picture and the exhibitors will like him just as much when they don't have to pay so heavily for the privilege of running his pictures.

Too much credit cannot be given Arthur Edeson for the magnificence and the simplicity of his photography. Allan Dwan has handled his large mobs effectively. Enid Bennet is beautiful to look at, but Wallace Beery, outside of Doug, is easily the outstanding figure in the cast. What a king among kings he is!

Why someone could not arrange to score DeKoven's famous melodies from “Robin Hood” to this production seems unanswerable. Just a bit of “Oh Promise Me” is used to the chagrin and disappointment of all who are familiar with this splendid composition.

Say “Robin Hood” is a Picture Among Pictures—It Is

Box Office Analysis for the Exhibitor

It may be some time before “Robin Hood” comes your way. It is being road-shown at this time and no one seems to have a definite idea when it will go through the natural release of United Artists. But if the chance comes you had better get this one. The first part drags a bit, but that can be excused by virtue of the gorgeous settings; and the second part shows Doug at his best.

You have so much to work with here—the cast and the sumptuous and tremendous production, the romantic old tale, and then Fairbanks. Some of his admirers may not like the make-up with the little beard, but they soon get accustomed to that. Some of them might want more of the real Fairbanks treatment, but they will be satisfied beyond doubt with what they do see and after all it is one of the biggest and most pretentious offerings of the entire season.

You needn't forget that it has been over a year since Doug gave them anything and they will be hungry. You can use this advantageously by saying that all this time he has been making “Robin Hood.” Get statistical costs of production if your people like that sort of thing. The figures are big enough to interest anybody.
A dramatic comedy of jazz, jilting, jeopardy and joy...

VIOLA DANA
in
JUNE MADNESS

A HARRY BEAUMONT PRODUCTION
adapted by Mr. Beaumont from CROSBY GEORGE'S story

REG US PAT OFF

Knee-deep in praise from the daily and trade press

REELAND REVIEWS—
... It's full of pep and fast-moving nonsense. It will entertain your audiences.

TELEGRAPH—
Centrifugal force is the outstanding feature of most of Viola Dana's best efforts. This is particularly true of "June Madness."

VARIETY—
... Miss Dana is a capital comedienne.

NEWS—
... Pace and pep...

MOVING PICTURE WORLD—
... Metro feature will be a good investment...

MOVING PICTURE NEWS—
... Metro's dynamic star fairly bubbles over with vivacity, vitality and peppery enthusiasm. "June Madness" is entertaining... The piece will be enjoyed by your patrons.

WEEKLY REVIEW—
... "June Madness" is one of the liveliest of Viola Dana's pictures...
The story of a girl who didn't know she was bad....

Youth to Youth

The First of METRO'S Special Stories Series

Enacted by a Distinguished Cast...
Headed by Billie Dove

Story by HULBERT FOOTNER Scenario by EDITH KENNEDY
Directed by EMILE CHAUTARD.

Distributed by Metro
Please, Dear God, Don't Let Jackie Grow Up

Jackie Coogan in "OLIVER TWIST"
DIRECTOR..........................Frank Lloyd
AUTHOR..........................Charles Dickens
SCENARIO BY..........Harry Weil and Frank Lloyd
CAMERAMEN........Glenn McWilliams and Robt. Martin

AS A WHOLE.....Charming, delightful, thoroughly Dickens. They will just “love” Jackie
STORY......There may be one or two who don’t know their Dickens. You can forget them
DIRECTION......Deserves a medal for this one. Kept it within bounds, refused to allow Jackie to clown, and the various types almost stepped out of the book, they are so real
PHOTOGRAPHY.........................Beautiful
LIGHTINGS..........................Excellent
STAR.........He hasn’t had such a chance since he made his debut in “The Kid.” What a trouper he is!
SUPPORT........Excellent. George Siegmann probably best as Bill Sikes. Lon Chaney overacts at times as Fagin. Several other important names, all good
EXTERIORS.....................Very good
INTERIORS........................Satisfactory
DETAIL..........................Well handled
CHARACTER OF STORY.......Good for any and every house
LENGTH OF PRODUCTION........7,761 feet

Some day Jackie Coogan is going to grow up. He is going to lose his delightful whimsical expression. He is going to wear long pants. He is going to be an ordinary human being. But let’s hope that day is in the “Never Never Land.” Let’s hope that he never finds the elixir of youth unless he can drink sufficient to keep him what he is today—the most beloved, the most delightful, the most wonderful child that ever stepped before a camera. It is going to be a tough day for moving pictures when Jackie ceases to be Jackie and becomes Jack.

Somehow or other you can’t escape Jackie in “Oliver Twist.” You don’t want to. Frank Lloyd has made a masterpiece. He has opened the book and one by one dropped from the delightful old melodrama—because that is what it is—all of the characters that have helped to keep Dickens’ name foremost all these years. They’re there, from Fagin—at times too theatrically portrayed by Lon Chaney—to the least of them including the Artful Dodger and the melancholy Sowerberry. There is Bill Sikes and Nancy and all the rest, and they look as if they were alive.

It seems almost impossible to have been able to pull a scenario for a picture out of the tremendous detail of this work of Dickens. Many well-remembered bits are of necessity lost. Others are sketched almost too briefly, but as a whole it presents splendid entertainment. The kind that will not only bring money into your house but which will help motion pictures as a whole for many long days to come. And among all of this is Jackie—pensive, wondering, frightened, joyous, and the last shot of all showing Jackie with his unctuous grin is something that will warm the cockles of your heart and the harder boiled you are the harder it hits you.

This is a picture that the entire industry can well be proud of.

If You Pass This By—Close Up

Box Office Analysis for the Exhibitor

They’re asking a lot of money for “Oliver Twist” but it’s worth it. You may be frightened and think it is a hold-up but you needn’t be. You cannot afford to let the other fellow get it.

Every once in a while—only too seldom—there comes a picture like this and the exhibitor who hasn’t a business brain sufficient to run a “Tiffany” when it comes along deserves all the kicks that he usually tries to pass to someone else.

You have so much to work with here that it seems a waste of time and energy to have to tell you about it. Every woman who visits your theater will just “love” Jackie and best of all, it will bring into your house hundreds of people who are Dickens fans and who usually do not attend picture theaters.

In addition you have besides Jackie and Dickens, the name of Frank Lloyd, a director of unusual importance and a list of stars and capable actors rarely matched in any one production. Lon Chaney has a tremendous following. Every one remembers George Siegmann from his Griffith connection. Gladys Brockwell starred; Lewis Sargent as well, and there are many others.

All you need to know is this—get it.
A superabundance of entertainment is to be had this week at the Lyric.

"Up in the Air About Mary" is a breezy little comedy with a farmhouse background, the "old swimmin' hole" and a country youth, portrayed by Joe Moore, who is by no means the beauty of the Moore family, but shares the engaging mannerisms of his brothers, Tom and Owen.

Louise Lorraine, a pretty girl, who is a blended likeness of Norma Talmadge and Mary Thurman, is the heroine, and a group of bathing beauties add to the scenic charms of the film.
"Shadows" An Artistic Production With a Splendid Cast

B. P. Schulberg presents

"SHADOWS"

Al Lichtman Corp.

DIRECTOR ........................... Tom Forman
AUTHOR ............................. Wilbur Daniel Steele
SCENARIO BY ............. Eve Unsell and Hope Loring
CAMERAMAN ......................... Harry Perry
AS A WHOLE .... Exceedingly artistic production

STORY............. Has tremendous theme based upon
power of forgiveness

DIRECTION ........................... Generally very good
PHOTOGRAPHY ....................... Some splendid shots
LIGHTINGS .......................... Very good usually

PLAYERS.....Lon Chaney gives probably the most
superior performance of his long and important
career. Something moved Harrison Ford. He
never trouped as well before. Marguerite De
La Motte satisfies. John Sainpolis gives un-
usual characterization as the villain

EXTERIORS....Good. Storm sequence inadequate
INTERIORS ............................. Very good usually
DETAIL ................................. Well handled

CHARACTER OF STORY...... Better see this and
make up your mind how you can best put it
over

LENGTH OF PRODUCTION..... About 7,040 feet

"Shadows" based on Daniel W. Steele's story "Ching
Ching Chinaman" proved unusually interesting con-
sidering that the same producers' initial performance
was "Rich Men's Wives." It is excellently done in
the main and tells a powerful story of how a chinaman
in his bland, naive, simple way proves a better Chris-
tian than either a minister of the gospel or the deacon
of the church. And then, after straightening out these
two and the minister's wife, and restoring happiness
to the minister's home, he cuts the moorings of his
laundry barge and drifts to sea to die.

Al Lichtman is commercial, if anything. Ben
Schulberg has never achieved a reputation previously
for desiring a place among the artistic producers but
he certainly has joined the group. "Shadows" is one
of the most artistically made pictures and based upon
one of the most unusual themes that has ever reached
the screen. Whether or not it becomes a great com-
mercial success, certainly by their willingness to make
and offer such a picture they deserve all the encour-
agement and support possible.

Except that the storm sequence fails to come up to
what might be expected in this type of production
there is little left for criticism in the production. The
cast, though small, is noteworthy. Chaney as the
great-souled chinaman gives a splendid characteriza-
tion and Harrison Ford as the minister tormented in
the belief that the former husband of his wife is alive
and fearing therefore that his future and that of his
wife is clouded, rises to heights that never before
developed. He really gives an unusually fine per-
formance. Marguerite De La Motte and the rest have
comparatively little to do except that John Sainpolis
presents a very unusual characterization as the villain,
probably different from anything ever seen on the
screen.

You could be told the story of this production. But
to attempt this briefly would be wrong, therefore you
must see it. Then you will understand just why this
is an unusually fine and worthwhile picture, and then
perhaps you will understand why you must be the
judge as to how you will present it and what you will
do with it.

Figure This One Out, Get Behind It and Get Them In

Box Office Analysis for the Exhibitor

Some of the cleverest showmen in this business
attended the premier of "Shadows." They included
such exhibitors as Abe Blank of Nebraska, Sam Katz
of Chicago, E. V. Richards of the Saenger Amusement
Company and a number of exhibitors whose interests
are not as large but who in their various communities
are exceedingly important. Such for instance as
Charley Hyman of Niagara Falls and others.

In talking with them as to what was best to be done
with this production a variety of opinion resulted.
But it would seem that one of the best ways to attract
them would be to use quotations bearing upon the
theme of forgiveness because this is the punch of the
picture. But you will have to see this to understand
what it is all about and after you do, use your brains.

The old fashioned old time hokum won't do. The
usual catchlines and cheap advertising to interest your
crowd had best be forgotten. You will have to handle
this one carefully.
FURTHER PROOF OF EXHIBITOR

CAUSE !.-
Warner Bros. Coast-to-Coast advertising float, a link in a chain of novel and practical ideas for selling pictures direct to the public.
WARNOER BROTHERS
CO-OPERATION

EFFECT !-
Crowded houses! Delighted exhibitors! and the names
of 7 big box-office attractions firmly instilled into the
minds of prospective patrons.
Stage Play Does Not Lend Itself To Needs of Screen Adequately

Clara Kimball Yong in
"ENTER MADAME"
Metro

DIRECTOR ................. Wallace Worsley
AUTHORS ............... Gilda Varesi and Dolly Byrne
SCENARIO BY .......... Frank Beresford
CAMERAMAN ............... L. Wm. O'Connell

AS A WHOLE...... Adaptation of stage play does not make especially interesting picture; requires too many titles and is draggy
STORY ...... Does not lend itself readily to screen; situations insufficient for well sustained interest
DIRECTION ...... Gives too literal an adaptation; comedy touches miss fire altogether
PHOTOGRAPHY ........... All right
LIGHTINGS ............... Average
STAR ...... Gives a very good performance but not to be compared with the Gilda Varesi interpretation
SUPPORT ...... Elliott Dexter not exactly the right type, nor Louise Dresser; others Lionel Belmore, Wedgewood Nowell, Arthur Rankin
EXTERIORS ........ None
INTERIORS .......... No variation
DETAIL ................. Fair
CHARACTER OF STORY ...... Opera star wins back her husband's love by pretending to favor a divorce and his marriage to another

LENGTH OF PRODUCTION ...... About 6,000 feet

"Enter Madame," was such a thoroughly entertaining and interesting stage play that it is no wonder it was sought as a vehicle for the screen. But it does not appear that its possibilities were given a very careful consideration, otherwise it would have been rather apparent that it presented difficulties in the way of meeting the requirements of the screen. In the first place it has been given a too literal adaptation and it is impossible for the numerous sub-titles to hold the same interest that the spoken lines did, particularly those of the prima donna. It was as much Gilda Varesi's charming accent in the play, as her acting, that made her performance so completely interesting and entertaining.

Clara Kimball Yong puts considerable spirit and temperament into her work, but pantomime alone cannot make a role like this successful. Elliott Dexter has Norman Trevor's role and does not leave any unusual impression. There is no apparent conflict in his mind. It doesn't seem to make very much difference whether he remains with his wife or wins a divorce. Louise Dresser, as the other woman, is not well suited either. The cast, on the whole, works sincerely to make things convincing, but they labor under a handicap.

Wallace Worsley was supplied with a scenario that was nothing more than a direct translation of the play, almost scene for scene and line for line. In this case there should have been some elaboration or by-play to round out the theme. There is no plot and the climax, or what should have been the climax, carries no force or suspense. The last act of the play had a wallop, but they didn't get it in the picture except by the faintest suggestion. Undoubtedly the censor had to be taken into consideration.

The comedy business misses fire almost without exception, and the argument between the opera star's retinue of servants consumes footage that makes the picture drag badly at times. The film needs cutting which may speed it up somewhat.

Story: Prima Donna Lisa Della Robbia, in private life Mrs. Gerald Fitzgerald, returns from a concert tour to find that her beloved husband is planning to divorce her and marry Mrs. Flora Preston. Lisa is in love with her husband, however, and the remainder of the picture deals with her scheme to win back his love by pretending that she also has a lover and is quite a willing party to the divorce.

Star's Admirers and Those Not Familiar With Play May Be Pleased

Box Office Analysis for the Exhibitor

Unfortunately "Enter Madame" is not good picture entertainment despite the fact that it was a successful stage play. At that it was not so much the play, but the way it was played, that made it good. The main trouble with the picture is that it relies mostly on sub-titles to acquaint you with facts and the sub-titles are flat in comparison with the spoken lines; some of the titles have been taken from the play.

Clara Kimball Yong's admirers and those who have not seen the play may be satisfied with the offering. Play it up with catchlines that give an idea of what it is about. You might use the angle of the opera star who won back her husband's love by pretending she didn't love him. Where they don't know about the play, better exploit the title with lines of explanation, for it is somewhat indefinite.
Fair Entertainment In Meighan’s Latest

Thomas Meighan in “THE MAN WHO SAW TOMORROW”
Paramount

DIRECTOR ..........Alfred E. Greene
AUTHORS.........Perley Poore Sheehan and Frank Condon
SCENARIO BY .......Frank Condon
CAMERAMAN .........Alvin Wyckoff
AS A WHOLE......Pure fiction that embraces implausibilities but satisfying entertainment for the average crowd
STORY........Not taken seriously it is rather interesting material and suitable for star
DIRECTION.........Fair; has not always handled situations to best advantage; production well mounted
PHOTOGRAPHY ..............Very good
LIGHTINGS ..............All right
STAR.......Does well enough and should please his admirers
SUPPORT.....Leatrice Joy, Theodore Roberts and June Elvidge represent part of a good supporting company
EXTERIORS ..............Very good
INTERIORS ..............Appropriate
DETAIL .....................Fair
CHARACTER OF STORY.....Man in doubt as to which girl he should marry looks into the future and then makes his decision
LENGTH OF PRODUCTION.....6,993 feet

The story selected as Thomas Meighan’s latest starring vehicle is a highly fictitious one that will best appeal to those who don’t object to improbabilities and such nonsense as a man seeing his life in the future as he would live it with each of the two girls he loves. Of course this is a very simple and direct means of deciding which girl it will be best to marry but the situation makes the picture one of typical “movie” concoction as far as the story is concerned.

Appeal to Star’s Admirers and Use Catchlines to Interest Them

Box Office Analysis for the Exhibitor

You can undoubtedly satisfy the average crowd with “The Man Who Saw Tomorrow” and if Meighan has a strong following in your neighborhood, it will be a safe enough bet. Unless you know they want serious stuff and object to such highly fictitious material as that contained in this, you need not worry much about not pleasing them.

It might get a lot of attention if you use this angle of exploitation. Tell them that “The Man Who Saw Tomorrow” solves the question of “Which girl should I marry?” Use catchlines such as “Are you in doubt as to which girl you should marry? See ‘The Man Who Saw Tomorrow’ at the blank theater and find the solution to your difficulty.” Stills in the lobby, the star's name, and some of those in the cast will also be good exploitation.
For TWO YEARS George Beban and his splendid company have played in the biggest motion picture theatres of the country with an unparallelled attraction combining the art and appeal of the spoken drama with the spirit and action of the motion picture, to overwhelming business for all the nation's great first run showmen whose portraits are shown on this page.

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Plenty of Thrills in Maciste's Latest

Maciste in
"UNCONQUERED"
State Rights—Ayon Film Corp.
DIRECTOR .......................... Not credited
AUTHOR .............................. Not credited
SCENARIO BY ........................ Not credited
CAMERAMAN ........................ Not credited
AS A WHOLE...... Replete with thrills built around Maciste's physical powers
STORY...... Improbable; creates opportunities for star to demonstrate his strength
DIRECTION......Continuity too choppy, probably due to cutting. Some big scenes handled well
PHOTOGRAPHY ........................ Average
LIGHTINGS .............................. Good at times only
STAR...... A marvel of strength. Not called upon to display much dramatic ability, but what he does is all right
EXTERIORS ............................. Adequate
INTERIORS ............................ Some very elaborate
DETAIL ................................. Sufficient
CHARACTER OF STORY......Prime Minister of mythical kingdom attempts to oust Princess on the death of the King, but newspaper man and athlete friend rescue her after difficulties
LENGTH OF PRODUCTION........6,500 feet
Made abroad Maciste's latest vehicle certainly abounds in thrills. It is full of tricks enabling him to show his strength to advantage and those who like this sort of thing will undoubtedly be pleased with this. It is the nearest thing to a serial that a picture can come and still be a feature, and while Broadway audiences may not like it, the neighborhood houses should find it a winner.

The picture, obviously foreign, seems to have been cut a good deal and the seven reels move very rapidly indeed. There is a wealth of incident, some of which could easily have been left out, but which has been dragged in to give Maciste another chance to show his strength. The story itself is of little importance to the star and his tricks which at times are exceedingly good.

A good deal of money seems to have been spent on the production, but no attempt has been made to give any of the players form or character.

Maciste does everything from lifting automobiles to pulling down a bungalow. At one point he is tied in a sack and thrown off a cliff into the sea. But even this doesn't stop him and he emerges from the sack with a knife between his teeth.

The story deals with the princess of a mythical kingdom whose Prime Minister endeavors to keep her from returning home, but a newspaper man and his athlete friend, Maciste, rescue her from situation after situation. The newspaper man falls in love and eventually marries the Princess, who gives her kingdom to her uncle, while Maciste marries her friend, the Countess.

Star and Tricks Should Please

Box Office Analysis for the Exhibitor

Use Maciste's name by all means and the fact that he was the star of "Cabiria" and will be remembered for his work in it. You can feature the thrills and the tricks because they are all there. There is plenty of excitement which should please the kids, but if your audiences like character work and story rather than serial stuff, this will not do.

If you think it will help to mention that the picture has been made abroad you can exploit this angle, as they may like to see it on this account, and also because Maciste is called the Italian Douglas Fairbanks.
Fine Action and Atmosphere In Latest Mix Picture

"TOM MIX IN ARABIA"
Fox

DIRECTOR ............................ Lynn Reynolds
AUTHORS.............................. Tom Mix and Lynn Reynolds
SCENARIO BY ........................ Lynn Reynolds
CAMERAMAN .......................... Dan Clark

AS A WHOLE........The usual Tom Mix entertainment; a good live number with some colorful desert atmosphere

STORY........An appropriate vehicle for the star; fast moving and with a lot of action

DIRECTION......Keeps things going and provides a whirlwind finish

PHOTOGRAPHY ............................. Good
LIGHTINGS ............................ All right
STAR......Works hard in this especially in last reel; will go big with his admirers

SUPPORT......Claire Adams suitable lead; others
George Hernandez, Norman Selby, Eddie Piel, Ralph Yersley and Hector Sarno

EXTERIORS .............................. Nice desert shots
INTERIORS .............................. Fitting

DETAIL ................................. Adequate

CHARACTER OF STORY........Cowboy, mistaken for heir to Arabian throne, fights off an army of Arabs trying to kill him and saves an American girl's life

LENGTH OF PRODUCTION............4,400 feet

Tom Mix supplies the customary action and there is a rather colorful desert atmosphere in his latest release, "Tom Mix in Arabia." The story is not important as far as its plot is concerned, with some more or less familiar situations, but with the star providing plenty of thrills and action that is fast and mostly continuous, the picture measures up to the average, if not a little beyond, for this type of entertainment.

At the outset it looks to be a regulation western but the locale switches to Arabia where most of the action takes place. Besides some picturesque shots that make the film a bit spectacular, there is variation in the action that makes it a bit different from the usual Mix offering. Instead of the routine wild and woolly cowboy stuff, it is sheiks and desert tribes that contribute the action. There are some fine shots of desert riders and pretty locations. The one used in the climax, that of a castle at the desert's edge, is first rate. It is in this sequence that most of the thrills occur and Mix certainly works hard enough to supply them in this one reel to make up for the whole feature.

To mention a few of his stunts, there is his escape from the spot where his captors have buried him to the neck in sand, followed by his ride to the castle to save the heroine who the sheik has threatened to force into marriage with him. Mix makes a spectacular entrance into the castle, fights an army of Arabs in a series of leaps and bounds, finally exits with the girl through a window and reaches the ground by a rope. There isn't a slow minute in this part of the film and it provides a whirlwind finish. Mix is likely to take their breaths away with his speed here.

Lynn Reynolds has done good work in the production end of it and the cast is quite adequate. Claire Adams is Mix's leading lady. There isn't very much comedy business but there is action to make up for it.

Story: Ibrahim, heir to an Arabian throne, hires Billy Evans (Mix) a cowboy, to impersonate him. Billy is taken to Arabia where he is taken for Ibrahim and incurs the enmity of Hassan, a cousin, who also aspires to the throne. Hassan's band kidnaps Billy and holds him prisoner in the desert. Meanwhile Billy learns that an American girl he knows, Janice Terhune, is in the power of Hassan who intends to marry her. How Billy escapes, overpowers Hassan's band and rescues the girl completes the story.

Will Certainly Satisfy Them If They're Looking For Action

Box Office Analysis for the Exhibitor

This is about the best of the star's most recent features and if they want excitement they'll be fully satisfied with "Tom Mix in Arabia." You can promise action and thrills for this one and feel sure they won't have occasion to doubt your word. Let them know that Mix offers a variation of atmosphere and action in his latest and get his admirers interested by telling them how the star outwits a sheik and his whole desert tribe.

A trailer showing a few of the stunts Mix performs in the last reel should be all you need to bring them back when you show the picture. They'll want to see more of his stunts and there are plenty of them in the last reel alone.
She saw the Dazzle but not the Danger of notoriety

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Very Weak Material That Gives Rawlinson No Opportunity to Make Good

Herbert Rawlinson in
"ANOTHER MAN'S SHOES"
Universal

DIRECTOR ......................... Jack Conway
AUTHOR .......................... Victor Bridges
SCENARIO BY .................... Arthur Statter
CAMERAMAN ..................... Ben Reynolds
AS A WHOLE.............. Very unoriginal and too implausible to make a satisfying entertainment

STORY....... A peculiar combination of drama and comedy, neither of which will be taken seriously

DIRECTION....... Ordinary; rather helpless anyway with such material

PHOTOGRAPHY ................. Average
LIGHTINGS ....................... All right
STAR............................... Adequate in dual role
SUPPORT............. Fulfill requirements that don't ask much of them; Jean De Briac, Barbara Bedford, Harry Carter and Una Trevelyn

EXTERIORS ....................... Few
INTERIORS ........................ Suitable
DETAIL .................. Fair

CHARACTER OF STORY .... Man sought by avenging band hires another to impersonate him but is finally killed while impersonator wins the girl avenger

LENGTH OF PRODUCTION ....... 4,700 feet

And again the old impersonation theme comes to the front in "Another Man's Shoes." Last week it was "Another Man's Boots," with very much the same idea. The story doesn't vary from the many others that have preceded it and again a man assumes the identity of another with the usual resulting complications. This time they bring in a slightly new situation—that of a Queen and her band seeking revenge for the death of the Queen's father. This is new only in its connection with the assumed identity theme. Otherwise it is the familiar vendetta business.

Incidentally this part won't be taken seriously and the movements of the vendetta band will get laughs where they are not intended. The players seldom appear to take their work of killing the enemy in earnest and when they finally do get their man there is little ado about the murder. It is a highly implausible story in which a very rich man hires another who looks very much like him (impossibly so) to take his place for a certain length of time. The idea is that the rich man is pursued by a vendetta crowd and he is in hopes that they will kill his "double" instead of himself.

The director saw fit to brighten this absurd situation with some comedy touches that are pretty poor. One bit is where the avenger, believing he is stabbing the enemy, merely punctures a water bottle the enemy had substituted in his place. You are expected to laugh when the water spurts in the assailant's face.

Herbert Rawlinson is the rich man and the substute. His work is satisfactory except that he forces smiles continually and there are too many close-ups that give him a chance to do this. Barbara Bedford is the leading lady. The double exposures where Rawlinson appears in both characters at once is very badly done in some shots.

Story: Queen Marcia Salano seeks Stuart Granger who killed her father. Granger realizes that he is being hunted so he hires Jack Burton to impersonate him. When Marcia attacks Burton, but is foiled, she falls in love with him and is then kept busy keeping her accomplices from fulfilling the vendetta. The real Granger returns unexpectedly and Marcia's men kill him. It is then that Burton tells Marcia who he really is, with the usual ending.

You Might Chance It If You Know They Are Easily Pleased

Box Office Analysis for the Exhibitor

If you think there is a possibility of pleasing them with such a weak picture as this one, you can probably satisfy them with anything. Rawlinson's latest is the poorest picture he had made in some time; and it is due chiefly to the very weak material they have given him. Picture goers are tired of having the same plots handed to them time and again. They want original stuff and they don't care how the producers get it.

It may stand a better chance where they like Rawlinson real well. Don't try to strengthen his following by promises for what he does in this. Barbara Bedford is well enough known to use her name. Catchlines will let them know the story but you can depend upon the title to give the gist of it without much further comment.
Weak Story Suffers From Inefficient Direction

John Gilbert in
"THE LOVE GAMBLER"
Fox

DIRECTOR ......................... Joseph Franz
AUTHORS.............Lillian Bennet-Thompson and Geo. Hubbard
SCENARIO BY ................. Jules Furthman
CAMERAMAN ......................... Joe August

AS A WHOLE......A suitable picture for the average "fan" audience; slight and unoriginal situations

STAR....... Might do something worth while if they'd give him a good story

SUPPORT ........ Adequate; Carmel Myers, lead; others Bruce Gordon, William Lawrence, James Gordon, Barbara Tennant

EXTERIORS .............. All right
INTERIORS .............. Suitable

CHARACTER OF STORY ...... Hero tames horse and woman by whistling a tune

LENGTH OF PRODUCTION .......... 4,682 feet

"The Love Gambler" is the sort of story that will probably be approved by the typical "fan" crowd but where they are the least bit particular and demand bright, original stories, this one isn't going to satisfy. With two authors it would seem that they might have conceived something more sensible than situations such as these: a man taming a wild broncho by whistling a tune and compelling a girl who hates him to kiss him merely by whistling the same tune. Instead of going over the way it should, this twist is going to register the wrong way. They'll probably laugh at it although it isn't intended to be humorous.

Another very brilliant situation is that in which a dying woman who hero has befriended, begs him to marry her in order to give her fatherless child a name. So far so good, but when the doctor says she will recover—then hero is in a tight place. The girl he is going to marry arrives on the scene. Complications and then some. There is no other way out. The suddenly acquired wife must die because the little child has overheard the conversation in which hero tells his sweetheart he cannot marry her because he has already sacrificed himself. The idea is quite ridiculous and two to one they won't take it seriously.

John Gilbert is a pleasing enough hero and displays a rather likeable personality. He might develop into a good drawing card if Fox would only secure some decent stories for him. Such implausible themes as "Calvert's Valley" and "The Love Gambler" won't get him very much of a following, at least where it will count.

Joseph Franz provides a satisfactory production and the supporting cast is adequate. He might have handled the twists previously mentioned in better fashion, at least in a way that would make them not as conspicuously nonsensical. The photography is of the usual standard. Gilbert is allowed too many close-ups and the director should not have allowed him to pose so frequently lighting cigarettes, even though he does it gracefully.

Story: Dick Manners wagers that he will not only ride Col. McClelland's wild horse but that he will also kiss his haughty daughter, Jean. Dick accomplishes both feats and gets a job on the McClelland ranch. He is ordered off when he declares his love for Jean. Later Dick marries a woman who is dying, in order to give her child a name. Jean admires him for it, forgives him and they are happy—after the other woman dies.

Star Can Be Exploited But Needs Better Material to Gain a Following

Box Office Analysis for the Exhibitor

There's one angle on this one that will probably attract a good deal of attention if you try to get them interested. Let them know about the tune Gilbert whistles, telling them it is a sure cure for taming either women or horses. The feature will do well enough in the second or third class houses but folks patronizing first runs will hardly accept such a story as this.

You might exploit Gilbert as one of the latest Fox stars although they'll have to start giving him worth while stories if they want to sell the pictures on the strength of his name. With a good strong story he could probably make a very good showing. The title can be played up with catchlines and the usual stills in the lobby and newspaper readers should exploit it sufficiently.
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Short Stuff

Lyman H. Howe's "Hodge Podge" No. 2600—Educational

Type of production..............1 reel scenic and cartoon combination

This is the first number of a new series released by Educational and made by Lyman H. Howe which is most correctly titled "Hodge Podge." The reel is a combination of animated cartoon cutouts doing different things and these are interspersed with scenic shots. A good deal of the material used is clever and the novelty of the offering is bound to appeal. The cartoons have been handled in an entirely new manner, fitting together like jigsaw puzzles. The first subject in the reel has not been so wisely chosen as an opening. It would have been better to have it come later in the reel. It deals with an animated cartoon of a cameraman who tries to photograph a cut-out shot of a waterfall which continually evades him, turning upside down, etc. Its novelty however is sure to be liked, and will make a pleasing short reel for almost any house.

"The Romantic Mouse"—Aesop's Fables—Pathe

Type of production.....................1 reel cartoon

This cartoon reel is entertaining as well as amusing and there is only one fault, if it can be called one. That is, that the moral quoted at the end of the reel does not apply entirely to the action and leaves one slightly confused at the finish. But the animation and the subject matter are altogether very good and the reel will prove a pleasing addition to any bill. In this fable Thomas Cat, roller-skating champion, proves a desperate rival to Milton Mouse in his wooing of Lizzie Mouse, with such effect that Milton resolves to kill himself. He jumps off cliffs, lies down on railroad tracks, shoots himself, but to no avail. However, through his bravery, he finally wins his love.

Graphic 2543—Educational

Type of production.....................1 reel magazine

This number of the Graphic is above the average in interest. One wonders how the shots of the moonshiners and their still in full force were obtained, and whether the authorities will not be able to recognize them. Glimpses of Manhattan at a lunch show interesting types of city dwellers making the most of the noon hour. Miss Adelie Gerig, America's foremost woman fencer gives some demonstrations of the art, and the Ollendorf cartoon which is especially good closes the reel.

"Blue Blood and Red"—Timber Tales—Universal

Type of production.....................2 reel drama

The opening footage of this series leads one to think that the pictures have been made under the supervision of some forestry service dealing as the titles do, with the conservation of trees, but after this the action moves smoothly up to the climax of a drama centering around Jim Allen the foreman of Frazier's lumber camp. A falling tree pins Frazier beneath it and Jim rescues him, thus antagonizing the superintendent, Archer. Jim's suspicions of Archer are aroused and Archer makes his getaway by jumping on a passing train, pursued by Allen, who overtakes him at the end of the run and in a thrilling fight on a swaying scaffold captures him. There is plenty of action, thrills and a bit of a love story to complete the action.

"The Haunted House"—Sunshine Comedy—Fox

Type of production.....................2 reel comedy

This is one of the funniest Sunshine comedies they've shown in quite a while because it is new stuff and will get a lot of laughs, dealing as it does, with the radio craze. It has some good gags and more weight than the average slap-stick number. The girl's father finds that the "busy" hotel he purchased has been idle so long that the last to register are "Abraham Lincoln and wife." That's a good laugh and the weeds growing in the lobby is another good bit that contributes a further laugh when the negro porter starts cleaning up with a scythe. They get some amusement out of the radio, including a marriage. Some of the spook stuff is familiar but it furnishes good amusement. It is a first rate two-reel comedy and they'll like it.

"The Golf Bug"—Hal Roach—Pathe

Type of production.....................1 reel comedy

This is another burlesque on golf and Paul Parrott is cast in the title role. He slapped golf balls around to the damage of everything and everybody in sight, both on the links and in his home. The slapstick stuff in which his father is trying to get into the room where Paul is practising and gets hit innumerable in the effort is too brutal to be altogether amusing, though it may get over if your audience likes this sort of thing. There is a laugh in the stunt which the villain pulls, putting a hop-load inside a hollow golf ball which jumps every time Parrott tries to hit it.

"Choose Your Weapons"—Christie—Educational

Type of production.....................2 reel comedy

Bobby Vernon is the star of this two reeler, which is influenced it seems by the craze for the costume picture. Not to be left out, "Choose Your Weapons" embodies a little bit of several "big" pictures of the year. There is Fairbanks' duel on the stairs, Von Stroheim's eye-glass and sneer, and court costumes from "Knighthood" mixed together with a bit from McCutcheon's "Graustark." Even the name of the kingdom is "Crowsfoot." Bobby, of course, is the dashing American who rescues the princess from a distasteful marriage. He has duels without number and is really funny at times. The picture is very entertaining and should prove a winner with most audiences. The dream stunt at the end has been done before but is funny. Bobby is to be shot when a bugle blows, but the sound of the bugle wakes him to find he is safe on shipboard and has dreamed it all.

"Hook Line and Sinker"—Pathe

Type of production.....................2 reel comedy

Fish of every kind and variety are introduced in Snub Pollard's latest vehicle, "Hook, Line and Sinker." There is a free-for-all fishing contest which the man catching the largest fish will win. While a jury box full of solemn judges sit waiting with scales and foot-rules, the contestants rush madly to the dock. Every fisherman is successful except Snub. Vainly he tries every manner and means, but the fish are against him, as well as the fishermen. He cannot beg, borrow or steal one lone fish. In despair he changes his bait to swiss cheese and catches—ah tiny mouse! If your folks like Snub they will surely like him in this, as it is really funny in spots.
“Blazes”—Educational
Type of production........................................2 reel comedy
This comedy offering while it may appeal to some audiences derives its laughs from accidents or other unpleasant happenings such as burning houses, blowing newspapers, soot, falling soup, etc. It is slapstick unashamedly, and as such, may be liked by certain audiences. Lige Conley and Jack Lloyd have the leading roles. The plot, if there is one, is smothered by the different disasters that occur in quick succession throughout the picture.

“The Bar Cross War”—Pathe
Type of production........................................2 reel western
Leo Maloney scores again in this two reeler which contains a goodly share of action. The outstanding feature of the picture is a corking good bullet fight with sustained action. The plot deals with the cattleman’s aversion to sheep-herders. One of them befriends an exhausted traveller who is mistaken for a herder by some ranchmen. When Maloney becomes his champion against the ranchmen, a desperate fight proves the supposed herder to be the rancher’s brother.

“Ginger Face”—Century—Universal
Type of production........................................2 reel comedy
Johnny Fox’s freckles inspire the title of this two reeler which is a good clean entertaining comedy with little colored Sammy lending much to its fun. Johnny is left behind accidentally by his parents. Although he looks like mother’s darling, he has a lot of muscle and Sammy adopts him as promising paglistic material. A funny touch is given when the kids find a sheet hanging out to dry and cut a hole in it through which Sammy sticks his head, which has a white spot painted in the middle. The first customer that tries to hit the target is more than surprised when the ball bounces back from the darkies head and catching him in the jaw knocks him out.

“The Solitary Cyclist”—Sherlock Holmes—Educational
Type of production........................................2 reel drama
Here is another of the Sherlock Holmes stories released bi-monthly by Educational, with Eille Norwood in the leading role. Norwood’s performance is the most enjoyable feature of the stories, although they in themselves are very good and sustain the interest all the way through. This one deals with the adventures of a young governess who is the unknowing heir to her uncle’s money. She is constantly followed by three men, one of whom, the “solitary cyclist,” falls in love with her. She is accosted on the road and is being forced into a marriage when the detective and his assistant, Dr. Watson arrive to rescue her.

“Soldiers of Fortune”—Rialto Prod.—State Rights
Type of production........................................1 reel comedy
This is another of the very clever and cute “funny face” series where the dolls, including the little pickaninny have a lot of fun. The producers have inserted the Max Fleisher idea into this one by showing the artists working producing the scene. The actual picture shows the dolls summoned to warfare. The pickaninny tries to evade service with his flat feet and there is some rather funny business showing the soldiers with the realistic bomb and shell background closing with one of them being attended by a red-cross Nurse which leads the pickaninny to “lose his head” not only literally but figuratively. This is the tag line of the show which is very funny. Should please most any audience. Not riotous but just good fun and clean.

“Henpecked Harry”—Aesop’s Fable—Pathe
Type of production........................................1 reel cartoon comedy
This fable is entirely up to the high average set by this series, and should not fail to please if your audience likes them. Harry Dog, though loving his own fireside is finally forced by Mrs. Dog to hunt a job. Seeing a sign “Brave men wanted” on the police station, he applies for the position, and is sent to capture a desperate bandit who has killed many a good dog. Harry proves an all-around hero in every way until he is recaptured by Mrs. Dog, proving the moral “No Man is a hero in his own home.”

“A Model Messenger”—Universal
Type of production........................................1 reel comedy
Lewis Sargent is again seen as a messenger boy in this comedy which is sure to please his followers. Sargent has a personality that gets over no matter what he does, and in this one reeler he is engaged to a very pretty girl. He buys her an engagement ring in the ten-cent store and everything is lovely until he is called upon to deliver a wax model. Thinking he’ll fool the boys, he passes them by in his little flivver with his arm around the model. But Mary sees him and leaving his ring at the office, breaks her engagement. However, she comes back at night to make up. After some more complications involving another eloping couple, they all go to the marriage bureau to sit on the steps until it opens. The story moves along smoothly and while not extremely funny, holds the attention.

Graphic No. 2545—Educational
Type of production........................................1 reel magazine
Opening with a southern society ball showing the popular dances now in vogue abroad, this number of The Graphic moves interestingly on to St. Louis, where a traffic officer’s job is analyzed. A very thrilling bit is next inserted showing a lion and his family in the jungle being disturbed accidentally by a hunter. The hunter when confronted by the lion decides not to shoot but the lion will not let him go. After a struggle which will have them on the edge of their seats the lion is stabbed to death and then—you find that it wasn’t a real battle at all, but simply done before a camera, and the lion is a tame one. Scenes drawn in pen and ink by the artist fade into the actual photographs of the places drawn and complete the issue.

Pathe Review No. 180
Type of production........................................1 reel magazine
An interesting feature of this Pathe Review is titled “The Jungle Fash Mail” and shows how natives dispatch mail in the heart of Africa both by foot, water and camel back. “Grandpop,” the 300 year old tortoise at the New York Zoological Park is introduced. There is an interesting chemical demonstration showing how heat may be obtained without fire, and some good scenic shots of mountain lakes.

“The Fresh Kid”—Universal
Type of production........................................2 reel comedy
Johnny Fox who is starred in this two reeler is far and away the best thing in it. He is the regulation freckled-faced bad boy only more so, and will surely please. The story built around him is slight, dealing with his beautiful sister who is persuaded to elope with a city feller after stealing the cash from her father’s grocery store. Johnny overhears them and brings them back. He is given plenty of opportunity to do “smart” tricks and he never misses a chance.
SIX YEARS AGO
The Film Daily

Started with the following platform

Independent Reviews
Live News Intelligently Gathered
Service That Serves

and has been elected with an overwhelming majority every year since that time

After All Consistency of Purpose Means Something in This Old World
Everybody who is anybody will be there

The Season's Social Event

Third Annual Supper Dance

Theatre Owners' Chamber of Commerce

Novelties! Surprises! Sensations!

Saturday Night, Dec. 2nd
Gold Room Hotel Astor

Music by Vincent Lopez, personally conducting his two Jazz Orchestras

Dining at Midnight! Dancing Until Dawn!

Tickets $10. per person

Apply office of
Theatre Owners Chamber of Commerce
1540 Broadway Tel. Bryant 2496
Business Spotty
S. R. Kent Finds the Outlook Far From Normal—No Place for Poor Pictures
S. R. Kent of Famous Players, probably one of the best-informed men in the industry as to business conditions, answering the question of what the immediate future prospects of business are, says:

"Good" pictures are going to do an increasingly good business. Poor attractions are still a drag on the market and are worth less less than nothing at the Box Office.

"The man who is making quality negatives, and the exhibitor who is running quality pictures, have nothing to fear, in my opinion, if they operate their business along conservative lines and strange extravagance and waste.

"We are not back to normal conditions. Surely none of us are optimistic enough to try and base future business on the things that happened during the war and the year after. However, the new normal line of the future will represent a volume of business from which a fair profit can be made for both the good exhibitor and the good producer.

"There are many spots in this country today that are still in deplorable condition. There is no use to kid ourselves that we have entirely recovered from our slump, because we have not.

"This is no time to go crazy. We are still facing many serious problems. While business is very good in many individual spots, in my opinion, it is going to take at least another year, if not two years, to bring the Mining and Agricultural sections of the country back to anywhere near normal basis."

Mayer Luncheon
Louis B. Mayer will tender a lunch to Reginald Barker and John M. Stahl, directors, today at the Ritz.

Famous in Peoria
(Special to THE FILM DAILY)
Peoria, III.—Famous Players will open an exchange here about Dec. 1. Milton Hirsch, formerly of the Chicago office, will be the manager.

W. F. Rogers Back
W. F. Rogers, of Goldwyn, divisional sales manager, is back from a trip which included Indianapolis, St. Louis, Kansas City and Omaha. He reports very good business.

Accounting
Rendering unto Caesar. The things that are Caesar's. Not trying to be eloquent. But, that is what Will Hays is doing. Just sent out a letter to the 700 odd editors. Who gave him a dinner. Last April. At which time the General told him what he had in mind. And now. After six months. He renders his accounting. And it's worth while. It's important. It's the court record. Of achievement. Of doings. He reports to them. As an executive might. To his Board of Directors. And after all. That's what the editors are. To this industry. And it is fitting and proper. That they should know. Just what he has done. Briefly he sketches the result. The "development of a new spirit of confidence and cooperation within the industry." The welfare work. The educational. Coupling in the Natl. Education Assn. And the Federal Commissioner of Education. The desire for a better type of picture. And then he lists some. To show in what direction. The effort is being made. It's a good list. A fine list. A sort of Roll of Honor. Not of producers' results. But of accomplishment. And he closes. By being "hopeful" for the future. He should be. Never has it looked brighter.

(Continued on Page 4)

Loew Adds Another
Will Have Bronx House for Next Season—Comment on the Deal
Marcus Loew has practically completed arrangements with F. W. Winik and others interested in the property on Burnside Ave., near the Concord, in the Bronx, to take over the house. It will be completed by next season and will have 2,500 seats.

Commenting on the move, a member of the T. O. C. C., said: "I hope that this doesn't again demonstrate that there are too many houses trying to get business. It may be that in the particular spot where the new house is going up there it is room, but, this is sure—there are far too many houses in the Bronx now for the business that is in sight. At all events this only adds fuel to the idea that a booking concern is needed; because with Loew breaking into another neighborhood those exhibitors affected will begin to have their troubles with the Loew booking affecting their showings."

Loew to Cleveland
(Ce special to THE FILM DAILY)
Cleveland, O.—Marcus Loew is expected here today to attend the opening of the new Keith house. He will be the sole visiting star.

Bartlett to Famous
Randolph Bartlett will join the editorial staff at the Famous Players Hollywood studios leaving about the middle of the month.

Mundstuk Buys "Notoriety"
(Special to THE FILM DAILY)
Detroit—David Mundstuk, of the Exclusive Film Co., has bought Will Night's "Notoriety" for Michigan, exclusive of the upper peninsula.

Straw Vote Favor Smith
The first 150,000 balls of the straw vote on the New York State gubernatorial election conducted by the M. P. T. O. in connection with the Globe shows returns of five to two in favor of Al Smith. These are the returns from about 200 theaters in New York and Long Island.

F. M. Sanford Arrives
F. M. Sanford, president of Sanford Prods., is here from the Coast bringing prints of "Duty First," with Pete Morrison, and "Three O'clock in the Morning," a Tweddy comedy. Sanford reports that both series have been sold. He will be at the Astor for a week.
On Broadway

This Week

Apollo—“One Exciting Night.”
Astor—“The Town That Forgot God.”
Broadway—“Skin Deep.”
Brooklyn Strand—“Monte Cristo.”
Camel—“Queen of the Moulin Rouge.”
Capitol—“To Have and to Hold.”
Criterion—Marion Davies in “When Knighthood Was in Flower.”
44th St.—“The Village Blacksmith.”
Loew’s New York—Today—Ethel Clayton in “If I Were Queen.”
Tuesday—May Allison, in “The Woman Who Fooled Herself.”
Wednesday—Tom Mix in “Do or Dare.”
Thursday—Mary Miles Minter in “The Cowboy and the Lady.”
Friday—“The Challenge” and the “Lavender Bath Lady.”
Saturday—Lionel Barrymore in “The Face in the Fog.”
Lyric—Douglas Fairbanks in “Robin Hood.”
Rialto—Thomas Meighan in “The Man Who Saw Tomorrow.”
Rivoli—Rudolph Valentino in “The Young Rajah.”
Strand—Jackie Coogan in “Oliver Twist.”

Next Week

Apollo—“One Exciting Night.”
Astor—“The Town That Forgot God.”
Broadway—“The Old Homestead.”
Brooklyn Strand—Hope Hampton in “The Light in the Dark.”
Camel—Not yet determined.
Carnival—Not yet determined.
Criterion—Marlin Davis in “When Knighthood Was in Flower.”
Lyric—Douglas Fairbanks in “Robin Hood.”
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—Mary Pickford in “Tess of the Storm Country.”

Cuts and Flashes

“Robin Hood” feathers are being distributed by Young’s hat stores.

Maurice Tourneur’s “Lora Doone” was shown at the N. V. A. dinner to members of the V. M. P. A.

E. H. Griffith and T. Roy Barnes have returned from Boston. Washington and other points, where they secured locations for “The Go-Getter,” now being filmed for Cosmopolitan.

Will Hays will be toastmaster at the annual dinner of the Fifth Ave. Assn., on Nov. 14th, at the Waldorf. He will distribute the medals and diplomas to owners and architects of the finest Fifth Ave. structures built or altered during the year.

Sacred Educational Department
(Special to THE FILM DAILY)

(Dr. Edgar J. Banks, international authority in Biblical research, and former field director of the University of Chicago’s Biblical research expedition, will install an educational department for Sacred Films, Inc., which will secure the cooperation of universities and schools with motion picture theaters.

Independent Exchange Opens

Samuel Pinkenfeld has opened the S-P Film Exchange, at 729 7th Ave. They will specialize in short subjects for the present. The first release will be the new series of Shorty Hamilton pictures.

Authors’ League Elections

Thompson Buchanan, scenario writer, was elected an honorary vice-president of the Authors’ League of America at the eleventh annual meeting. Other film folk on the Council for the coming year are Dwight Cleveland, Jennie Macpherson, June Mathis, Frederick Palmer, Eugene W. Fresley, Rob Wagner and Frank E. Woods.

Hornstein on Tour

Joe Hornstein of the Howells Cine Equipment Co. and director of sales of the Automatic Ticket Machine Co. is touring the larger cities appointing distributors of the new ticket machine and tickets made by Automatic and also securing members for the Association of Motion Picture Supply Dealers of America.
Principal Pictures Company present

Elinor Glynn's

The WORLD'S A STAGE

starring

DOROTHY PHILLIPS

supported by

KENNETH HARLAN

and BRUCE MAC RAE

Elinor Glynn's version of a screen stars life in Hollywood.

Irving M. Lesser
Loew State Building, New York

Mike Rosenberg
5528 Santa Monica Blvd., Hollywood, Calif.
FILM FOLK AND MERTON


WALTER’S HUMOR

This is clipped. From Freddy’s Film Renter. Of London: “A film salesman, representing the Vitagraph Company, waited on Walter Wanger last week, and tried to rent to him a copy of ‘My Wild Irish Rose’ (‘The Shaughraun’) for the Rivoli, Whitechapel. Walter, whose sense of humour never leaves him, said he might possibly make a deal if the title were changed to ‘My Wild Yiddish Rosey.’—‘Town Topics,’ September 15, 1922.”

BONDS FOR BANKERS

Quite an idea. That’s the stunt. Back of National Agency Co.’s. Latest move. To help finance producers. And distributors. Sounds intriguing. But if it works. If anything works. That will put this business. On a sounder banking. And commercial basis. Let’s get on our knees. Even if they creak. And thank the man. Who worked out the idea. Because they surely need it.

IMPERTINENCE

What has become. Of the Reichenbach idea. To honor good films? Suggested to the AMPA.
DANNY.

READ WHAT THEY SAY ABOUT THE YEAR BOOK

Number Twelve

I am sure the members of the Film Board of Trade of this city will benefit by this book and enjoy it immensely.

Chicago Film Board of Trade.

Out Jan. 1st—Bigger and Better Than Ever
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellows know how you cleaned up.

Snuggle Pups Exploit ‘Trouble’
Sandusky, O.—George J. Schade of the Schade displayed a cage of snuggle pups in front of his theater during the run of Jackie Coogan’s ‘Trouble’ and the youngsters of Sandusky were asked to pick out Jackie’s favorite. It was a stunt for the kiddies purely but adults took an interest in watching the boys and girls around the cage. More than 500 names were turned in as a result of the stunt.

Two Weeks Publicity Drive
Atlanta, Ga.—Manager DeSales Harrison kept the names of the pictures running at the remarkable cost for the run of “The Fighting Streak.”

An extensive newspaper advertising drive preceded the opening and continued throughout the run. Teaser ads ran for three days prior to the announcement display.

Small envelopes imprinted with words: “Are You A Quitter? or Have You Got The Fighting Streak,” and containing a card with the legend: “They asked Tom Mix the same question. See how he answered them at the County all next week,” were distributed through a number of local stores, bakeries and shoe stores. More than 10,000 of these were given out.

Newspaper announcements told that free passes to see the show would be found in 200 of the envelopes.

This made the public anxious to get the envelopes and in order to do so it was necessary to patronize the retail stores distributing them. By thus increasing their sales the proprietors were more than willing to pay the expense of the stunt.

Cards, six by four inches in size, were hung on door-knobs, automobi- lies and telephones throughout the city. They bore this message: “Are You A Quitter? or Have You Got The Fighting Streak.”

A Pretentious Campaign
Winnipeg, Canada—An unusually pretentious campaign was carried out by the Province at the remarkably small cost for the run of “The Fighting Streak.”

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Watch for Announcement

IT'S A UNIVERSAL JEWEL

EILEEN PERY
HELEN JEROME, EDDY

GEORGE NICHOLS
BUTCH MILLINGER
WILLIAM WELSH
BERT ROACH
LYDIA KNOTT
HAROLD GOODWIN
EDWARD HEARN
LLOYD WHITLOCK
JOHN COSSAR
TOM KENNEDY
DOROTHIA WOLBERT

For Rode Through Streets

Ihmond, Ind.—Manager Frank
end of the Marett, mounted a
clad as a matador and set
riding through the streets ex-
“Blood and Sand.”

in Hood” Students’ Contest
age—For Douglas Fairbanks
in “Robin Hood” at Cohan’s
House, two contests were held
titles based on the film. One
participated in by the students
relasm at Northwestern Uni-
while the other was for school
ers under 15 years. Prize-win-
articles were printed in the Post
Journal.

or Wheels

iadelphia—The appearance of a
rolling on wheels through the
ar streets broadcast the com-
the Aadvine of “The Prisoner
The castle was built of
board, mounted on an auto-
Cutouts from the posters
ng the leading players were dis-
the barred windows. A
flag topped off the structure.
red Hoops as Ballyhoo
ing, Pa.—They said it with
hoops during the run of “Through,” at the Capitol
an old fashioned surrey was
street ballyhoo with a bridal
riding in it. The wheel hoops
ims were bordered with roses
ines illuminated by multi-
ed electric lights, which added
eft and effective touch.

rce Coupons’ Card
eland, O.—A unique card was
amed by the Knickerbocker in
ce of the showing of “Divorce
ms” reading as follows: Force
Coupon: Attach this to your marriage certificate in the hope you will never need to use it. As
caution, take your life mate or
e to the Knickerbocker, Euclid
ed, to see Corinne Griffith in
rce Coupons.” This is the key to true happiness.

1 Children Helped “Remem-
sville, Ky.—Mane Doll of
amo gave “Remembrance”
exploitation by a “10 name”
worked with school children.
alds were distributed to school-
 with space for 10 names.
ade children who had the card signed by the child with their name, address
ephone number was admitted
onal Saturday morning per-
This not only brought the chil-
 the attention of the sign-
increased the theater’s mail-
window strip worded “We have
you want for Rupert Hughes’
This Week. Buy a gift for
old dad” was placed in the
of 200 stores.
IN A FEW WORDS—
Editing and titling that will win the case for your picture before OLD JUDGE PUBLIC
LESLEY MASON
729 7th Ave.  Bryant 8174

Wm. B. LAUB
Film Continuity—Subtitles
Editing Only the Highest Type of Independent Productions
130 West 46th St.  Bryant 9900

Library Stuff?
Foreign shots, atmosphere, wrecks, animals, punch scenes—
JAWITZ HAS IT
729 Seventh Ave.  Bryant 9444

MR. PRODUCER
Have your Negatives and First Prints done the right way
TREMONT FILM LAB. CORP.
1942-44 Jerome Ave.  KNOW HOW
0970—Bingham—0971

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.
Fighting Hard

Film Folk Up Against Difficult Conditions in Referendum Battle in Massachusetts

(Special to THE FILM DAILY)

Boston — While some interested deeply in the fight to win against the Censorship referendum are optimistic over the result of Tuesday's battle, others, more conservative, declare that there is no reason to be exultant. They say the battle is being carried too hard, and that the film folk have the fight of their long existence here. If the proposed censorship is defeated it will prove surprising to some old timers who have had long experience in these battles.

Charles H. Cole, in charge of the fight although not a film man, is making a real showing. The campaign is exacting in its detail, and if the workers carry on as they should the film folk will make a great showing.

The situation as it stands is that the censorship idea wins out within a few years there will be censorship in every New England State.

T. O. C. C. Meeting Wednesday

The regular meeting of the T. O. C. C. will be held on Wednesday afternoon, at the Astor Hotel, Chicago, at 2 o'clock, pending account of Tuesday being election day.

A Unique Lunch

The lunch tendered yesterday at the Majestic Hotel to John M. Stahl and Reginald Barker proved a very unique affair. Among those present were Harry O. Schwalbe and Richard A. Rowland, of First National; W. W. Atkinson, general manager of Metro, and James R. Grainger of Goldwyn, who expressed themselves as enthusiastic over the product of the Mayer directors, who include Fred Niblo, in addition to those mentioned, and gave the impression that these pictures would be valuable to any releasing organization.

In connection with this it is of interest that First National have but one release, in April, before Stahl release through First National, and the Mayer contract then expires. Metro will release the Niblo product. Who will secure the Stahl productions has not yet been determined.

Harry Reichenbach acted as toastmaster and was as witty as usual. Others who spoke were Mayer, Robert H. Rubin, his attorney, representatives of other firms, and others. Stahl unfortunately was unable to attend owing to the serious illness of his mother.

“An Al Lichtman special that stands out as artistic achievement of rare excellence” is what Roger Ferri of the Moving Picture World says of “Shadows.” If we said that, you probably wouldn’t believe it. You had better see your Al Lichtman exchange—Adv.

Show Picture of Ex-Kaiser’s Exile

A special showing of about two reels of pictures of the ex-Kaiser in exile at Doorn was given in the Simplex rooms yesterday.

Herb Weil in Town

Herb Weil, owner of the new Desmond in Hurlton Mich., is in town for three or four days, stopping at the Astor.

“Salome” Contract Signed

A contract was signed yesterday whereby Allied Pros. & Distrib. Inc. acquire distribution rights to Nazimova’s “Salome” as anticipated. It is understood that “Salome” will open as a $2 show on Broadway about Jan. 1st. Charles Bryant, husband of the star, is conducting the negotiations for a theater.

Sam Sax on Trip

Sam Sax, sales manager for L. Lawrence Weber and Bobby North, left yesterday on a sales trip through the Middle West in the interests of Will Nigh’s “Notoriety” and the projected Nigh series. His itinerary will include Chicago, Minneapolis, Milwaukee and Indian- apolis and may take him to the West Coast.

Rowland’s Statement

Talks of First National’s Production and Advertising Plans—Promises of Radical Changes

Richard A. Rowland issued his first statement yesterday since becoming general manager of Asso. First National Pictures, succeeding J. D. Williams. He spoke highly of Williams ability, promised no radical changes because of his connection with the organization, and stated at length on the various reports relative to First National entering production “on a big scale.”

With reference to this Rowland said:

"It is true that we may produce some pictures in accordance with certain ideas formulated by our directors at the recent meeting, but such production will take the direction of our company to build up a vast organization and studios and itself become a big competitor in the production field.

"We represent a great many fine theaters which offer a ready market. We cannot possibly produce enough pictures to supply these theaters, which require really big time attractions. Our experience has demonstrated that the individual producer who devotes his time and attention to the making of his pictures, one by one, will turn out a more artistic product than we could possibly obtain in mass production. Therefore the independent producer will always find an outlet through our organization for the very good reason that our future is connected with his.

"For example, we have recently contracted with M. C. Glass of The Glass Brothers to produce two pictures to be directed by Maurice Toussaint, the first of which will be Crittenden's Morari's novel of romance and adventure, 'The White Frontier' and the second will also do "The White Frontier" at the United Studios. Edwin Carewe is at present completing a picture at the Biograph Studios, the title of which has not been decided upon. Sam Rork and Jimmie Young left for the coast last week with a contract for several James Young Productions. Mr. Young has still to direct "Tribute," for Richard Walton daily, before beginning upon his own series. Negotiations are under way with several other producers and we believe that our company is interested with these gentlemen, it is upon much the same general lines as our former productions. In a word, our policy will be to encourage capable directors to improve their production, for there is no doubt of the strong public demand for better pictures, and we shall most exclusively make pictures.

With the demand for a constantly improving grade of pictures, there has also arisen the necessity for some sort of national advertising and exploitation upon national advertising which will prove of real help to the box office. We realize the difficulty and complexity of the problem and are testing several methods with the object of ascertaining what kind of advertising to use and how much money to spend in order to benefit without burdening the exhibitors with increased rentals. After all is said and done, national advertising which does not increase the press and does not help the box office will be of no value to the industry. The really good picture will sell, no matter how good because of word of mouth advertising."
Cuts and Flashes

Charles Walton has been engaged to do the castings for "Chronicles of America," now in production at Whitestone, L. I.

Edward Phillips has been engaged by Cosmopolitan to play a leading part in "The Nth Commandment."

Rodolph Valentino was among the speakers at the third meeting of the Actors' Equity Players.

"What the Equity players are doing on the stage, should be done on the screen," he said.

Mary Pickford and Douglas Fairbanks are scheduled to appear Friday night at the opening of the Children's theater, Fifth Ave. and 105th St.

"Between Worlds" is ready for release by Artclass. Katherine Stuart has been editing and titling it.

Musicians Controversy Foreseen
(Special to THE FILM DAILY)

San Francisco—A controversy between theater owners and musicians is anticipated soon after Jan 1st, when the present agreement expires.

Newark Manager Robbed
(Special to THE FILM DAILY)

Newark, N. J.—Filber Jacobs, manager of the Court, was robbed of $300 by two men who escaped in a taxi.

Trade Board Incorporates
(Special to THE FILM DAILY)
Cleveland, O.—The Film Board of Trade of Cleveland has filed incorporation papers at Columbus.

Sunday Show Petition
(Special to THE FILM DAILY)
Alliance, O.—The City Council is considering a petition for Sunday moving picture shows sponsored by Sam Bullock of Cleveland. A committee has been appointed headed by Councilman Miller.

Plan Historical Pageant
(Special to THE FILM DAILY)
Hollywood—The Motion Picture Producers' Ass'n plans to give an historical pageant and motion picture exhibition at Exposition Park, Los Angeles, next June. It will run for 30 days. Daily pageants will be given. W. J. Reynolds, secretary of the association, is in active charge.

Arkansas M. P. T. O. Election
(Special to THE FILM DAILY)

At Broadway Theaters

Capital
Impressions of Congress's "Exnut" furnish a lengthy opening involving the ballet corps and the mixed quartette in nine numbers. The news and magazine film follows. "San Dace" by the ballet precedes the feature. "To Have and To Hold," a Fitzmaurice production. "Last We Forgot," a film picture showing the burial of the unknown soldier, follows. An origin solo by Molli- chiere Mauro. Cottone closes.

Rialto
"The Man Who Saw Tomorrow" with Thomas Meighan, has moved here from the Rialto with its surrounding hill including "The Merry Wives of Windsor" overture, Besenfield's classical jazz, the film magazine, a dance intermezzo and "Modelling," an "inkwell" comedy.

Rivoli

At Other Houses

Features that build over include the following: "One Exciting Night," Apollo; "The Town That Forgot God," Astor; "Queen of the Moulin Rouge," Cameo; "When Knighthood Was in Flower," Citation; "The Village Blacksmith," 4th St.; "Now We're Rich," Lyric, and "Oliver Twist," Strand.

Weekly Attendances Forty-Million
(Special to THE FILM DAILY)
London.—Weekly attendance at the picture houses in England aggregate 40,000,000. The number of people wholly employed in the industry is about 300,000, while the total capital invested is listed at forty million pounds.

"The Morals of the Movies"
(Special to THE FILM DAILY)
Philadelphia—"The Morals of the Movies," by Dr. Ellis P. Oberholzer, for six years a member of the Penn. Board of Censors, is just off the press of the Penn. Publishing Co. The volume contains certain information which might be of some interest to the industry. The appendix, which contains standards laws and ordinances, might be of use in the legal departments of distributing companies.

 Dependable, because every print takes all the quality that is in the negative and carries it through to the screen.

EASTMAN POSITIVE FILM

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Here's a Sure-fire Box-office Bet!
THE MOST IMPORTANT REVIVAL OF THE YEAR!

CARL LAEMMLE
presents
RODOLPH
VALENTINO

in a romance of love, youth and adventure—
a splendid Universal Special

ALL NIGHT

Directed by
PAUL POWELL

NEW PRINTS—New titles, cut and edited in a way that makes this a far better and bigger attraction than many recent big ones.

NEW ACCESSORIES — Two one-sheets, two three-sheets, a six-sheet and a twenty-four sheet, all new—all sure to help you make money.

NEW SPECIAL CAMPAIGN BOOK—Brimful of striking news ads, big, easy-to-put-over exploitation ideas, and reams of good publicity stories.

What a treat!
Beautiful Carmel Myers at her best!
Rodolph Valentino in one of his ideal "great lover" roles that will further endear him to every movie patron! Picture the crowds—picture the profits!

Story by
EDGAR FRANKLIN.

It's better than "The Delicious Little Devil"—and you know what that means! Packed with wonderful possibilities—sure-fire from start to finish. Booked on sight by Fox Circuit!

See It at Your Universal Exchange
Coast Brevities
(Special to THE FILM DAILY)
Hollywood — Edith Roberts has been engaged by Jess Robbins to appear with Edward Everett Horton in a series of one-act plays for Vitagraph, first of which will be "I Will."
The A. B. Maescher production, "The Ripe Tide," is completed.

Louise Fazenda has been signed for a Jack White comedy.

Camera work on the first Leah Baird production, "When Civilization Failed," has just been completed.

Hugh Hoffman is preparing "The Hundredth Chance," written by Bradley King for Gladys Walton.

H. H. Van Loan is writing the continuity of "The Drivin' Fool" for Regent Pictures.

Lois Boyd and Jean Hope, former members of the Hal Roach organization, have been added to Baby Peggy's company at Century.

Irving Cummings has started casting for "The Last Days of Pompeii," his new production for Principal Pictures.

Smitz Edwards and Frank Hayes have been added to the cast of "A Dollar Down" now in production at the United Studios.

M. C. Levee has engaged Charles Maigine to adapt "The Isle of Dead Souls," Maurice Tourneur's first for First National.

Louis Sherwin, scenario writer, has filed a petition for discharge from bankruptcy. The court has set Dec. 4th for a hearing in the matter.

"Her Price," the first of a series of Belasco Prod. has been finished, and is now being edited and titled. Miriam Cooper is featured, and Dallas M. Fitzgerald is the director.

Universal's next production starring Herbert Rawlinson, will be E. T. Lowe's adaptation of George Bart McCutcheon's "Castle Craneycrow," Jack Conway will direct. Frank Berresford has been engaged to adapt "His Good Name."

Ferdinand Pinney Earle has been engaged by Selznick to execute titles for "One Week of Love." Mayne Kelso has been added to the cast of "A Dollar Down." Edwin Sturgis is assisting Victor Heerman directly.

First vehicle of Sturgeon-Hubbard Productions will be "What Is Your Daughter Doing?" original by Hubbard, with cast including Edward Graves, Phil McCullough, Edward Hearne, Truman Van Dyke, Phillips Smalley, Patsy Ruth Miller, Dorothy Wood, Edna Murphy, Christine Mayo, Zazu Pitts, Gertrude Claire, Eleanor Hancock and Fontaine La Rue.

H. E. GAUSMAN.

Newspaper Opinions
"To Have and to Hold"—Paramount Pictures

AMERICAN—It was a most industrious picture, and when it was over you recalled the name of Valentino—which was as it should be.

TRIBUNE—He (Valentino) is such a good actor that he never appears to be acting and in his present picture he is truly magnificent and abetted by a director and a writer who believe that you may hold the mirror up to nature and still get a good movie.

DAILY NEWS—Valentino Post No. 1 of the Flappers Legion ought to have a work-fulfertime provided they do not try to keep track of the story.

MORNING TELEGRAM—It will doubtless be a sale prediction that "The Young Rajah," like "The Sheik," will be one of this year's financial successes. ** * Photographically and from the standpoint of direction, it cannot approach "Blood and Sand," or any of Rudolph Valentino's lesser successes.

SUN—Except when Rudolph Valentino has a powerful story and direction that holds him strictly to the mark he is apt to lapse into merely a pretty boy.

EVE. WORLD—Valentino has the chance of his lifetime to do everything heroic and be everything heroic. ** * To the admirers of Valentino's they are legion—"The Young Rajah" will come as a welcome addition to the year's pictures. But to those who do not care especially for him (and, strange as it may seem to you), this picture will not especially appeal. "The Young Rajah" cannot be compared to the other films of the star—its quota of sex is not as large as in many of them. It will, no doubt, ride to overwhelming success on this screen idol's wide wave of popularity.

EVE. TELEGRAM—Another interesting characterization. One of the most touching scenes is with Valentino in the role of "Hood."

JOURNAL—Valentino, in several picturesque costumes, makes a psychic figure. ** * There are a number of decorative scenes. The story is sufficiently unusual to be interesting.

MAIL—It's a weird, wholly unconvincing hodgepodge of a picture, and theHowzit! truth may as well be told at once to those who have been seduced by his heart-throbs. He hasn't done much better work than he displays in this effusion.

STUDIO FOR RENT
Twenty minutes from Tim. Square. One of the best equipped studios in New York. Stage 80 feet by 60 feet; feet height. 8000 square feet. Standard electric equipment including Sunulg Arcs. Abundance of flared windows, arches, doorways, e will set a very low figi to desirable tenant. For further inforation address Studio Manager, Box 295, G. O., New York, N. Y.

NEGATIVES BOUGHT:
We will purchase negatives new pictures only.

ACRON SALES CORP.
1540 Broadway, N. Y. C.

READ WHAT THEY SAY ABOUT THE YEAR BOOK

Number Thirteen

The Year Book contains a vast amount of valuable information which should be in the hands of everyone connected with the industry.

C. B. Hoy
Hoy Reporting Service.

Out Jan. 1st. Bigger and Better Than Ever
First Finished
Chronicles of America Picturizing American History Under Auspices of Yale University To Make 100 Subjects
Robert E. MacAloney, formerly of the New Players, and now producer, director and manager of the Chronicles of America Pictures Corp., said Tuesday that the first of the series of 100 subjects, which are being made in three reels each under the direction of the council of publications for Yale University, has been finished. The series is to be called "Columbus," one of the four titles for each reel. The second, "Voyage to the New World," which refers to the event of the meeting of Columbus and the Indians of the New World, will be released next month. The third, "The Colonists," which will be released in March next year, will be called "The Pequot War." The fourth, "The Settlements," will be released in April next year, and will be called "The Jamestown Settlement." The next subject will be released in May next year, and will be called "The English and the Indians." The fifth, "The Pilgrims," will be released in June next year, and will be called "The Massachusetts Settlement." The sixth, "The Dutch," will be released in July next year, and will be called "The New Netherland." The seventh, "The French," will be released in August next year, and will be called "The Louisiana Purchase." The eighth, "The Spanish," will be released in September next year, and will be called "The California Gold Rush." The ninth, "The British," will be released in October next year, and will be called "The American Revolution." The tenth, "The Indians," will be released in November next year, and will be called "The Indian Wars." The eleventh, "The Yankees," will be released in December next year, and will be called "The American Civil War." The twelfth, "The Westerns," will be released in January next year, and will be called "The American West." The thirteenth, "The Southerners," will be released in February next year, and will be called "The American South." The fourteenth, "The Yankees in the Far East," will be released in March next year, and will be called "The American Far East." The fifteenth, "The Yankees in the Far West," will be released in April next year, and will be called "The American Far West." The sixteenth, "The Yankees in the Far South," will be released in May next year, and will be called "The American Far South." The seventeenth, "The Yankees in the Far North," will be released in June next year, and will be called "The American Far North." The eighteenth, "The Yankees in the Far East," will be released in July next year, and will be called "The American Far East." The nineteenth, "The Yankees in the Far West," will be released in August next year, and will be called "The American Far West." The twentieth, "The Yankees in the Far South," will be released in September next year, and will be called "The American Far South." 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Quotations
Yesterday, being a holiday, the Stock Exchange was closed.

Edith Roberts in "Backbone"
Edith Roberts will arrive from the Coast on Friday to play the leading role in "Backbone" for Distinctive Pictures.

Research Department Opened
The Mutual Benefit Bureau has opened a research department for use by producers. Elizabeth Perkins, secretary, is in charge.

Education Week Trailers
After a series of conferences between Will Hays and John J. Tigert, federal commissioner of education, it has been decided that trailers attached to news reels would be a good way for the screen to boost American Education Week, Dec. 3-9. The suggestion will be passed on to the editors of the various news films.

To Film "The Deerslayer"
(Special to THE FILM DAILY)

Pyramid also announces the purchase of Bertha M. Clay's "The Name Only," to be filmed in the East.

Squabble On
(Continued from Page 1)
Exhibitors claim that these instances were isolated, in fact confined to but three cases, and that the first exhibitor had but to complain to the manager to a repetition of the offense; and that such conduct was not endorsed by them as a body. On the other hand, some of the independents claim that as Jansen & Von Herberg cannot possibly assimilate the entire season's product, there is high class service—ability to be had by the exhibitor apart from the features in question.

There are 49 second run houses in Portland, changing hands each week. Where the four J. & V. houses can only show 208 fresh films a week on a weekly basis, the exhibitor must buy a six-change policy to use 321 changes.

It is understood that Jansen & Von Herberg having reduced to the lesser restriction of 60 days, which applies to all houses but three specified by them. A number of exchanges have refused to participate in the contest, booking service as usual in Portland.

Goldwyn in Northwest
(Special to THE FILM DAILY)
Seattle—Jansen & Von Herberg are playing Goldwyn this week in several houses here and Portland. "The Sin of Mademoiselle de Vigny" is also running, and "The Sin Flood" are at the Coliseum and Liberty.

Frank Lloyd Coming East
(Special to THE FILM DAILY)
Hollywood—Frank Lloyd will leave for New York to meet the Tallmadge party on their return from Europe about Nov. 27. Lloyd expects to film scenes for "Exposé" with Norma Tallmadge at the Tombs and at Auburn prison. The party will then journey West and the major portion of the feature will be filmed at the United Studios.

New Chaplin Shown
(Special to THE FILM DAILY)
Los Angeles—Charlie Chaplin's new comedy was shown here at an unspecified time. It is called "City Streets and Chestnut Place." Chaplin plays a escaped convict who disguises himself as a clergyman.

At First National offices it was said that prints of the new Chaplin have not yet been received. No statement was possible in connection with the length of the picture or the release date.

Famous Gets French Actor
Charles de Roche, a French actor, will star on his picture next Saturday, to take the role in "A Spanish Cavalier," which Famous Players had originally allotted to Rodolph Valentino.

It is said that de Roche is of much the same type as Valentino. He will be filmed in "The Law of the Lawless," to be made at the Long Island City studios with Dorothy DeBorba.

Famous Players executives first noticed de Roche when he was seen in "Spanish Jade." At that time he was programmed as "Charles de Rochefort."
**Goldwyn Pictures**

*that are now playing in leading theatres*

**Rupert Hughes’ REMEMBRANCE**

**John Barrymore in SHERLOCK HOLMES**

**THE SIN FLOOD**

starring Helene Chadwick, James Kirkwood, Richard Dix, Ralph Lewis.

**Coming!**

Marshall Neilan’s Own Production

**“THE STRANGER’S BANQUET”**

**BROTHERS UNDER THE SKIN**

with Helene Chadwick, Claire Windsor, Mae Busch, Pat O’Malley and Norman Kerry.

**HUNGRY HEARTS**

a picture with a heart-throb in every reel.

**A BLIND BARGAIN**

with Lon Chaney

**BROKEN CHAINS**

The Big Prize Winning Action Story

Maurice Tourneur’s production of Hall Caine’s

**THE CHRISTIAN**

and “BEN HUR”

---

**Turning Tables**

*(Continued from Page 1)*

Tom Terriss specials are expected to do the same thing, and to maintain the program, (for the time being) the feature which Charles Hutchinson will make for Ideal, will be offered to America, as it is confidently expected that there will be little difficulty in arranging a satisfactory sale.

Those who remember the situation during the Great War, say that American producers were at that time assured of from 35 to 50 per cent of negative costs from the foreign market alone, and in many instances, a great deal more than 50 per cent of the negative cost was realized.

**New Theaters**

Kansas City, Mo.—Arthur Robinson has opened the Hickory.

Schenectady, N. Y.—The new State will open about Dec. 1.

Middleburg, N. Y.—E. J. Sullivan will open a new theater soon.

Lockport, N. Y.—Lock City Theaters Inc. will erect a $150,000 house at East Ave. and Elm St.

San Anselmo, Cal.—A community theater is being erected to cost $90,000.

Burnaby, B. C.—Percy, Deacon & Weedon of Vancouver have been granted a permit to build a $10,000 theater here.

Uniontown, Pa.—The State, seating 2,000, has been formally opened by the State Amuse. Co. also controlling the Imp and the Penn.

Indianapolis—A new theater, to seat over 1,200, and an office building, will be built by Gustav Schmidt on Fairfield and College Aves., to cost $150,000.

J. M. Schine Adds One

*(Special to THE FILM DAILY)*

Carthage, N. Y.—J. M. Schine has bought the Colligan. He now is said to control the theater situation in Gloversville, Norwich and Oswego and operates houses in Oneonta and Carthage.

**Firm to Terminate**

*(Special to THE FILM DAILY)*

Rochester — The C. B. Keith Amuse. Co. will terminate its affairs soon, according to John H. Fennings, manager of the Family, on account of the recent deaths of two members of the firm. House employees may continue its operation.

**While In Chicago**

In passing through Chicago, visit Irving Mack, our representative there. He will be found at 802 S. Wabash Ave., and will always have on hand a file of THE FILM DAILY for your use. Mr. Mack will be glad to help you in every way he can.
"Remembrance" by Radio

Toledo, Ohio.—Eddie Carrier, Goldwyn exploiter, broadcast a speech on "Remembrance" by radio from the feature that played at the Pantheon. At the close of his talk "When You and I Were Young, Maggie" was sung.

Stage Storm Stunts

Peoria, Ill.—Manager R. C. McMullen, of Ascher's Palace, put a kick into his prologue for "The Old Homestead" by staging a storm which culminated in a heavy rain crashing through the roof of a frame house built on the stage.

Kindly Act Week

Distinctive Pictures, Inc., kept "Kindly Act Week" when "The Man Who Played God" with George Arliss, was shown in Balboa, Fort, and Moos theaters in the New York territory. The company distributed $1,000 to patrons who reported that kindliest acts taking place within one mile of the respective theaters during the run of the picture.

Date With Kewpie Doll

Sandusky, O.—George Schade struck a new note in the idea of sending post cards to patrons from an unknown lady saying that she would meet them at "The Crossroads of New York" in front of the Schade. He painted a picture of the sender with abundant black hair and sharp eyes on the cards. When the patrons reached the theater they found a kewpie doll in a glass case before the theater. There was no mistaking the hair and eyes that had been on the post card.

Fire Department Aids

Utica, N. Y.—When "In the Name of the Law" with Al Ahern and Jesse Weil, F. B. O. exploiter, arranged a demonstration in front of the theater by the fire department showing rescue work and water-scaling. The apparatus carried a banner reading "In the name of the law make every day a fire prevention day." Another banner reads "Watch for the big fire picture 'The Third Alarm.'" The stunt earned front page publicity in the local newspapers.

Fathers' Tag Day

San Francisco—Fathers' tag day was observed for the run of "Remembrance," at the California. The manager and W. A. Burke, Goldwyn exploiter, bought 1,000 carnations, at an expense of $15, which were distributed by the 20 girl ushers in Market St. Attached to each flower was a tag reading: "Fathers' week at the California." On the other side of the tags read "Remembrance," a story of Father—"the best old scout in the world." The stunt was tied up with displays by florists and street flower vendors.

British Cinema Exposition

(Special to THE FILM DAILY)

London—Olympia has been chosen as the place for the International Cinema Exposition to be held from July 17 to August 4, 1923.

Theater Firms Consolidate

(Special to THE FILM DAILY)

Scranton, Pa.—A deal in which the entire Miles theater interests will be taken over by the Comerford Amus. Co., has just been closed.

To Open Nov. 30

(Special to THE FILM DAILY)

Schenectady—The State will open Nov. 30, with "Grandma's Boy." It is a $400,000 house of the Strand chain. Albany film men will attend in a body.

Kiser Studios Formed

(Special to THE FILM DAILY)

Portland, Ore.—Kiser Studios, Inc., capitalized at $100,000, has opened a production studio here. Fred H. Kiser is president and general manager. Other executives are: F. M. Byam, business manager; John V. Bemis, art director; Richard J. Grace, technical director; G. M. Vinton, sales director; Broderick O'Farrell, director; T. J. Fenton, head camera man; Chas. Amman, scenic and art director; Lewis L. Kiser, chief electrician, and Fred Bauer, master carpenter.

New Chicago Firms

(Special to THE FILM DAILY)

Chicago.—W. L. Engels, John P. Barrett and M. Scheur have formed the Lemke Barrett Co., incorporated to operate picture theaters. Offices are at 6219 So. Halsted St.

The Automatic Projector Co., 38 So. Dearborn St., has been formed by Roy Coleman, Guy Barrett and Jos. Britak to deal in equipment and films.

The National Film & Export Co., 736 So. Wabash Ave., has been organized by John M. Mayer, Frank N. Rubowits and L. Wexler to handle films and accessories.

The California Theaters Corp., of Chicago, has been capitalized at $50,000 by John Longley, Jas. A. Sell and Benj. Kaufmann.

Canadian Cinema Standards

(Special to THE FILM DAILY)

Vancouver.—It is expected that at the next meeting of the Provincial Censor Boards of Canada, a standard set of rules will be adopted for use throughout the Dominion. At present the varying Censor Boards have their individual standards.

Stock Increase

(Special to THE FILM DAILY)

St. Louis, Mo.—The Aubert Photoplay Co., which is erecting the New Aubert, has increased its capital stock from $30,000 to $50,000. A statement shows the company has assets of $45,000 and liabilities of $5,000.

Take Over Del Ruth Studios

(Special to THE FILM DAILY)

Long Beach, Cal.—The Hampton Del Ruth studis, formerly the Balboa studios, have been taken over by a syndicate of Eastern capitalists headed by R. S. Baddely of New York. Production will continue under Del Ruth. Four feature and 12 two-reel comedies are planned.

Indiana Censor Fight

(Special to THE FILM DAILY)

Indianapolis.—More than 100 exhibitors and exchange men met here at the Hotel Sevier at the call of F. C. Dailey, secretary of the Anti-Blue Law League, for a concerted fight on restrictive legislation.

Plans were made for action when the State legislature convenes in January to defeat censorship legislation, revision of the Sunday laws and to furnish opposition to music taxes.

Managerial Change

Luling, Tex.—Henry G. Stein will manage A. D. Baker's new theater.

Grandbury, Tex.—The Strand the new name for the Princess, J. T. Keith is the house manager.

Dallas, Tex.—The Hope has been re-opened as the Melba.

Columbia, N. C.—A. P. Roberts managing the Imperial relieving W. Irwin, who is ill.

St. Louis, Mo.—I. Goldstein bought the Wilson from W. Krause and A. Brclaski.

Paris, Ill.—O. L. Jarodski of Dayton has bought the Court from Kerns.

Kansas City, Mo.—Louis Cohe formerly of the Bridge, is now managing the Majestic.

Timpson, Tex.—The Victory Theater Co. of San Augustine has bought the Timpson. M. K. Moore will manage the house.

St. Louis, Mo.—Bromley & Beck will shortly re-open the Chippewa. Kansas City, Mo.—George J. Enie is now operating the New Liberty.

Toronto, Can.—S. R. Scoot, late of the Orpheum, Moosejaw, is now managing Allen's Danforth succeeding Whitman who goes to Famous Fliers Film Service.

READ WHAT THEY SAY ABOUT THE YEAR BOOK

Number Fourteen

I cannot find anything that you have left out of the Year Book, so it must be good.

R. H. Cochrane
Universal Film Mfg. Co.

Out Jan. 1st—Bigger and Better Than Ever
Hays’ Statement

Says Industry Accepts Responsibility Developing From Mass. Result

Will H. Hays issued the following statement yesterday, regarding the vote on motion picture censorship in Massachusetts:

"Censorship of motion pictures has been defeated in Massachusetts in a direct vote of the people by a majority of three hundred and forty thousand. This overwhelming vote against censorship is a splendid response to the appeal of the Press and citizens of that state that the Commonwealth 'come to the rescue' against this undue political aggression. Just as certainly it is a definite and unmistakable challenge to the motion picture industry to carry out its program for its own continual improvement in the full discharge of its duty to the public. This responsibility is accepted by the industry in the spirit of highest service, and it will, in grateful earnestness, fully discharge this duty.'

Cohen's Comment

Says the Defeat of Censorship is a Triumph for Americanism

Sidney S. Cohen of the M. P. T. O., who has been very active in the fight for Smith, said:

"The defeat of motion picture censorship in Massachusetts at the hands of the voters in that state Tuesday is a triumph for Americanism and the inherent right of free speech and free expression. Thinking Americans everywhere regard the censorship of the screen with mingled feelings of suspicion and disgust. They know that it threatens the freedom of speech and the freedom of the Press, so inseparably associated with the founding and development of our Republic. They know that the Motion Picture Screen is the visualized development of the Freedom of the Press." (Continued on Page 2)

Nothing to Say

Attitude of State Censor Commission on Tuesday's Election Result

It was practically impossible to obtain a statement from the State Censor Film Commission yesterday as to the result of Tuesday's election. Joseph A. Levenson, of the Commission, apparently the only member of the Commission on hand, after declaring he was very busy and had no time for interviews, said:

"I don't care to express any opinion. I have been in politics a long time and it is a see-saw game. We are up one year and down the next."

Danny, in this very paper, speaking of "Shadows," says it is "an artistic production with a splendid cast," and that the story "has tremendous theme." Need his words and get in touch with your Al Lichtman exchange.—Advt.

A Great Day

Tuesday was probably the most eventful day in the entire history of motion pictures.

Not only was a proposed censorship in Massachusetts overwhelmingly defeated, but Runyon, the Gubernatorial candidate in New York who favored censorship, was defeated. In New York the party that espoused censorship was given the worst defeat in history, and Alfred E. Smith, whose platform favors a repeal of the existing censorship, was elected Governor. It is to be hoped that Governor Smith carries with him into office a sufficient majority in the Legislature to repeal the present act.

But just as Will Hays says in his statement, found elsewhere, the result in Massachusetts carries a challenge to this industry; a challenge as direct as it is formidable—that pictures shall be kept clean. And to General Hays' expression may be added this: they must be. For the voice of Massachusetts is but the voice of all of the people of this country. They don't want censorship. But they do want—and must have—good, clean pictures.

DANNY.

McCormick Resigns

(Special to THE FILM DAILY)

Chicago—S. Barrett McCormick resigned yesterday as manager of the new McVicker.

J. D. Williams New Offices

J. D. Williams has taken executive offices in the Straus Bldg., Fifth Ave. and 46th St., which he will occupy Dec. 1st. Until then he can be found at 905 West End Ave.
Cohen's Comment

(Continued from Page 1)

Screen Press of America. They say that the control of this great medium of expression is in the hands of the publisher. Its visualized messages reach millions of people daily, speaking through the universal language of the eye, is a menace to liberty and opposed to Jefferson's immortal expression that a 'Free Press is Liberty's Greatest Bulwark.'

"The American people won't submit to a political censorship of the press in any of its divisions. They know it is right. The open, deliberate action of the people of Massachusetts yesterday in defeating censorship of the motion pictures proves this. This verdict for a free press and a free screen will have a salutary effect in all parts of the country and will eventually eliminate censorship everywhere and leave the screen with its wonderful powers for public service free and unrestrained in the service of the people of Nation, State and Community.

We congratulate the People of Massachusetts on their sound American verdict on this question. The Motion Picture Theater Owners of Massachusetts aided by the Motion Picture Theater Owners of America, with the cooperation of other divisions of our industry and many freedom loving people and organizations in Massachusetts are responsible for this great victory for press and screen freedom, thus insuring the preservation of popular rights against all repressive influences.

This statement was forwarded to Massachusetts exhibitors for use in newspapers of that state.

Ginsberg Off for West

Harry Ginsberg, general manager of the Al Lichtman Corp., left yesterday for a trip to St. Louis, Denver and other points.

Leon D. Netter, special representative for the company, is in the Middle West.

MacLean Through Associated

(Special to THE FILM DAILY)

Hollywood—Douglas MacLean will make four big comedy specials during the coming season. He is in Associated Exhibitors by a contract signed by Arthur S. Kane, president of Associated.

The pictures will be made by the newly formed Douglas MacLean Prods., Bogart Rogers is general manager of the company and Lloyd Ingraham will be the director. Ingraham and MacLean have already been associated in several productions.

SERVING THE FOREMOST PRODUCERS OF THE WEST

"Unlimited Facilities for Quality Work"

11 For Schulberg

(Continued from Page 1)

Two directors are now working at the Mayer studio where Schulberg has leased space. Cariner is finishing "The Hero," with Barbara La Marr, Gaston Glass and little Frankie Lee. He will direct "Poor Men's Wives," by Frank Dacey and Agnes Christine Johnston next. This will be followed by "Mother-in-Law," also by the Dacey-Johnston combination.

Tom Forman is directing "Are You Failure," with Magie Bellamy, Lloyd Hughes and Tom Santachi. He will next make "The Girl Who Came Back."

Three other subjects have been purchased to round out the first year's program. They are "A Mansion of Aching Hearts," by Harry V. Tilzer and Arthur J. Lamb; "My Lady's Lips" and another to be adapted from a well known book.

"Bright Shawl" for Barthelmess

Jos. Hergesheimer's new novel "The Bright Shawl" will be filmed with Richard Barthelmess as star under the direction of John S. Robertson for Inspiration Pictures. The exteriors will be made in Cuba.

Prince Studies Pictures

Prince Sascha of Thurn and Taxis, son of the richest sugar manufacturer in Czecho-Slovakia, left yesterday for Universal City where he will study production. The prince hopes to build a motion picture city in his native country.

Against Producers' "Weels"

Producers' "Weels" were the subject of a lengthy discussion at yesterday's T. O. C. C. meeting. General opinion was that they are bad business for the exhibitor.

Next Tuesday's meeting has been called as a special meeting to insure full attendance as several important subjects are coming up for consideration including the F. J. L. M. club correspondence, the uniform contract, the annual ball and producers' weeks. Congratulations were sent to Gen.-elect A1 Freed, Gen.-elect George R. Lunn, U. S. Senator-elect Royal S. Copeland and State Senator Jas. J. Walker.

Great Northern Finance Corporation

RESOURCES - $5,000,000

DISCOUNTS & LOANS

PICTURE INDUSTRY EXCLUSIVELY

WE MAKE ADVANCES

on Feature Production in substantial amounts. We issue Finance Positive Prints, Advertising Matter, Exploitation, Etc.

REPRESENT PRODUCERS & STARS

We act as Sales Agency Business Manager and New York Representative for individuals, film and corporations producing California and elsewhere in the United States or in Foreign Countries.

ARRANGE DISTRIBUTION

In effecting release arrangements, we require no advar whatsover from established responsible Distributors. We therefore, free to finance and collaborate in exploiting productions of any Produce through any and all channels of distribution.

UNDER THE DIRECTION

and personal supervision of

CHAS. O. BAUMANN


Knickerbocker Building

Broadway at 42nd Street—N. Y.
Telephone 2999 Bryant
Making "Black Gold" (Special to THE FILM DAILY)

Long Beach, Cal.—The John P. Mills Prod., have started work at the Balboa Studios on "Black Gold," a story of the oil fields, written by J. C. Northup. Direction is under Rex Thorpe and Elmer Dyer is the cameraman.

Zambreno Buys Arrow's (Special to THE FILM DAILY)


To Handle "Novreels" (Special to THE FILM DAILY)

Aegus Egan Cobb will handle the distribution of the series of one reel "Novreels" made by Fascination Pictures Inc., in which Harry Douglas and Lester Bangsberg are interested. They will be released at the rate of one a month. They have been produced in different parts of the world.

St. Louis Production Planned (Special to THE FILM DAILY)

St. Louis—The St. Louis Prod. Co., of which Leon De La Mothe is production manager, plans to make 12 two-reel Westerns for Canyon Pictures Corp. Later it will finish "Eyes of Mystery," a serial already started.

The company is incorporated for $150,000. Officers are: Aaron Fineschreiber, president and treasurer; Louis K. Ansell, secretary; Nathan Cole Hebert, first vice-president, and Harry L. Rork, second vice-president. The officers with De La Mothe and F. J. Fegan make up the board of directors.

Northwest Notes

Seattle—Kenneth Hodkinson, general manager for United Artists, is in Seattle. He reports northwest conditions more favorable than on his previous visit.

Prints of "Doctor Jack" have been received at the local Pathé exchange. Release will be on Thanksgiving. When the latest Lloyd special is expected to prove a bigger winner than "Grandma's Boy."
"The Covered Wagon" is on the Way!

The progress that has been made on "The Covered Wagon," now in the process of filming in the American desert, ninety miles from the railroad, justifies the statement that it will be unlike anything the screen has ever seen.

No picture has ever been made on a scale of such magnitude. Three thousand actors, 300 wagons, 600 oxen, 1,000 Indians, hundreds of horses and mules are a few of the enormous items.

One of the thrills of the picture will be a buffalo hunt. Five hundred buffaloes are used, this being the only remaining herd in existence. No such scene can ever be taken again.

Other thrills will be a prairie fire that will cover miles of territory, and an attack of Indians on the two-mile wagon train.

James Cruze is producing the picture from the story by Emerson Hough.

Watch for further FACTS about "The Covered Wagon"

It's a Paramount Picture
Magazine Producer

Woman's Home Companion Joins In Making Two-reeler Taken From Its Articles

The Woman's Home Companion will soon present a series of two-reel pictures taken from leading articles appearing in the magazine and dealing chiefly with American home life. The A. F. Film Co., Inc., is now producing these films at the Estee studios. They will be released through Alexander Film Corp., shortly after the appearance of the basic stories in the magazine.

Each month, Gertrude B. Lane, editor of Woman's Home Companion, will select a leading article as the theme for the motion picture. The first release will be "This Wife Business," taken from the article, "What is Your Market Value, Madame?" by Alice Ames Winter, president of the General Federation of Women's Clubs, which will appear in the January issue. This deals with the economic value of the housewife, and is based on the survey of work done by women in the home made by the U. S. census bureau.

(Continued on Page 2)

O'Mahoney Leaves Educational

J. W. O'Mahoney has resigned as director of publicity at Educational. Gordon S. White, who has been his assistant, will succeed him on Nov. 11.

Get Film Library

Pictorial Clubs Inc. Reorganizes As New York Firm With Two Production Units

Two important deals are rapidly putting Pictorial Clubs Inc. in a position to enter the non-theatrical field as full-fledged producers and distributors.

The first is the deal just consummated by which Pictorial Clubs Inc. acquires non-theatrical rights to the Kineto Library of Urban Popular Classics. About 300 reels are now ready for distribution, with more to come chosen from a enormous amount of negative now on hand.

The second is the re-organization of the company as a New York corporation. Incorporation papers are now in Albany. The president will be W. W. Kenedy, president of the Sojolla Corset Co. of Niagara Falls. This will succeed the old firm, a Tennessee corporation, of which W. R. Kelly is president. Kelly will remain with the new firm in an important executive capacity.

Two production units are now making films for distribution by Pictorial Clubs, Inc. One is Historical Films

(Continued on Page 2)
Magazine Producer  
(Continued from Page 1)  
The second film called "Dispos-
ing of Mother," and deals with the influence of modern thought on the middle-aged woman, and the prev-
ance of the flapper type of young woman.

The president of the Aralma Film Co. Inc., Albert S. Stoll, and others actively interested are George H. Breed, formerly of the Breed-Howells Film Corp.; Harold S. Buttenheim, Edgar J. Buttenheim and Wayne D. Heydecker of Civic Film Service, Inc.; Scott E. W. Bedford, professor Southwestern University of Chi-
cago and Arthur T. Bear, a Jersey City attorney. Arthur T. Zepler is the director and Evelyn Kenyon the scenario writer. Technical direc-
tor for The Woman's Home Companion is Ruth E. Finley.  
Woman's Home Companion claims a paid circulation of more than 1,750,000. The films aim to create interest in the household arts and to modify the duties of the home.  
The project has received the en-
couragement of Will Hays in a letter written to Miss Lane.

Non-Star System  
(Continued from Page 1)  
Priscilla Threlfall and Virginia Valli, stars of Jewel productions, will not be affected.

Both the non-star and star produc-
tions will be released as Universal attractive.

"We do not wish entirely to disc-
ard the star system which has proved successful for a long time," said a Universal official, "but we will make a thorough trial of the non-star system for 'The Long Chance' and 'Hill' having the satisfaction that non-star pictures will be drawn. We are going to pay more attention to stories and less to the individual star.

"Casual players with a fan following will appear in these pictures and no part will be subordinated. Every player will be given a chance to 'steal the picture.' Our experiments have convinced us that this will be a paying production, and we mean to follow it through."

In the Courts  
Supreme Court Justice Grierer has directed judgment for $2,650 against the Clinical Film Co., in a suit by Albin R. Warren to recover commissions earned by him as camera man at $150 a week in 1920.

In the suit of Louis Houskins Rogers and Nat. I. Brown against Mayflower Photoplay Corp. for sever-
ance, the court has given them a judgment in the amount of $2,500 on the ground that the papers were not served on Mayflower in 30 days as required by law.

Supreme Court Justice McAvoy has directed Harry Reichenbach to re-
ly to defenses set up by the George Clark Pictures, Ltd., in the suit for $27,000 on a charge of Harry Reichenbach in which an attachment was obtained. The de-
ences, which must be answered were the agreements were not obtained and that on July 4th last, Reichenbach signed a release of claims under the contract in consideration that Reichenbach would not make a claim on another transaction.

Supreme Court Justice McAvoy has vacated the temporary injunction obtained by Edward M. James re-
straining Select Pictures and Lewis S. Kellogg from making a contract with Kempton Pictures to which James lent $35,000 for distribu-
tion on a commission basis of 16 re-
issues of Norms and Constance Tal-
ders Clara Kimball Young and Alice Ready pictures.

Mr. Selznick denied in an affidavit that he authorized persons to lend the money to Kenmpton and Irshorn and that he made false statements in a suit by Albin R. Warren to recover commissions. Kempton cross-questioned Mr. Selznick.

He said he told him that $25,000 would not be enough to cover the cost of the pictures that told him they would get additional capital.
What First National
Big Time Attractions are doing!
Fresh news every week.

"EAST IS WEST" GIVES
BIGGEST OPENING IN 3 YEARS

I. N. Phelps, Tivoli Theatre, San Francisco, said:
"East Is West' gave the Tivoli the biggest opening it has had in three years."

The San Francisco Examiner says:
"Miss Talmadge does her best screen work as Ming Toy. She is poignantly appealing, charmingly lovable. Miss Constance can make you weep hard and plenty, but the laughs are just as plentiful. It will make you supremely happy."

"LORNA DOONE" IS
AN OUTSTANDING FILM

Charles W. Piequot, Carolina Theatre, Pinehurst, N. C., writes:
"Lorna Doone' is one of the outstanding features of the year and a boxoffice winner. A classic that will go over and go over big."

"THE ETERNAL FLAME"
BIGGEST BOX OFFICE BET

From Oklahoma City, Okla., came this wire:
"Tom Boland's New Empress Theatre opened with 'The Eternal Flame' to jammed houses from first to last shows. Crowds packed the big lobby continuously and stopped sidewalk traffic. Biggest day's business in a year."

Earle M. Fain, Loew's Vendome, Nashville, Tenn., wires:
"The Eternal Flame' pronounced the greatest picture we have ever played. We played to excellent business."

Uly S. Hill, Albany Strand, wires:
"The Eternal Flame' was the best engagement financially Norma Talmadge has ever played here. The picture is a classic and appeals to everyone. Best story, acting and settings. Exhibitors should welcome it."

"THE BONDBOY" HELD
FOR TWO WEEKS RUN

I. N. Phelps, Tivoli Theatre, San Francisco, reports:
"Richard Barthelmess in 'The Bondboy' played to excellent business for two weeks."

"SMILIN' THROUGH"
SMASHES ALL RECORDS

H. S. Mitchell writes from Windsor, N. S.:
"'Smilin' Through' packed our house. The S. R. O. sign was out and our overflow crowd gave the opposition a fair house. We turned away hundreds. It's the most glorious box office stimulant we know of. No other picture gave the genuine all-round satisfaction this did. All our records are gone—attendance, dollars, satisfaction, profit, and we are smilin' yet."

"THE MASQUERADER"
PROVES BIG TRIUMPH

The Atlanta Georgian says:
"'The Masquerader' with Guy Bates Post is one of the best pictures shown here. The screen version is better than the play, if anything. Excellent acting."

The Pittsburgh Dispatch says:
"'The Masquerader' is a triumph in dramatic interest, combined with an unusual story. A most impressive and satisfying attraction and is making a big hit with the fans."

"HURRICANE'S GAL"
A WHIRLWIND FILM

May Tsiee in The Chicago Tribune says:
"'Hurricane's Gal' was a whirlwind of a film—effective in a melodramatic, vivid way. It was just one fight after another, with Miss Dorothy Phillips, in the lead, being stormy and tender by turns—but always beautiful. The picture fairly SIZZED, there was so much doing. The big scenes were well accomplished."

You Can Do What Other Exhibitors Have Done!
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellows know how you cleaned up.

Personal Endorsement Convines

Seattle, Wash.—John Hamrick of the Blue Mouse has always kept faith with his public so that when he personally endorsed Charles Ray's "A Tailor-Made Man" as his idea of real entertainment. The Blue Mouse has never played a finer picture. (Signed) John Hamrick. His patrons found the picture played to big business.

Wallace Reid's Hat

Buffalo, N. Y.—Manager Vincent McCaul, of Shea's Hippodrome and Harry Royster, Paramount exploiter, enrolled a piece of Wallace Reid wearing a Mallory hat in "Nice People" to about three feet in width for display in the window of the local agency's hat store. This stunt will probably be widely worked for the manufacturers of the Mallory hat have been tied up by Paramount for a national campaign.

Men of 60 Admitted Free

Bute, Mont.—Manager Merle Davis of the Ansonia and Frank H. Burns of Goldwyn advertised free admission to men over 60 on a given day during the run of "Remember." Many who accepted the invitation brought their families. A Boy Scout parade was also arranged. The boys attended a matinee in a body. The newspaper carried the story.

Wreck as Lobby Display

Anniston, Ala.—Manager Roy L. Smart reported the auto-motorcycle wreck in the lobby when "Man slaughter" played at the Noble. A little red paint was spilled under the dummy policeman with startling effect. Traffic signs were planted reading "Drive, carefully, and avoid Man slaughter." A 40-foot banner was displayed in front of the theater re-inforced by a 24-sheet cut-out and two special frames of rotogravures.

Humane Contest

East St. Louis—Harry Redmond of the Majestic, conducted a humane contest for 15 days before the run of "Human Hearts" in conjunction with the Daily Journal. Tickets to the Majestic and $1 were paid each day to contestants. The letters filled three or four columns daily and an entire page at the close of the contest. A silver mesh bag was the grand prize. Redmond styled it "Reid Week" in honor of Hal Reid, author of "Human Hearts" and father of Wallace Reid, whose "Clarence" was also shown at the Majestic.

Fire Trucks at Ballyhoo

Wichita Falls, Tex.—For a street ballyhoo for "Nero," the Strand obtained five fire trucks and the chief's machine to parade about the city with banners reading: "Let's see Nero and the burning of Rome." In return the Strand boosted "Fireman's Day." In Town of 56

Hazelwood, Ind.—E. J. Milhorn, who runs the Cozy, has to get all in as the entire population of the town is 56, including children. When Milhorn played "Where is my Wandering Boy Tonight?" he held a cornetist to play the old song of the same name as a street ballyhoo on the night before the play date. The stunt drew them in despite a pouring rain.

Regular Foyer Dance

Jamaica, L. I.—Manager Fred V. Greene, Jr., of the Kialto, got himself into a peek of trouble with his Halloween dance. Right after the last show of "Burning Sands" he got the folks into his capacious foyer and turned on the orchestra. They danced until 2 o'clock when Fred had to send them home. The next day he received 25 letters all asking that the dance be made a permanent feature. Hereafter, when the last Monday show lets out, Fred will give his patrons an hour of jazz. He doesn't want to but he has to.

Lighting Firms Aid

Cleveland—Both Loew's Stillman and Loew's State tied up with the Electrical League of Cleveland through the efforts of S. G. Sladdin, Paramount exploiter. The company built a lobby display in the State which cost $500. It consisted of model rural houses side-by-side with a modern dwelling showing the brightness of electric light compared with the old wood stove.

Free Advertising

Washington—Leslie F. Whelan, Paramount exploiter, tied up with the Potomac Electric Company, which specializes in electrical appliances. This company took advertising space for a week, the size ranging from a half to a quarter of a page, in which a cut was used showing Theodore Roberts as Uncle Josh bending over one of the company's wares.

To further exploit the picture, which played at Loew's Palace, Whelan sold the Washington Times Herald on a jingle contest and a drawing contest, the prizes for which were cash. The contestants had to reproduce the head of Uncle Josh.

St. Louis Notes

(Special to THE FILM DAILY)

St. Louis—The Board of Aldermen held special memorial services for Alderman Eddie Sholl, who was buried recently. Scholl was one of the pioneer picture men of St. Louis, being an associate of O. T. Crawford. He retired in 1915 when he sold the Bremen Theater to Jos Mogler.

Manager Chalet, of United Artists, has added three men to his sales staff. Jim Gately is now assistant manager and city salesman. The other additions are William Sheridan, formerly with Hodkinson and John R. West, formerly with Select.

Sunday Closing Fight

(Special to THE FILM DAILY)

Henrietta, Okla.—At a union meeting of all Protestant church members in petitioning the City Council to close all paid amusements on Sunday was unanimously endorsed. Theater men are actively opposing the proposition.

READ WHAT THEY SAY ABOUT THE YEAR BOOK

Number Fifteen

The Year Book contains a fund of information that is invaluable, and I am certain that everyone connected with the motion picture industry will find it of great assistance to them.

Jimmy Grainger.

Out Jan. 1st—Bigger and Better Than Ever
**Coast Brevities**

(Special to THE FILM DAILY)

Hollywood, Cal.—Cast for Hunt aberg’s “Rob ‘Em Good,” now being made by Universal, includes “Chuck” Ford, Dot Farley, Sidney Dal-los, James Quinn, Billy Elmer, C. Robinson, Vincent Bryant, Betty Allen, Evelyn e, Peggy Jordon and Glada G. Stromberg is directing. Clyde man adapted and is writing the titles.

The Hammerstein has returned, New York.

Guernite Clayton will appear in “Tom Redd Dinner” for Haynes. He reported the Tom L. Wagner Co.

**Lewis Buys House**

(Special to THE FILM DAILY)

Shelbyville, Ill.—Floyd Lewis, manager of the Select exchange in St. Louis, has bought the Yale and installed Lou Wagner as house manager.

**Civic Film Service**

Wayne D. Heydecker is the sales manager of the Civic Film Service of the American City Bureau, which has headquarters in the Tribune Building.

The purpose of the organization is to distribute films relative to the development of cities through Chambers of Commerce and Boards of Trade.

**In New Film Building**

(Special to THE FILM DAILY)

Winnipeg—Seven exchanges have moved into the new film building at Hargrave St. and Ellice Ave., erected to comply with the stringent civic regulations governing the handling of films. They are Famous-Lasky, Regal, United Artists, Universal, Fox, Capitol and Educational.

Famous Players Film Service, First National and Vitagraph, are to remain in the Robinson Bldg., Rupert St., for a time.

**Theater Changes**

St. Louis—W. Goldstein has purchased the Wilson.

Baltimore—Frank H. Durkee’s Electra will be sold at auction.

St. Louis—W. H. Beckers and A. Broletly have purchased the Chipmews.

Roseburg, Ore.—Harrell N. Mc- Farland has bought the Majestic and Antlers from C. F. Hill.

Mt. Vernon, Wash.—O. O. Ruth has opened the Vernon which he recently purchased by R. K. Dunham.

Springfield, Ore.—It is reported that I. L. Larson has bought the Bell from Paul Coleman.

Portland, Ore.—Robert Marsden, who operates the Nob Hill and Ideal is reported to have sold the Tivoli to W. E. Graeber.

Standberry, Mo.—I. W. Manle of Bethany has bought the Princess. He owns houses in Ridgeway and Alhany.

Meriden, Conn.—Corbin Wheeler and Harry H. Hedger of New York City have bought the Community Playhouse recently built by N. E. Redeker and P. F. McMahon.

Evanson, Ill.—Clyde Elliot, a dis- tributor of Los Angeles and former manager of Orchestra Hall has pur- chased the Evanston from George Winters and Thos. Leahy, for $100,000.
THE FACE IN THE FOG

The Greatest Cast Ever Assembled In
The Greatest Melodrama Ever Screened

"The Face in the Fog" played to more money in
two weeks at the Rivoli and the Rialto Theatres
in New York than any picture since "The Sheik."
Scores of newspapers have declared it to be more
thrilling than "The Bat." Lionel Barrymore does
the greatest acting of his career and his fight
with Louis Wolheim star of "The Hairy Ape"
is the most realistic ever staged.

The Public is Hungry for Melodrama;
You Can't Get a Better One Than This

A Paramount Picture
Created by
Cosmopolitan Productions
Vol. XXII  No. 41
Saturday, November 11, 1922
Price 5 Cents

Two Reelers

Sydney Chaplin May Make a Series—Here With Charley's Latest "The Pilgrim"

Sydney Chaplin, brother of the immortal Charley, arrived in town yesterday with a print of "The Pilgrim," which is the last Charley had to make for Asso. First National release.

Sydney said he had in mind the making of a series of two reel comedies, and would look into the question of a release while here.

The last time Sydney Chaplin was in pictures, he was under contract with Famous for a series of feature comedies. Only one was released, "King, Queen and Joker." Since then he has been aiding Charley in the business end of his productions.

Open Exchange in Rome
(Special to THE FILM DAILY)

Rome—Universal has opened an exchange here at 2 Via Belle Fiamme. The office is under the supervision of Emanuel Zama, Universal's representative in Italy.

Nobility in Blackton Film
(Special to THE FILM DAILY)

London—Lady Diana Manners is playing the title role in the first Stuart Blackton production, "The Virgin Queen," based on the life of Queen Elizabeth. Other folk of title role of the long cast, which includes nearly 40 names, are Sir Frances Laking and Marquise de Rocher. Carlyle Blackwell has the leading role of the Earl of Leicester. The Misses Violet and Marion Blackton are also in the cast.

First Contract

Denver Firm Signs to Make Four Series for Distribution Exclusively by National Non-theatrical

What is believed to be the first contract signed for production of motion pictures never to be seen as the later attractions, has been consummated by National Non-Theatrical Motion Pictures, Inc., and American Church and School Films Co., of Denver.

The Denver firm will produce four series for entirely non-theatrical distribution. Work has already started at the Englewood, Col. studios on 26 two-reel New Testament stories. These will be followed by 26 one-reel children's comedies. The third series will be 26 two-reel fairy tales. The fourth will be a two-reel Americanization series showing the careers of the Presidents of the country.

(Continued on Page 2)

Loew Adds Three

Purchases Glynn & Ward Theaters—Influence of Charles Schwab Seen in Deal

By a deal now agreed upon and lacking only the signatures to make it complete, Marcus Loew is buying three theaters operated by Glynn & Ward on Long Island. They are the Astoria, in Astoria, and the Alhambra and the Century in Brooklyn. While figures are not obtainable, the deal will add considerably to the millid to the theaters.

Mike Glynn declares that he will devote his time to the Patchogue, his theater now being built at Patchogue, L. I. This is a vaudeville house.

While no statement in the matter was forthcoming at the Loew office, it is understood that the purchase of these three theaters parallels the recent entry of Charles M. Schwab into Loew's Inc. He is now a member of the Board of Directors. Schwab is generally credited with having backed Glynn & Ward and to still have a large interest in their theaters.

Powers Returning

It is understood that P. A. Powers of the F. B. O., is returning from Europe, bringing with him something which is causing considerable excitement in the home office. Whether this is a picture, or a series, or just a lot of contracts, no one knows.

"Robin Hood" Controversy
(Special to THE FILM DAILY)

Detroit—Detroit exhibitors have expressed their disapproval of the fact that the Shukukim Grotto of Masons is presenting Douglas Fairbanks' "Robin Hood" at the Orpheum in a resolution which deports the establishment of a precedent which may put fraternal orders in competition with motion picture theaters.

Reprints may be had in order, according to the statement of Phil Gleichman of the Broadway and Strand who says "The Masons do not intend to run the Orpheum during the summer. They have simply leased it for the best months of the year. Next summer the Orpheum will want to run on their pictures and they will not have the Masons bidding on pictures. Then they will have come to us and we will realize that we feel that the policy of the Fairbanks management is all wrong.

At the Fairbanks' office in New York it was said that "Robin Hood" was rented to the Orpheum, and that any deal with the Masons was effectuated by the theater management.

---

Down in Atlanta, Anna Aiken Patterson saw "Shadows," and then in her Weedy Film Review said, "the story mounts rapidly and evenly to a smashing climax. There you are. You'd treat your regulars right by talking to your Al Lichtman exchange.---Advt.

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Griffith to Chicago

D. W. Griffith left yesterday for Chicago to attend the opening of "One Exciting Night" on Monday at the Illinois.

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Blumenthal in Europe

Ben Blumenthal of the Hamilton Theater Corp., and Export and Import left for Europe last Saturday on a trip to London and the Continent.

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Petitjohn to French Lick

Charles Petitjohn of the Hays organization is leaving Monday for French Lick, where he will stay for a week or 10 days to recuperate after the Massachusetts battle.

---

Denies Insolvency

The Independent Movie Supply Co., Inc., has filed its schedule in the involuntary bankruptcy proceedings now pending in the Federal District Court, claiming that its assets exceed its liabilities and denying that it is insolvent. Wm. H. Rabell, president of the corporation, says the company has assets of $87,610.65 against liabilities of $51,330.20. Open accounts due make up $40,653.26 of the assets. Stock on hand is valued at $34,816.45.

Wilson Lee Cannon, the receiver, is continuing the business pending final adjudication.

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Thompson Elected in Jersey

J. J. Thompson, Jr., New York manager for George Kleine, will sit in the next New Jersey State Legislature. He was elected last Tuesday.

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At Marine Show

The Harry Loew Service Corp., in charge of the motion picture exhibition of the American Marine Association, showed at Grand Central Palace this week. Industrial and educational films pertaining to the marine industry were shown daily.

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Goosman Abroad for Universal

Max F. C. Goosman, formerly with Famous Players and more recently with First National, sailed Monday to manage the Universal branch office at Amsterdam, Holland. He will later proceed to the other Universal European offices.

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Hays to be A. M. P. A. Guest

Will H. Hays will be the guest of honor of the A. M. P. A. luncheon next Thursday at the Cafe Boulevard. John C. Flinn, president of the A. M. P. A., has appointed Robert Edgar Long toastmaster for the occasion. This will be Mr. Hays' first appearance before the advertising and publicity men.
First Contract
(Continued from Page 11)
Otis B. Thayer, remembered from the old Selig organization, is the
Mrs. Lionel Ross O'Brien, former
director of the Red Cross work in the Balkans, is the head of the
company. She has formed an
advisory board of clergy and edu-
cational leaders who have promised
their cooperation in research and
utilization of the material.

National Non-Theatrical has recently ac-
quised considerable product, including a
series of 22 reels of Bible stories produced by
Armand Vay under the direction of Piero
Antonini. Vay is responsible for sonorized series filmed in the Sahara Desert, Egypt and other
series. He also has 600 principals and thousands of extras.

Harry A. Fischbeck has renewed
his contract with Distributive
films, Inc., and will photograph George Ar-
liss and special productions.

Arthur Stuart Hull is here from the
Coast to appear in "Java Head,"
being directed by George Melford at the
Famous Players studio.

Mlle. Narcissa, Spanish actress, has been added to the cast supporting
Lionel Barrymore in "Enemies of
Women" for Cosmopolitan.

Through George L. Clarke, Henry
Hull has been signed for "Midnight,"
which will be produced at the Metro
studio by Smith-Cadwell Prods.
Hamilton Smith will direct and Mary
Fulton will also be in the cast.
Production starts next week.

John G. Adolfi, next week will start the direction of "The Little
Red School House" for Andrew J.
Callaghan. Interiors and exteriors will be made at the
Tillford studio, with a cast including
E. K. Lincoln, Edmund
Bresie, Sheldon Lewis and Martha
Mansfield.

Ruggles With Seminole
(Special to THE FILM DAILY)
Hollywood—Wesley Ruggles is re-
ported to have been engaged by Fa-
nom Players to direct Wallace Reid's
next picture "Mr. Bingham Spends His
Time." On completion of this sub-
ject, Ruggles will direct the Owen
Davis play "Blow Your Own Horn" for
release as an independent produc-
tion.

Cuts and Flashes
William Strauss has started work on
"The House of Solomon," at the
Whitman Bennett Studios, Yonkers.

Jane Jennings has been added to the
east of Cosmopolitan's "The
Go-Getter." Madge Kennedy will start on another picture as soon as her
stage engagement in "Spit Corner,"
terminates.

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Mansfield.

ACRON SALES CORP.,
1540 Broadway, N. Y. C.
New Theaters
Troy, N. Y.—J. C. Rosenthal is building a new theater, the Rose.

Detroit—The new Berkeley has been opened. It seats 600.

Kansas City, Mo.—Robert Leonard of the Strand, has opened the Alamo and the Roanoke.

Viola-Alfano Field, and be the their Christ Naples, is the famous THE Rosenthal appointed managing man, for the San Francisco THE new Grand Regent, for Joe Byron, Saturday.

First The Princess in Kansas City, will erect a $43,000 theater.

Buys 10 Arrow Features
(Special to THE FILM DAILY)
Dallas, Tex.—Frank Fay of the Southwestern Film Corp., has bought from Arrow Film Corp., four Peter B. Kine features.

Itzit Opens
(Special to THE FILM DAILY)
New Glasgow, Can.—The Itzit has opened. It is believed to be the only theater of this name in the United States or Canada. It seats 1,700.

Meyers Replaces Eckhardt
(Special to THE FILM DAILY)
Chicago—Sidney Meyers, formerly manager of the Fox Omaha office, will replace Clyde Eckhardt when the latter leaves for New York to become assistant to W. R. Sheehan.

Prices Raised
(Special to THE FILM DAILY)
Corsicana, Tex.—The Palace has raised its prices from the cut rates prevailing for some time to 20 cents in the afternoon and 20 and 30 cents evenings. Business is reported as holding up.

Film 10 Canadian Industrials
(Special to THE FILM DAILY)
Toronto, Can.—The Eastern Canada Film Co., is filming two industries for local concerns for presentation in picture theaters throughout Canada as advertising.

New Film Building
(Special to THE FILM DAILY)
Dallas, Tex.—The First National United Artists, Metro and Southwestern exchanges are moving into the new film building at Harwood and Jefferson Sts.

Triart Subjects
On and After December first

J. D. WILLIAMS
EXECUTIVE OFFICES

STRAUS BUILDING
FIFTH AVENUE at FORTY-SIXTH ST.
NEW YORK, N. Y.

Address all mail until Dec. 1st to
905 West End Ave.
New York City
Universal Joy Week
Dec. 24 - 30
The Merriest Week of the Year
Specially Selected Universal Comedy Productions

The Above is a Reproduction of the One Sheet Poster
There are two heroines in “Her Majesty” and Mollie King is both of them. In one role she is a delightful imp, mischievous, lovable and true. In the other part she is a spoiled and wilful beauty, but really fine when put to the supreme test. The story contains two romances and is correspondingly rich in action, plot, suspense and audience appeal. A satisfying feature, highly praised by exhibitors and reviewers.

“Mollie King Exhibits Real Emotional Ability.” — Motion Picture News.


“Measures High in All the Essentials; Story, Cast, Settings, Costuming, Suspense and General Appeal.” — Exhibitors Herald.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
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News of the Week in Headlines

Monday

Marcus Loew secures Bronx theater seating 2,500.
S. R. Kent of Famous Players finds business condition far from normal with no place for poor pictures.
Louis B. Mayer luncheon host to Reginald Barker and John M. Stahl.

Famous Players to open Peoria, Ill., exchange Dec. 1.

Tuesday

Allied Prod. & Dist. to handle Nazimova's "Salome." Richard A. Rowland's first statement as general manager of First National promises no radical changes.

Wednesday

Censorship defeated in Massachusetts by overwhelming referendum vote.
Al Smith, elected governor of New York, pledged to repeal existing censorship act.
Runyon, who has led censorship fights in Legislature, defeated for Governor in New Jersey.
"Columbus" first subject of "Chronicles of America" finished.

Jensen & Von Herberg theaters in Portland, Ore., in squabble with second run exhibitors.
Ideal Films, British producing concern, plans to get back production cost from foreign sales.
Charles de Roche, French actor, coming over to replace Valentino on Famous Players' roster.

Thursday

Will Hays says industry accepts responsibility developing from Massachusetts defeat of censorship.
Sidney Cohen of the M. P. T. O. says defeat of censorship in Massachusetts is triumph for Americanism.

Jos. A. Levenson, N. Y. State Motion Picture Commission, has nothing to say about election results.
B. P. Schulberg announces purchase of material for one feature a month for 11 months.

Douglas MacLean signs to make four comedy specials for Associated Exhibitors.

T. O. C. C. members take stand against producers' "weeks."

Friday

Woman's Home Companion sponsors two-reel series based on its leading articles. Films produced by Aralma and released by Alexander.
Universal to give non-star system thorough trial with 15 features.

Asso. Booking Corp. reported handling Mary Pickford's "Tess of the Storm Country."

Saturday

Sydney Chaplin planning to make series of two reelers.
Marcus Loew takes over three Glynn and Ward houses.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Good, But It Could Have Been a Lot Better

Adolph Zukor presents
“TO HAVE AND TO HOLD”
George Fitzmaurice Prod.—Paramount
DIRECTOR .................. George Fitzmaurice
AUTHOR ..................... George Johnston
SCENARIO BY .................. Ouida Bergere
CAMERAMAN .................. Arthur Miller
AS A WHOLE ....... Will get by but cannot compare
with the other two big costume pictures of current release, “Knighthood” and “Robin Hood”
STORY ...... Delightful romance of early Jamestown
period and court life of King James
DIRECTION ...... Fair. Court scenes indicate a burlesque on royalty
PHOTOGRAPHY .......... Beautiful
LIGHTINGS .................. Very good
PLAYERS ........ Betty Compson miscast as Lady Jocelyn. Bert Lytell and Theodore Kosloff very good. Raymond Hatton a burlesque king
EXTERIORS ............. Beautiful
INTERIORS .................. Gorgeous
DETAIL ...................... Very good
CHARACTER OF STORY ...... Good for any house
LENGTH OF PRODUCTION ....... 7,518 feet

“To Have and To Hold” is the third of the big costume pictures promised for the season. It will get by because after all it is beautifully done and they have spent a lot of money which shows, but taken all in all it doesn’t begin to compare with Fairbanks’ “Robin Hood” or Marion Davies’ “Knighthood.” Perhaps the difference in cost of production might have something to do with this, but it really doesn’t seem so. Fitzmaurice has failed in handling the beautiful story.

Betty Compson should never have been cast for the heroine, Lady Jocelyn. When Betty tries to emote in the earlier part of the picture—well, it just doesn’t register and subsequently when she tries to put the character over she again fails dismally. Bert Lytell and Theodore Kosloff are the saving graces of this picture. Both do very good work. But Raymond Hatton presents a King James that is pretty akin to burlesque. Certainly Paramount will not dare to show this picture in England in its present form. Before the cast is passed over the splendid work of W. J. Ferguson should not be forgotten. It is one of the real spots of the production.

Had the story been allowed to run naturally, the chances are it would have been a lot better, but the pirate band and the desert island sequences do not register. They seem so melodramatic and unnecessary. The destruction of the pirate ship by an explosion could have been done a lot better.

Be Careful If “Knighthood” or “Robin Hood” Match This on Play Dates

Box Office Analysis for the Exhibitor

A good many years ago Mary Johnston’s novel “To Have and To Hold” was one of the best sellers for a long time. Then they made a play of it, so all in all the old-timers will probably remember this very well. They should certainly recall it as easily as “When Knighthood Was in Flower.” But if “Knighthood” gets to your town first, be careful of your promises on this one. If on the other hand you play this before “Knighthood” arrives you will be safe, otherwise comparisons are inevitable. Your people are bound to figure out which is the better and if by chance “Robin Hood” comes along at about the same time then you are in a difficult spot. Fortunately Paramount is releasing “Knighthood” as well as this one, so you can work this out in all probability.

George Fitzmaurice’s name should be of some help to you. He has a long record of creditable successes and your people probably know him. They will probably also know Bert Lytell, previously a Metro star, but lay off the promises for Compson. The chances are they won’t like her.

You can talk about the story as one of the most delightful romances and most charming love stories ever written. It is all of that.
Great Audience Appeal and Sure Fire

Elaine Hammerstein and Conway Tearle in
"ONE WEEK OF LOVE"
Selznick

DIRECTOR .................. George Archainbaud
AUTHORS...........Edward J. Montagne and George Archainbaud
SCENARIO BY .................George Archainbaud
CAMERAMAN .................. Jules Cronjager
AS A WHOLE......Great entertainment value with a wallop last reel

STORY.......They will probably forget all about it when they are through with the thrills of the last reel

DIRECTION......Fair. Several unimportant sequences neglected in handling

PHOTOGRAPHY..............Generally very good
LIGHTINGS.................... Good

STARS.......Very good. Conway Tearle probably does better work than Miss Hammerstein, although she is very satisfying and easy to look at

SUPPORT.......Very few in the cast who have much to do, other than Hallam Cooley and Kate Lester, and neither of them have much to do

EXTERIORS......Some excellent locations found for the Mexican atmosphere

INTERIORS ..................... Lavish

DETAIL ......................... Good

CHARACTER OF STORY......Suits any audience from biggest first runs on Broadway down to anything you can find

LENGTH OF PRODUCTION.......7,000 feet

“One Week of Love” is sure a sweet picture. It is going to mean a lot of money in the box office and better than that when they go out all full of thrills from the last reel they are going to talk about it favorably and the word of mouth advertising, always the very best possible boost for a picture, will be forthcoming for this latest Selznick release.

They have kept this one under cover very well. No one knew what it was all about and they have a lot of sure fire audience appeal in it. It starts off with a crash and ends with a wallop. The first flash shows a lot of swell folks partying around in bathing suits and after this novel introduction they take you along into a sequence showing Elaine Hammerstein, the heiress, in an aeroplane race with Hallam Cooley. The way they have handled Elaine’s plane being lost in a fog prior to her crash into a hut in Mexico is going to please everybody. And from then on Conway Tearle steps in as an American who has gone to the dogs and who buys Elaine from a pair of greasers for $15, ten of which is the purchase price of a horse. Tearle is a rough, tough citizen, but after one week with the proud and haughty Elaine, during which time she shoots him, they realize that they are in love with each other and then comes the last reel.

Elaine bids Conway farewell and is going back to her high and mighty social life, but the train on which she is a passenger smashes over a bridge and in the end Conway rescues her from the whirling rapids. Then comes the clinch. But from the moment you see the bridge (which while done in miniature is exceedingly well handled) and the train toppling over and the many passengers fighting for their lives, it is mighty good audience stuff and is bound to get them.

Production values are high and while Director Archainbaud has slipped up on several occasions, still as a whole it holds up satisfactorily.

You Can Make Promises for This One—It Will Hold Up

Box Office Analysis for the Exhibitor

If you know anything about the show business you should know that a fine last reel is better than five or six good reels that run ahead and then die at the finish. If you send your folks out talking in the right way it doesn’t make a lot of difference what else they have seen if they like the last reel, and the last reel in “One Week of Love” from an audience viewpoint is made on platinum and set with pearls. It is there all the way. Some wise folk may know that the bridge is miniature but they will never be able to figure out the rest of it.

The sequence showing the passengers at the mercy of the whirling rapids is mighty well done and there are enough sure fire human interest and heart appeal touches including the usual baby to set it right. Stick to the last reel in all your exploitation and advertising. If you have a crowd that likes to know who is in a picture, certainly the names of Elaine Hammerstein and Conway Tearle should be helpful. Tearle has appeared with the Talmadge girls and in many other productions and Elaine Hammerstein has been building her own following for some time.

The title readily lends itself to catchlines and there should be excellent stills available of the aeroplane race and the train wreck.
Eternal Triangle Stuff With Good Cast

"THE DANGER POINT"
American Releasing Corp.
DIRECTOR ....................... Lloyd Ingraham
AUTHOR ......................... Not credited
SCENARIO BY .................... Not credited
CAMERAMAN ..................... Ross Fisher
AS A WHOLE..... Regulation eternal triangle stuff,
with good cast

STORY......The inevitable one of the busy hus-
band and lonesome wife, with convenient ending
DIRECTION ....................... Fair
PHOTOGRAPHY......Fair. Burning well shots
good
LIGHTINGS............Generally good cast. Joseph Dow-
ling does good work as blind musician. Wm.
Carleton, Carmel Myers and Vernon Steele well
known
EXTERIORS.......... Adequate
INTERIORS......Satisfactory; one set used a great
deal
DETAIL...........Some titles at start too talky
CHARACTER OF STORY......City girl goes West
and falls in love with founder of town. After
marriage she runs away with his friend, thinking
husband doesn't love her, but returns unhurt
when train is wrecked
LENGTH OF PRODUCTION.......5,807 feet

From the cast in Lloyd Ingraham's latest produc-
tion, "The Danger Point," one would expect a bigger
picture in every sense of the word. Joseph Dowling's
work in "The Miracle Man" will live for a long time
to come and when he is seen in a vehicle which does
not give him scope enough it may be disappointing to
a majority of picture audiences.

The story of "The Danger Point" is the old, old
theme of the neglected wife and the every-ready vil-
lain who takes her away. Also in approved movie
style she is saved in the nick of time by a convenient
train wreck which leaves her unscathed, though badly
damaging the villain, who lives long enough to be car-
ried back and exonerate the heroine.

William Carleton will undoubtedly be liked as the
husband, and Vernon Steele villainizes in appropriate
manner. Carmel Myers is very pretty at times, al-
though she misses fire somewhat at the climax. Oth-
ers in the cast are Harry Todd and Margaret Joslin,
who contribute some comedy touches.

The story moves along very mildly until the last
reel when everything happens at once. The girl runs
away, is followed by the villain who boards the train
unknown to her; the husband's oil wells are on fire
and he rushes madly to save them, returning home
only to find his wife's farewell note. And on top of
this comes the news that the train she is on has been
wrecked. It may get over with the right crowd and
be liked, but it's old stuff.

Joseph Dowling does good work as the blind violin-
ist, but you expect him to do something big that will
grip you, and while he is appealing and sweet, the big
punch isn't there, although you may think that the girl
isn't hurt in the wreck because of his prayers.

There is only a long shot of the train wreck and a
short one at that.

Mention the Players—Use Catchlines

Box Office Analysis for the Exhibitor

The cast in this one is by all means your best bet.
Nine chances out of ten those who saw "The Miracle
Man" have not forgotten Joseph Dowling's work in
it and will like to see him in this. But it is not "big"
and they may be disappointed on this account.

The title may interest those who like excitement
and Carmel Myers' followers will like to see her again.
Unless they like 'eternal triangle' stuff and will be
satisfied with an average production, you had better
see this first.

The title gives you a number of interesting angles
to work with. It offers unusual opportunities for catch
lines and teasers. Lines such as "What is the danger
point between men and women? Come to the blank
theater and see for yourself." Or, "There is a danger
point in the relations of every man and every woman.
See what it is at the blank theater."

If you stand well enough you can also get something
in your local newspaper by way of an editorial. Editors
have always liked the idea of sermonizing and there
are enough stories breaking into print these days about
the relations of men and women to justify. This may
help.
The Biggest Romance Picture of the Year

ELAINE HAMMERSTEIN and CONWAY TEARLE

Appearing together in a production bigger, finer and far more sensational than anything in which either has previously appeared.
Others Still Talk: Selznick Now Delivers

"ONE WEEK OF LOVE"

By Edward J. Montagne and George Archainbaud
Directed by George Archainbaud

Mighty Flood Scenes, An Airplane Crash, A Railroad Wreck, Drama, Pathos, Romance, Luxury and Boxoffice Value Unparalleled.
Lavishly staged, perfectly directed and telling one of the most dramatic stories ever written, "ONE WEEK OF LOVE" will take its place at the top of the "Big Picture List" of 1923.
"The Village Blacksmith"—A Picture of Sobs and Suffering

"THE VILLAGE BLACKSMITH"
Fox Film Corp.

DIRECTOR .......................... Jack Ford
AUTHOR .......................... Founded on Henry Wadsworth Longfellow's famous poem
SCENARIO BY ....................... Paul H. Sloane
CAMERAMAN ....................... George Schneiderman
AS A WHOLE .............. Sop stuff and melodrama, not particularly worth while
STORY............. The village blacksmith suffers and suffers just as Mary Carr did in "Over the Hill"
DIRECTION .............. Fair enough considering poor material
PHOTOGRAPHY ..................... Average
LIGHTINGS ......................... Fair
PLAYERS............. William Walling emotes as the suffering smith. Dave Butler, Pat Moore, Virginia Valli, George Hackathorne, Francis Ford, Bessie Love and others in long cast
EXTERIORS .......................... Good
INTERIORS .......................... Satisfactory
DETAIL...... Railroad wreck could have been a lot better. Too many titles
CHARACTER OF STORY ............. Splendid for those who like sobby entertainment
LENGTH OF PRODUCTION ...... About 7,000 feet

When Mary Carr’s suffering brought oodles of dollars to Fox Film someone had an idea of having a father suffer in the same way and perhaps add another classic to the list. So they conceived the idea of adapting Henry Wadsworth Longfellow’s famous "Village Blacksmith" to the screen. Of course it was necessary to take a few liberties and throw into the life of the smith as Longfellow depicted it a few heart-rending episodes and a little melodrama and when this was done someone figured it would be good entertainment. Maybe it is. Certainly if they like to cry over the sufferings of a huge male character, this fits the bill. William Walling as the blacksmith just suffers and suffers.

First his wife dies and he is confronted with the problem of raising a family of kiddies, one boy being crippled as a result of playing with his brother. Then his daughter receives presents from the rich man’s son and he thinks things and suffers. Then the older son who is to perform an operation on his crippled brother is all mangled in a train wreck and to make it complete the rich man’s son steals $480 from the smith’s daughter, the money belonging to the church fund. Of course no one in the church knows that he stole it and the girl is charged with the offense. She is about to leave home and runs away in a terrific storm but she is caught in time and the rich man’s son is apprehended. This ends the suffering of the Village Blacksmith.

There is a touch at the finish that many with nice susceptibilities will dislike. That is where the crippled boy flounders and crawls on his stomach through the storm, to the home of the rich man and charges the rich man’s son with the theft of the money only to be lashed with a horsewhip in the hands of the father. The brutality of this is almost as unnecessary as the entire idea.

The train wreck is certainly not up to the standard of 1922 productions. Otherwise, excepting for the manner in which at times the story lags, it will get by.

There is a long cast. Walling does good work as the blacksmith and Virginia Valli is very beautiful as the daughter. George Hackathorne has one of his usual roles and Dave Butler is good looking as the blacksmith’s son. Eddie Gribbon is rather likeable as the gossip and Francis Ford does the villain stuff well enough. He surely looks the part. Lucile Hutton has only a bit but is very good. Many of the village types are very much exaggerated.

Look This Over Carefully. Use Longfellow’s Name

Box Office Analysis for the Exhibitor

If you think your people want to see a big virile man suffer, then you can look this one over and probably use it to advantage. But unless your crowd likes this kind of stuff you had better go slowly. There isn’t much to it excepting the suffering of the blacksmith. The storm doesn’t begin to compare with the same idea as presented in a number of releases now in circulation and the railroad wreck doesn’t begin to measure up.

Your best talking point is the use of the name Henry Wadsworth Longfellow, one of the greatest poets and one of the best beloved of this country. Every school child knows Longfellow and many of the older folks remember some of his more famous contributions. You can tell them that Fox also made "Evangeline" which is another Longfellow poem.
Fair Western Picture Containing Regulation Plot and Atmosphere

Neal Hart in
"TABLE TOP RANCH"
Wm. Steiner—State Rights

DIRECTOR .................... Paul Hurst
AUTHOR ................................ Paul Hurst
SCENARIO BY ...................... Not credited
CAMERAMAN ....................... J. Badaracco

AS A WHOLE.....Ordinary western that follows
in the line of the majority with the usual situations, atmosphere and characters
STORY......Doesn't deviate from the familiar formula and develops in the way you expect
DIRECTION......Fair; weak on action; supplies only one or two fights and a slight thrill
PHOTOGRAPHY .................. Average
LIGHTINGS ........................ All right
STAR.....................A satisfactory cowboy hero
SUPPORT.....William Quinn, the villain; Hazel Maye, the girl, and the usual extras
EXTERIORS ............Provide necessary atmosphere
INTERIORS ......................... Unimportant
DETAIL ......................Adequate
CHARACTER OF STORY.....Hero captures cattle thief who annoyed girl rancher and avenges the death of his brother, killed by the thief

LENGTH OF PRODUCTION......About 5,000 feet

The regular weekly western offering is "Table Top Ranch," another based on the recognized and highly popular hero, villain and girl formula. They never seem to get tired of using this one so that it has come to be a part of the week's offerings—a typical, regulation western, and they seldom vary, one from the other. "Table Top Ranch" is just one more repetition.

There is a cowboy who incurs the wrath of the villain by protecting the girl rancher and to give hero further and sufficient cause for hounding the villain, it develops that hero's brother had been murdered by the villain. The early reels are rather slow, being devoted to establishing a premise and acquainting the spectator with the geographical position of the Mesa, a grazing place, greatly coveted by ranchers. There are several long, not altogether clear sub-titles in connection with the explanation.

Paul Hurst hasn't introduced any new twists to the plot and so there is neither suspense nor speculation as to what the outcome will be. The development is quite obvious and from the very introduction of hero and villain you almost know just what will take place in the climax—a fight on a ledge. The only slight difference is that hero doesn't hurl his victim over. He saves him for the law to deal with. He saves the girl from villain's attack and you can assume that this completes the romance.

The production is average, with the usual locations providing the right atmosphere. The film is rather weak on action, with only one or two fights and villain's attempt to kill hero by setting off a blast in his path, is about the only near thrill. Neal Hart is the customary cowboy hero. You can depend upon him to fulfill expectations. The girl is Hazel Maye. She has little to do. The cast includes the usual types.

Story: John Marvin is really a marvel at escaping death. No matter how many men are against him, his lucky star guides him safely through. If the villain fires four shots, they all miss, but hero's one is always sure. So it is that he eventually traps his enemy, Powell, who, besides having killed Marvin's brother, is now annoying the pretty mistress of "Table Top Ranch." How Marvin deals with Powell and saves Kate furnishes the feature's best action and most interesting sequence.

Will Do Well Enough if They Favor Western Features in General

Box Office Analysis for the Exhibitor

Exhibitors who know their patrons like a western at regular intervals can make a note of "Table Top Ranch" and use it for one of their regular western feature days. In all probability they'll be satisfied. If they like westerns at all, it won't make very much difference with them what it is about as long as it has the right atmosphere, a hero and a villain.

The title is rather attractive and can be given good display. Don't make any unusual promises but give the picture your customary exploitation efforts and catchlines will attract. For a trailer secure the shots showing the villain's attempt to kill hero by blasting in his path. This should arouse their interest and undoubtedly bring them back to see if he escapes.
Not Much to the Story But It Will Please Star's Following

Rodolph Valentino in
"THE YOUNG RAJAH"
Paramount

DIRECTOR ....................... Philip Rosen
AUTHOR ......................... J. A. Mitchell
SCENARIO BY ................. June Mathis
CAMERAMAN ..................... James Van Trees

AS A WHOLE...... Presents star in elaborate and fantastic surroundings; a picturesque romance that makes it a pretty picture but little more

STORY ...... Fanciful tale that makes costume model rather than actor of star

DIRECTION ...... Adequate; Oriental episodes are good to look at; could not make such material convincing entertainment

PHOTOGRAPHY ................. Excellent
LIGHTINGS ...................... Good
STAR ........................ Has little real acting to do
SUPPORT ...... Wanda Hawley not the most suitable lead for Valentino; a satisfactory cast generally

EXTERIORS ..................... Good
INTERIORS ..................... Appropriate
DETAIL ......................... Ample
CHARACTER OF STORY ...... Boy adopted by Connecticut farmer turns out to be famous rajah

LENGTH OF PRODUCTION ...... 7,705 feet

For the admirers of Rodolph Valentino, "The Young Rajah" will undoubtedly furnish satisfactory entertainment because they are not likely to complain about anything as long as the star is present. His host of followers, the "flapper" crowd in particular, will be pleased with the highly improbable but colorful romance contained in "The Young Rajah," a fanciful story with two widely different episodes that have not a convincing connection.

Connecticut and the Orient are a great distance apart but they are the two principal locales in the story, with the situations almost as widely separate. On the one hand there is an Oriental kingdom with considerable squabbling over the right to the throne and on the other there is a village in America where the rightful heir, a young rajah, has been hidden by those protecting him against the wrath of his father's enemies. The story's most outstanding implausibility is the boy's power to forecast the future. He can definitely foretell coming events and there is an explanation of how he came by this gift which is equally vague and fanciful. In fact it would have been much more satisfactory if they had given this one a dream finish rather than try to present it in a serious vein for the situations are such that they cannot provide serious entertainment despite the efforts of Director Philip Rosen to make them so.

The piece appears to have been selected solely for the variety of situations and atmosphere which it gives the star. To mention a few of the bits in which he appears are as a college student, a member of Yale's rowing team, a horseback rider, lover and rajah. Valentino uses a large wardrobe in this one and as far as his admirers are concerned they'll probably consider it a first rate vehicle. Wanda Hawley does satisfactory work as the girl but doesn't make a particularly attractive lead for the star. Others in the cast are adequate.

The picture has been well produced with several more or less lavish scenes in the Oriental sequences. A slight comic vein appears at intervals and the romance is prominent throughout. The trouble over the throne is never very clear.

Story: It develops that Amos Judd, college student, is a rajah and heir to the throne. How he foresees that he will be compelled to return to his native land and events transpire as he anticipates them compose the most of the picture.

Should Be Easy to Get Them In With Valentino's Name

Box Office Analysis for the Exhibitor

Judging from the crowd at the Rivoli this week it would seem that all you need is Valentino's name to get them in. And for those who like him, "The Young Rajah" will probably please them as well as anything, that is if they are satisfied with just seeing him, regardless of the story. This one doesn't require very much of his acting ability but it does show him off to advantage in a variety of ways.

You can count on the "flapper" contingent especially to support "The Young Rajah." They will be delighted with the romance and for their benefit let them know about the young heir to an Oriental throne who fell in love with an American girl. You can rely upon it to attract attention particularly by displaying stills of Valentino in his rajah attire. They may expect another "sheik" picture. Wanda Hawley's name can also be used but Valentino's should be sufficient.
Will Entertain Where They Are Not Too Critical

Harry Carey in
“GOOD MEN AND TRUE”
Film Booking Offices

DIRECTOR .................. Val Paul
AUTHOR .................. Eugene Manlove Rhodes
SCENARIO BY .............. George Edwards Hall
CAMERAMEN ................. Wm. Thornley and Robt. De Grasse

AS A WHOLE............ A fairly good entertainment that has some audience appeal and will probably please a big enough majority

STORY................. A good mixture of comedy and drama and rather timely atmosphere in election theme

DIRECTION............. Adequate for the most part; doesn’t always work in comedy bits to best advantage

PHOTOGRAPHY ............. All right
LIGHTINGS ................. Usual
STAR................. Has a good role and his admirers will like it
SUPPORT ................. Suitable; includes Noah Beery, Vola Vale and Tully Marshall

EXTERIORS ................ Ordinary
DETAIL ................. Fair

CHARACTER OF STORY........... Candidate for sheriff goes the limit to prevent his opponent from winning but is foiled in the end

LENGTH OF PRODUCTION .......... 5,400 feet

There are some fairly original twists in this election story even though they are not all logical. The picture contains a timely atmosphere and will probably appeal to a good many. It has some audience appeal and combines comedy and drama in a more or less interesting fashion. Harry Carey is one candidate for sheriff and Noah Beery is another and the fight for victory offers some good excitement into which is injected some far-fetched comedy business but it will undoubtedly get laughs.

At one of the “big” moments, where Beery has his opponent at the point of a gun, Tully Marshall, lowers a gun down the chimney of the hut where Carey is held prisoner, and in full view of his captor, Harry grabs the gun and marches his man off to prison. The comedy is of the illogical kind but in all probability they’ll think it pretty good stuff especially a certain crowd that isn’t particular how the laughs come as long as they are there. Tully Marshall is responsible for most of the humor and his large family and wife, who is obviously the boss, will get some more laughs. The sequence in which Carey bribes a Turkish bath attendant to change places with him so that he (Carey) can deal with his enemy, is not funny and somewhat out of place. Beery in his bath attire won’t gain much admiration but his performance otherwise, as a villain, is all right.

The story is a good deal different from what Carey usually does. It provides him with a fair vehicle but not nearly as good as “The Kick-Back,” his first for Film Booking Offices. Carey is more at home in an out-and-out western minus the romance. He doesn’t fit in well with this sort of thing but nearly every one of his pictures include some such sequence with Harry and the girl all pretty and happy for the ending.

Val Paul provides an adequate production and the climax where Carey fights a whole army of waiters, is the only instance where the story runs a bit wild. It is smoothly told and the interest well sustained.

Story: J. Wesley Pringle is the popular favorite for sheriff. Thorpe, his opponent, realizes this and resorts to foul means to prevent Pringle’s election. Georgie Hibler, the daughter of Pringle’s biggest support, knows that Thorpe will do anything to spoil hero’s chance of election. Fite, a pleasant old fellow, whom Pringle had saved from suicide, saves him from Thorpe’s gang which is holding him prisoner. Pringle returns in time to be elected, Thorpe is landed in jail and Georgie demands an immediate marriage.

Play Up Atmosphere and Unusual Exploitation Should Put It Over

Box Office Analysis for the Exhibitor

In view of the atmosphere you might be able to make a little extra fuss about “Good Men and True” right at this time—not because it is an especially fine picture but because it has a story dealing with election and with Harry Carey as star you might be able to get them particularly interested in it. The right exploitation should put it over satisfactorily and it might make a fair enough showing.

Where they are not over critical they’ll be pleased with it and you can talk about the drama that is relieved with some good comedy touches. If Harry Carey is popular boost his name and recall his recent picture, “The Kick Back,” in case you played it. Catchlines won’t do very well for this one, it needs stronger and more original boosting to get it over.
Dependable Pictures Corp'n
MORRIS KOHN PRESIDENT
presents

"Till We Meet Again"

A WILLIAM CHRISTY CABANNE
PRODUCTION

Adapted By
EDMUND GOULDING
From a story by
WILLIAM CHRISTY CABANNE
Associated Exhibitors
ARTHUR S. KANE PRESIDENT

With A Distinguished
Cast Including.....

MAE MARSH
NORMAN KERRY
WALTER MILLER
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JULIA SWAYNE GORDON
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FOREIGN REPRESENTATIVE
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PHIENAL DISTRIBUTORS

PATHÉ KODAK COMPANY
A girl is loved by a rich young aristocrat, yet her heart is touched by the selfless devotion of a crook who had been her only friend in an hour of greatest need.

The stress of her indecision is experienced by the audience whose sympathies are equally divided.

Suspense reaches the breaking point when the two men meet and the drama ends with one of the most gripping climaxes ever screened.

Not one photoplay in a hundred carries the thought, power, beauty and sincerity of "Till We Meet Again," already declared by exhibitors a marvellous audience picture.
Good Production Helps Put Over Average Story

"THE COWBOY AND THE LADY"
Paramount

DIRECTOR .........................Charles Maigne
AUTHOR ..........................Clyde Fitch
SCENARIO BY ......................Julien Josephson
CAMERAMAN .......................Faxon Dean
AS A WHOLE...... Rather weak on situations but good production and pleasing players compensate

STORY...... Average western material that doesn't get away from the regulation stuff very much

DIRECTION...... Quite good in consideration of not over strong material; provided splendid locations

PHOTOGRAPHY .....................Excellent
LIGHTINGS ..........................Very good
PLAYERS...... Mary Miles Minter and Tom Moore make an interesting couple; the remainder of the cast is satisfactory

EXTERIORS ...................... Unusually attractive shots
INTERIORS ..........................All right
DETAIL .............................Ample

CHARACTER OF STORY...... Woman accused of murdering husband is saved by lover who assumes guilt until guilty one is found and the pair made happy

LENGTH OF PRODUCTION ..........4,918 feet

A first rate production helps to keep "The Cowboy and the Lady" from being a very ordinary feature. Director Maigne has evidently realized the weakness of the material and tried to make up for it in other ways. The picture is thoroughly good to look at and there are any number of mighty fine exterior shots that show the vast plains of the west with the mountain chains in the distance. Pictorially, the picture is splendid and it is no small help in putting over a pretty slight and familiar story.

The first few reels are composed mostly of unimportant incidents which establish facts that eventually take the form of a plot but it isn't until about the last reel that there is any real action. The one exception is the rescue of the heroine when she climbs the trunk of a fallen tree which leads across the rapids. She misses her grasp and is destined for a dangerous ride when hero Tom Moore saves her. Of course this bit gets the romance off to an interesting start. This twist furnishes a pretty fair thrill at that.

Tom Moore's role presents a new type that is about the only new twist in the story. He's a "dude" cowboy and it is going to please them when he spoils a perfectly good white flannel suit to reach the lady's horse that has strayed from her and later when he carefully removes his well fitted coat and proceeds to give a genuine cowboy the beating of his life, it is a good touch that will go over. It is good audience stuff.

The best action comes toward the close when the woman's husband is murdered and she is accused. The idea of hero assuming the guilt to protect the woman he loves is pretty commonplace but it leads up to a good climax in which the villain is exposed and everything made ready for the happy ending. Mary Miles Minter and Tom Moore are a good couple for their respective roles and the supporting company is first rate. It includes Viola Daniel, Patricia Palmer, Robert Schable, Guy Olivers and others.

Story: Jessica Weston manages a ranch while her husband is paying attention to Molly, proprietress of the cafe. Teddy North, called the "dude cowboy" meets Jessica and once saves her life. Later he protects her from an attack by her husband, threatening to kill him if he ever touches her again. When Weston is found murdered Mrs. Weston is accused but Teddy assumes the guilt. How Molly confesses that another did it and paves the way for Teddy's and Jessica's happiness.

Exploit Players' Names and Employ Whatever Angle Will Best Appeal

Box Office Analysis for the Exhibitor

This is a fair entertainment that you can use without causing much comment one way or the other. It is about an average feature with the exception of its pictorial appeal which is above the ordinary. Of course you can use the names of Mary Miles Minter and Tom Moore prominently in your announcements.

For those who may have read the story let them know that Clyde Fitch was the author. The title can be exploited with catchlines and you interest them especially in the cowboy who was a "dude." This might be a particularly good angle to play up, letting them know that Teddy North is a different cowboy from the rest. Tom Moore is popular enough to get them interested in such a combination of cowboy and "slicker."
Delightful Circus Story With Fine Action and Thrills in Climax

Shirley Mason in
“SHIRLEY OF THE CIRCUS”

Fox

DIRECTOR ..................... Rowland V. Lee
AUTHOR ....................... Robert M. Lee
SCENARIO BY ................ Robert M. Lee
CAMERAMAN .................. G. O. Post

AS A WHOLE...... The best of the regular Fox releases in a long time; good entertainment all the way through

STORY...... Interesting story of circus life that has good dramatic moments and a thrilling climax

DIRECTION...... Has injected thoroughly realistic and absorbing circus atmosphere and well sustained interest

PHOTOGRAPHY ................ Very good
LIGHTINGS ..................... Good

STAR...... Pleasing and does good work; does not photograph very well and make-up is quite poor at times

SUPPORT...... Alan Hale in a truly noteworthy performance; George O’Hara a pleasing newcomer and others Lule Warrington, Maude Wayne and Mathilde Brundage

EXTERIORS ..................... Good
INTERIORS ..................... Very appropriate

DETAIL ......................... First rate

CHARACTER OF STORY...... Circus dancer finds happiness with lover after vain effort of circus master to prevent it

LENGTH OF PRODUCTION ...... 4,668 feet

“Shirley of the Circus” is the best regular release that Fox has issued in some time and it is the best thing coming from Shirley Mason in quite a while. It is a thoroughly interesting and original story of circus life that is splendidly told and contains especially fine atmosphere. It is absorbing from start to finish. The opening shots are particularly well done, showing a traveling circus troupe performing in the streets of a small town in Southern France where a premise is established and the story gets off to a good start.

Rowland V. Lee has given an excellent production, sustains the interest very well and injects an unusually realistic circus atmosphere in the latter sequence which presents a circus complete in every detail. The last reel is worthy of special comment and Director Lee has done very fine work in building up a climax that carries a genuine punch with at least two high class thrills. One is where the acrobat, seeking revenge on his partner who has won the love of the ballet dancer, purposely allows him to miss his grasp in a spectacular leap, and the other is where the lions, unmanageable as a result of the panic caused by the accident, overpower the trainer and one escapes from the cage, bearing down upon the girl. There is fast action and a great suspense in this reel that will certainly send them out in high praise of the feature.

It is a very fine vehicle for Shirley Mason and she does good work at all times. There is just one thing that her admirers are going to notice—the star does not look well in this; it may be due to very poor make-up. But the real outstanding performance of the picture is contributed by Alan Hale as Max, the owner and chief acrobat of the circus. Hale looks and acts the part in every move. His portrayal is exceedingly well done and worth seeing. George O’Hara is a promising newcomer who plays “Pierre,” the dancer’s sweetheart.

Story: Shirley attracts the attention of an American artist who begs Max, her manager, to permit him to send her to school. At the end of her term Shirley runs away to escape returning to Max, whom she fears. Max traces her to the artist’s home in New York and when Shirley learns that her presence is annoying the artist’s fiancée, she returns to Max. How Max tries to win Shirley for himself and causes an injury to Pierre, whom Shirley loves, is followed by the eventual happiness of Shirley and Pierre.

Should Please Them Anywhere and You Can Talk About It

Box Office Analysis for the Exhibitor

Here is a worthwhile attraction that you can make a little extra fuss over and the results should prove it deserving of any extra exploitation that you may give it. “Shirley of the Circus” is a really interesting picture with Shirley Mason in a role that is especially well suited to her. Don’t neglect to tell them about the performance of Alan Hale and if you can secure a trailer it should be an easy means of bringing them back.

The title is sufficient to give an idea of what the story deals with and the atmosphere affords plenty of fine exploitation stunts that you are probably already familiar with or have used in conjunction with previous pictures dealing with circus life. You can make promises for this one and you can rely upon the last reel sending them out talking about the picture.
Gladys Walton in a Role Which She Has Down "Pat"

Gladys Walton in
"THE LAVENDER BATH LADY"
Universal

DIRECTOR ...................... King Baggot
AUTHOR ....................... Shannon Fife
SCENARIO BY .................. Geo. Randolph Chester
CAMERAMAN .................... Victor Milner
AS A WHOLE............. Rather slight but interesting
feature that would have been a real winner if
it held starting pace
STORY.........The sort that is best suited to the star;
would be the better of more humorous touches
DIRECTION ...... Gets story off to fine start but
slow s it up toward close; holds interest pretty
well, however
PHOTOGRAPHY .............. Standard
LIGHTINGS ......... All right
STAR........ Always good in this kind of a role
SUPPORT........ Suitable; includes Edward Burns,
Charlotte Pierce, Tom Ricketts, Albert Mc-
Quarrie and others
EXTERIORS ............... Good
INTERIORS .......... Some the real thing
DETAIL ................. Suffices
CHARACTER OF STORY...... Shop girl realizes
her ambition when taken into the home of rich
family whose jewels she saves from burglar

LENGTH OF PRODUCTION ... 4,113 feet

Gladys Walton is always at her best in the role of
girl who plays at being a highbrow. As Mamie Con-
roy, the shop girl, in "The Lady of the Lavender Bath" she is very much at home and will appeal
strongly to her admirers. The star does better work
in this kind of a story than in any other which she
has been given and Shannon Fife's comes nearer to
what suits her best than some of her more recent
vehicles although they have still to give her another

"Second Hand Rose." None of her current releases
have approached this one in entertainment value.

The opening reel of this one is so novel and inter-
esting that it is somewhat disappointing that Director
Baggot didn't maintain the same pace throughout.
The introductory shots show a greatly affected young
lady at her dressing table, giving orders to her maids.
Then you are given a glimpse of a crowd in the street
and it develops that the "lady" is merely a window
demonstrator, displaying gowns for a fashionable shop.
Her demonstration creates such a riot that traffic is
blocked and the proprietor is compelled to withdraw
the attraction. About the first idea the spectator gets
that the lady is a model is when she picks up a sign
with a price and holds it to the hose she is wearing.
The comedy touches in this bit are original and good.

But it is too bad the rest of the story wasn't equally
original. It started off so fine that it is all the more
noticeable when it slows up as it progresses. Baggot
tries for some suspense in connection with the blind
hero but it isn't likely that many will really think he
is a burglar. It is quite apparent that he is a detective.

The production is good and the shots in the depart-
ment store look to be the real thing. The star is
given an adequate supporting company with Edward
Burns the detective hero.

Story: Mamie Conroy attracts the attention of the
rich Janette Gregory who persuades her uncle to bring
Mamie into the house to live with them. In the
absence of Janette, Mamie masquerades as mistress
of the big house and falls in love with David Bruce,
supposed to be blind. Later she overhears a conversa-
tion which makes her think her hero is a thief. When
Mamie is caught with the Gregory jewels, Bruce ac-
cuses her of the theft but it is proven that Mamie was
protecting them from burglars while Bruce turns out
to be a detective.

Boost the Star In This One If She Is Popular

Box Office Analysis for the Exhibitor

The story of "The Lady of the Lavender Bath" will
appeal to a good many and those who have come to
like Gladys Walton in her interpretation of the shop
girl with social aspirations will find the picture to
their liking and they'll like the star better in this than
in anything she has done since "Second Hand Rose."
The title hasn't very much in common with the story
so it will need exploitation and explanation.

Universal exchanges can supply you with a trailer
and one of the best bits of advertising that you could
give this would be to copy the opening shots—the
window demonstration. It should be a good stunt.
Universal's press sheet will explain it more in detail,
together with an idea for a prologue and store tie-ups.
Boost the star and tell them she has a typical Gladys
Walton role in this.
Average Feature, Rather Weak Story But Given Satisfying Production

May Allison in
"THE WOMAN WHO FOOLEO HERSELF"
Associated Exhibitors—Pathé

DIRECTORS ........ Chas. A. Logue and RObt. Ellis
AUTHOR ................ Charles A. Logue
SCENARIO BY .............. Chas. A. Logue
CAMERAMAN ................ A. Fried

AS A WHOLE....... Fair entertainment; good color-
ful atmosphere its best feature

STORY....... Contains slight situations that are not
wholly absorbing or convincing; not original

DIRECTION..... Quite slow and not always com-
prehensive in telling the story; good production
and adequate cast

PHOTOGRAPHY ................... Good
LIGHTINGS .......................... All right
STAR......... Suits the part but it doesn’t require very
much of her

SUPPORT..... Adequate though not unusual; in-
cludes Robert Schable, Louis Dean, Frank
Currier and Robert Ellis

EXTERIORS ....................... Good
INTERIORS ....................... Suitable
DETAIL ......................... Fair

CHARACTER OF STORY..... Chorus girl hired
to lure man for crooked business deal, finds her-
self in love with her victim.

LENGTH OF PRODUCTION ........... 5,401 feet

"The Woman Who Fooled Herself" is about an
average offering in which a familiar story is given
a satisfying production and some colorful atmosphere
make up, in a way, for the unoriginal situations and
rather slow-moving theme. There are no high lights
and it runs along in about the same tone without in-
creasing or decreasing the interest. The director
hasn’t made much of an attempt to create a suspense
and at the end tacks on an anti-climax that makes the
close quite weak.

The story deals with the popular frame-up situation
in which a pretty woman is hired to ensnare a young
man into a crooked deal that will net the conspirators
a valuable piece of property. After she succeeds in
this, of course, she finds herself in love with the young
man but in view of what she has done refuses to admit
it, so turns him away. Later, however, she succeeds
in retrieving the option, restoring it to her lover and
all ends happily. There are no new twists that might
make the story a bit distinctive and the development is
more or less obvious from the entrance of the hero.

The Spanish atmosphere and carnival sequence give
the feature some color and makes it rather attractive
pictorially. There are a few interesting tropical shots
also and those in a native cafe will undoubtedly please
a good many. May Allison, as the dancer, fulfills re-
quirements of an un conspicuous role and Robert Ellis
is the hero. Frank Currier provides a comedy touch
now and then, as the old grandfather who “loves the
ladies.” Robert Schable is the unscrupulous one.

The photography throughout is good and the pro-
duction up to standard. Cutting is not very good at
times especially where they go from close-ups to long
shots. In one, where hero interrupts the girl’s dance,
they repeat the actions of the close-up in the following
long shot.

Story: Eva Lee, a chorus girl out of work, accepts
a proposition in which she is to dance in a South
American cafe and lure Don Fernando into a deal
with Cameron Camden. Eva succeeds in winning
Fernando’s love and then gets him to enter into a
contract with Camden. Then she spurns him although
really in love with him. After slight complications
she persuades Camden to return the contract to her
that she may square herself with Fernando and become
his wife.

Will Do All Right Unless They Demand Strong Story Material

Box Office Analysis for the Exhibitor

This is a fair entertainment, will probably satisfy
the average crowd and should fit in adequately when
used in conjunction with the usual line of short reels,
a good comedy, scenic and news reel. Where they
arg particular, of course, it isn’t strong enough to please
them in view of the story’s weakness.

Where May Allison is popular from her appearance
in Metro pictures you might arouse their interest by
announcing her name in connection with the title.
Catchlines with the title might also be used to attract
attention. The usual stills for lobby display may
prove interesting and appeal to the “flappers” with an-
ouncements concerning the showgirl who fell in love
with a Spaniard, etc.
Good Cast Helps Regulation Farnum Vehicle

"WITHOUT COMPROMISE"
William Farnum in
Fox
DIRECTOR .................Emmett J. Flynn
AUTHOR ..................Lilian Bennett-Thompson
SCENARIO BY ..........Bernard McConville
CAMERAMEN............Dev. Jennings and Nelson McEdwards

AS A WHOLE.......Regulation Farnum vehicle with good supporting cast

STORY........Regulation movie stuff with plot hanging on unpleasant murder

DIRECTION..........Generally good, except for abrupt ending

PHOTOGRAPHY .................Good
LIGHTINGS .................Satisfactory

STAR.......Has typical Farnum role and appears to better advantage than in two previous pictures

SUPPORT....... Very good. Capable cast includes Lois Wilson, Tully Marshall, Alma Bennett and Robert McKim

EXTERIORS...............Some very good
INTERIORS .................Satisfactory

DETAIL .................Ample

CHARACTER OF STORY......"Square" Sheriff does his duty according to law despite the fact that his sweetheart's family are involved

LENGTH OF PRODUCTION......5,173 feet

Those who like William Farnum will enjoy this without doubt, as it is very much better than the preceding Farnum offering, having an excellent supporting cast. The story itself, however, while having plenty of action and some thrills is not a particularly pleasing one and does not leave an altogether pleasant taste.

The direction is good and the action holds the attention all the way, but the finish is much too abrupt. Furthermore, it leaves one wondering whether or not the brother, who is hovering between life and death, recovers.

Lois Wilson is appealing and does some good work as the heroine. Alma Bennett, although murdered in the second reel, makes a lasting impression in the small part she has, and Tully Marshall has an opportunity for some good comedy bits.

Farnum himself is seen to much better advantage than he has been in some time as the "Square" Sheriff of the lumber town of Randolph. Those who admire him will like him more than ever in this and he may make some new friends. He does more acting and less fighting than usual.

Story: Judge Randolph, the founder of the town, dies and entrusts the care of the town and his foster daughter Nora to Sheriff Dick Leighton, who although in love with Jean Ainsworth runs for Mayor against her father. The town bad man murders Nora and Dick organizes a posse to capture him. After a chase the murderer is captured and wounded by Dick, who instead of turning him over to the posse takes him to the hospital founded by Ainsworth. The nurse refuses to take the case and Lois agrees to nurse the man. Her brother Tommy, under instructions from his father to incite the men against Dick, urges them to take the murderer sick or well, and going to the hospital they break in. Dick shoots the first man to enter, wounding Tommy as Lois announces the murderer's death. The next day Dick comes to arrest David Ainsworth for instigating the mob. Ainsworth, asking ten minutes in which to arrange his papers, runs away.

Use Star's Name and Supporting Cast to Satisfy

Box Office Analysis for the Exhibitor

If the last Farnum offering went over, this one is sure to. It is far better in every respect. You can use Farnum's name and in addition mention the splendid cast in which Lois Wilson plays opposite Farnum. There are plenty of thrills and although the plot hinges on a brutal murder, this is gotten by with a title, no action being shown.

There is a very exciting chase after the murderer which includes a swim down a sluice-way leading to the falls which you can talk about, but the star and the cast are your best bets.
Practically Everyone in the Film Industry will soon be reading the 1923 FILM YEAR BOOK.

It offers an advertising opportunity no one can afford to overlook.

FIRST FORMS NOW CLOSING
Short Stuff

"Harvest Hands"—Paul Parrott—Pathe
Type of production ........................................... 1 reel comedy
Those who like Paul Parrott's style of humor will doubtless find "Harvest Hands" good entertainment. Paul is sent to his uncle's farm by his irate father in the hope that he will do some work. He arrives as per schedule in a caterpillar motor car. After various trials and tribulations he finds that although he cannot stay on the farm, he is in love with the owner's pretty daughter, and catching her up onto his trusty tank he plows his way through haystacks, barns, houses and everything else on the place in his effort to get away.

"Hodge Podge" No. 2601—Lyman H. Howe—Educational
Type of production ............................................. 1 reel scenic and cartoon combination
The second Hodge Podge reel, as the title reads, "Some sense and some nonsense." But the whole has been woven together cleverly and the reel contains some very good stuff. Short cartoon sequences are followed by scenic shots of winter sports in Switzerland, then more cartoon stuff which in turn is followed by some footage showing the sea elephants of the South Seas being captured, for transportation to zoological institutions. The cartoons are funny, and the novelty of the reel will assuredly appeal.

"Deputized"—Pathe
Type of production ............................................. 2 reel western
In houses where Westerns of short length are in demand this should get over in good shape. It is rather simple in theme and includes enough rapid riding to please followers of this type of drama. There is one interesting situation in which the pursued villain hides in the home of the hero's sweetheart. A six shooter in the hands of the fugitive is aimed at the principal and matters are complicated when a jealous husband arrives and starts a riot. Leo Maloney is the star, this being one of the range rider series. A satisfactory picture of its kind.

"The Cabby"—Century—Universal
Type of production ............................................. 2 reel comedy
The slapstick is still with us, as is witnessed by Al Herman's latest comedy starring Maudie the mule. Maudie eats everything from poker chips to dollar-bills, and takes very good care of her master, the Cabby, breaking up a poker game when she sees him losing. As revenge against a tailor who didn't pay his fare, Maudie places a bomb in his shop. A customer's suit is blown to bits and the man plots to get even. There is a cute touch when some kittens get into the cash register, making it run all over the place and down the street when the crook comes back to rob it. Not high class, but will satisfy.

Pathe Review No. 182
Type of production ............................................. 1 reel magazine
Always interesting, this number of the Pathe Review presents for its scientific feature "The Mystery of Magnetism" and illustrates what can be done with the aid of a magnet. Hy Mayer's "Travelaugh" this time deal with midwinter fashions, lading from cartoons to actual photographs in quick succession. The colored bit deals with scenes in the homeland of the Armenians.

Screen Snapshots No. 13—C. B. C.—State Rights
Type of production ............................................. 1 reel fan magazine
Interesting shots of film stars off location make the "Screen Snapshots" an interesting reel and this number is no exception. Helen Ferguson is arrested for speeding by William Russell dressed like a policeman; Claire Windsor and Jack Mulhall make love before a camera; E. K. Lincoln is shown with his prize-winning crows; Constance Talmadge has her picture taken with some visitors: Tom Meighan gives some kiddies a party and Frank Mayo, Bert Lytell, Lee Moran and Roy Stewart have some fun on the beach.

"The Drifter"—Leo Maloney—Pathe
Type of production ............................................. 2 reel western
"The Drifter" varies from the usual two reel westerns which Maloney has been appearing in recently, in that it is devoid of the riding chase which has become almost a fixture in this type of short reel. "The Drifter" will undoubtedly be liked. It is clean-cut and entertaining as well as swift moving and Josephine Hill is the pretty heroine. When the hero, without the price of a meal, presents some ore specimens to be assayed for gold to the real estate dealer, he learns about a plot against a mother and daughter. They are being victimized by the crooked land-shark, who has found gold on their land, and Maloney accidentally becoming their champion, is enabled after much detail and suspense which is held very well, to turn the tables on the conspirator.

"Man vs Beast"—Educational
Type of production ............................................. Two reel African hunt picture
"Man vs Beast" presents in two reels the most thrilling material in the series of films made by the late Louis Shuman during his two year trip into East Africa. Shuman's courage and marvelous marksmanship are strongly brought out in several episodes among them the one in which he walks within several feet of a pair of adult rhinoceros and kills one of them after it has tossed one of the dogs twenty-five feet into the air. The picture is full of thrills and holds the spectator breathless at times. The shooting of a twelve thousand pound Hippo, and the capture of a living hyena are among the high spots of the film.

"Our Gang"—Hal Roach—Pathe
Type of production ............................................. 2 reel comedy
This, the third of the "Our Gang" Comedies, directed by Hal Roach, while not quite as funny as the two preceding ones, should more than please any audience. The opening scenes in which little "Roosevelt Pershing Smith" the three year old tough wrestles with a jolly-pop enlists one's sympathy immediately. He is the cutest kid seen in a long time and the dirt with which he is covered, adds to the effect. The plot is slight, but there is a wealth of incident that adequately makes up for any deficiency in plot. The gang, headed by Sunshine Sammy in a barrel because his mammy is washing his clothes, find an Angel Child all dressed up. Luring him behind a fence with a doll, there is a general riot from which the Angel Child emerges triumphantly. He joins the gang which proceeds to help "Little Farina" and her mother get some business in their store which is failing. The way they do this forms the balance of the action of the picture, which is most enjoyable. This is one comedy that should not be overlooked.
"The Friendly Circle"

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GREATEST CAST EVER

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Judy Marshall     William Scott
Willard Louis     Wallace Beery
Claire Dubrey     James Morrison
Josephine Adair

Directed by Edward LeSaint

A FRANCHISE HOLDER EVERYWHERE

C.B.C. FILM SALES CORP
1600 D'WAY. NEW YORK
Civic Film Service

Famed to Serve Chambers of Commerce—Now producing at Estee Studio

The Civic Film Service, Inc., an organization to supply pictures dealing with subjects of civic interest to chambers of commerce and similar organizations, is being formed to take over the American City Bureau Film service, which was a branch of the American City Bureau. The new firm will open offices about Dec. 1, at 1434 Fourth Ave.

Films are now being produced by such organizations dealing with such subjects as zoning, recreation, road promotion, city charters, master plan, etc. Arthur T. Zeller is directing. Interiors are being photographed at the Estee studio. Distribution through Alexander Film. The films are generally used to give the place of a speaker at Chamber of Commerce luncheons.

(Continued on Page 2)

Famous Directors Meeting

The Board of Directors of Famous Players holds its regular monthly meeting today.

Fox Buys Belasco Play

It is understood that Fox has bought "Pawm Ticket 2106" formerly by David Belasco. The production will feature Shirley Mason and will be directed by Scott Dunlap.

Alice Brady's Next

Henry Kolker will direct Alice Brady in her next production, "The representation" by Katherine Newlin. The picture will be made at the Paramount Long Island Studios.

Van Praag Resigns

(Special to THE FILM DAILY)

Kansas City—M. Van Praag has tendered his resignation as president of the M. P. T. O. of Kansas. It is understood that the reason for this step is that Van Praag is about to start a large project in the industry, which will require all of his time. R. G. "Dick" Ligggett succeeds Van Praag.

Patent Testimony

Edwin S. Porter Says He Used Double Exposure 14 Years Before Dawn Obtained Patent

The freedom of the motion picture camera is involved in the legal steps taken by Norman Dawn to uphold his patents on a double exposure process obtained in 1918. Testimony in the suit has just been taken in New York by Att'y Henry T. Hornidge for use in the trial in the Federal Court, Los Angeles.

(Continued on Page 2)


The A. B. C.

Has started at last. Will run Pickford's "Tess of the Storm Country." Beginning late in December. Also after other product. But even this early in the day they are following the lead of all other booking combines. And offering prices so low. That they automatically start with the feeling against them. That all other booking combines have. They made an offer a few days ago. For a feature. At almost 40 per cent less than it has been booked. To some of its own members. Offering over 200 days.

It may be that there is a difficult situation here. Because of the circuit runs. And the heavy investments of the neighborhood exhibitors. There is undoubtedly a grave situation facing these men. And there is no doubt but that the condition should be altered. The only question is whether a booking corporation is the best way to answer the problem.

This is sure: there never was a booking combination. There probably never will be. But that almost automatically. Its worst offense against the business as a whole develops early: of trying to hold down prices to the distributor and exhibitor. Even this early in its existence the A.B.C. seems heading that way. This is the real menace of any booking combination.

(Continued on Page 4)

Distribution Idea

Again Crops Up Among M. P. T. O. Officials—True Suggests Formation of Organization

The idea of a distribution organization for the M. P. T. O. of A., again looming large.

This suggestion has been in vogue on several occasions, chiefly before and during recent national conventions. But W. A. True, of Hartford, of the Executive Committee, has only recently launched the idea again.

According to "Illinois Filmland," the official organ of the Illinois M. P. T. O. of A., when True attended the Chicago meeting on Oct. 12:

"Mr. True spoke on several matters, such as the application for service otherwise 'misunderstood' by exhibitors as a contract, advance deposit, setting play dates, cancellation of star series contract, and advertising in newspapers. He advocated forming

(Continued on Page 2)

Goldwyn Gets "Fappho"

F. J. Godsd, president of Goldwyn, announces the acquisition by that company of "Fappho," a pretentious foreign feature with Pola Negri, brought over by Export & Import.

The Massachusetts Record

This happened in Massachusetts:

For the first time in history every precinct in Boston was carried for either a candidate or a measure.

More votes were obtained against the proposed censorship than any candidate, or any measure ever before received; over 500,000 people voted "No." In every village, town and city there was a picture theater or a newspaper a majority was given against censorship. In 91 villages and towns where there were neither newspapers nor picture theaters 28 voted for censorship, with a total of about 6,000 votes and a majority of 438. Some of these settlements voted as low as 12 people, and the polls were open but 15 minutes.

The majority obtained against censorship was greater than the actual votes polled for censorship.

This is the result of the Hays organization's work. File this. It will come in handy some day in your neighborhood.
Distribution Idea
(Continued from page 1)

an exhibitors' distributing corporation as the most effective way of bringing down exorbitant "exhibition values," and securing to the independent exhibitor a permanent supply of good pictures.

The report says that President Sidney Cohen was present, but on Saturday Cohen declared that he was at the dentist's at the time True spoke, and had nothing of the address. He added that he hadn't read the report and did not care to discuss the matter until he did.

Finance in Filmdom

Is the title of an article, by H. Manley, appearing in the current issue of Forbes. Statistics well known to the industry are in the article, which is illustrated by a portrait of "The Three Pioneers," Wm. T. Rock, J. Stuart Blackton and Albert E. Smith of Vitagraph.

Patent Testimony

(Continued from Page 1)

Edwin S. Porter, veteran producer, who was asked for his testimony in the matter, says that he used the process involved back in 1904 and 1905, when he was with the old Edison company. According to Porter, the process consists of double-exposing a background, which may be drawn on a title card, and a scene in which actors are photographed. By this method background may be obtained.

It is likely that some of the old films "shot" by Porter may be introduced as evidence.

Dawn brought suit against Ferdinand and Pinney Earle and The Rubaiyat, Inc., as a test case. The process involved is understood to have been used by Douglas Fairbanks in "Robin Hood." At the time Earle stated that he had the moral support of Fairbanks, Famous Players, Metro, Goldwyn and Vitagraph, as the law firm of Charles Ray Prods., is the latest to be mentioned in connection with the suit on the side of the defendants.

Civic Film Service

(Continued from Page 1)

Will Hays has written the organization a letter of encouragement in which he says that, through this agency, "commercial organizations in every section of the country, associating themselves in efforts for civic improvement, will have available not only the existing oral and textual agencies, but the new and powerful visual aids that are at hand."

The 49th inclusion is St. Peter, general manager; Scott E. W. Bedford, educational consultant; George H. Breed, scenario and research editor, and Wayne D. Heydecker, sales manager.

Several members of the staff are also interested in the Arlama Film Co., producing the Woman's Home Companion series of two-reelers, also distributed by Alexander Film.

Rogell to Produce

(Special to THE FILM DAILY)

Hollywood—Albert Rogell has formed an independent production company. It is backed by Mrs. Anna C. Kaufman, who is a technician worker. It is understood that the new company will produce a series of six features dealing with the drug evil.

August Exports

(Special to THE FILM DAILY)

Washington—More than 13,000,000 feet of film, with a value of half million dollars, was exported from the United States during the month of August, according to figures which have just been compiled by the Department of Commerce. Our exports during the month included 1,166,526 feet of film sensitized but not exposed; 1,179,470 feet of negative, worth $56,167, and 8,884,469 feet of positive film valued at $386,413.

Of the eight countries to which we export raw stock, England was the best market during the month, taking 1,098,022 feet, valued at $30,803. She was also our best market for negatives, her imports totaling 83,487 feet, valued at $4,176. Canada, however, was the best market for positives, taking 1,845,895 feet, valued at $90,108, with Australia second with 1,086,367 feet, valued at $65,578.

Staulcup Cinema Service, Inc.

Studio: 3 West 61st Street

Here is a combination for the Independent Picture Producer that stands for efficiency and economy.

The Service of designing, building and furnishing of settings by an Experienced Art Director and Studio Staff, in a thoroughly equipped and the best located studio in the East.

Let us talk to you about our Service on a contact basis.

STAUCLUP CINEMA SERVICE, Inc.

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**Little Ads with Big Thoughts**

**IN A FEW WORDS—**
Editing and titling that will win the case for your picture before OLD JUDGE PUBLIC

**LESLEY MASON**
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**Wm. B. LAUB**
Film Continuity—Subtitles
Editing Only the Highest Type of Independent Productions
130 West 46th St. Bryant 9900

Alice Brady in

**ANNA ASCENDS**

**ART TITLES by**
LOUIS MEYER
Craftsman Film Laboratories
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Watkins 7620-7461

Library Stuff?
Foreign shots, atmosphere, wrecks, animals, punch scenes—

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Have your Negatives and First Prints done the right way

**TREMONT FILM LAB. CORP.**
1942-44 Jerome Ave.
KNOW HOW
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Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

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**ENLARGEMENTS of**
Motion Picture Film Clips
For All Purposes
W. J. MORAT
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**COMMERCIAL FIBRE CO. OF AMERICA, INC.**
Phone: Madison Square 4430
15 East 25th St. New York City
Sole Agents for
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"F. I. L. M."
Positive raw film manufactured in Italy. Ask for samples and prices.

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**FOR RENT**
Private Offices
Film Cutting and Examining Room
RENT REASONABLE
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**Little Ads**
**BRING**
**Big Results**
**IN**
**The Film Daily**
The A. B. C.

(Continued from Page 1)

WHAT'S A FEW THOUSAND

Between friends? Just see what Pete Harrison has to say: Commenting on the "Collier's Weekly" articles. And directors. Says Peter, "It's common knowledge that a bar tender, who
used to get $15,000 a week, a few years ago was receiving $3,500
per week, etc. etc. to direct." A bartender who got $15,000 a week. Oh, shades of Vol-
stead! Why that's more than the "Sin Flood" barkeeper swiped.

PUTTING IT OVER

Breaking into the front page. Back page. Sunday editions. Special articles. And all the rest. Grabbing space for "Broth-
ers Under the Skin" in great gobs. Who? Oh, Howard Deitz. And Eddie Bonne. And Bill Ferguson. Over at Goldwyn's. They filed a charter in the Supreme Court. For "The Associa-
tion of Brothers Under the Skin." "To establish, maintain, and
operate the household primarily as a masculine institution, etc.,
etc." And then all the New York newspapers fell for it. So
hard; oh, so hard. That some of the wily crew. Just laughed
out right. Ha, ha! Just like that. It was a peach.

BLACK JACK

All dolled up. In Canadian togs. Visited a lot of offices. In
the industry. Camped on Marcus Loew's trail so hard. That
Marcus thought he was a nut. And used the rear elevator. To
escape from him. But all "Black Jack" wanted. Was to give
him a copy of "Heart's Aflame." Just another good stunt—this
one from Harry a la Reichenbach.

THE HEPWORTH FEATURE

"Through Three Reigns." Contains some shots over 24
years old. And they are fine. Very interesting; very valuable.
Some first runs could surely use this feature. Cut down. But
the Hays organization or the Smithsonian Institute should ar-
range to get a print. For research and historical value. It is
worth while.

MASSACHUSETTS—AND HAYS

A week ago through the industry. Especially here in New
York. There was grave fear. And apprehension. Massachu-
setts was going to vote. On the question of whether or not the
people wanted pictures censored. By politicians. It was the
first time in the history of the industry. That the people ever
had a chance at a referendum. On this question. All eagerly—
and fearfully—waited the result.

Last Tuesday night at 10 o'clock the answer was in. The
people had spoken. And in emphatic tones registered their dis-
approval. And those who had been fearful. Drew a long
breath. And a little man went back. To the last act of the play he was
watching. And enjoyed it all the more. The little man was
Will H. Hays. And, regardless of all others who helped in the
fight, and giving them all the credit desired—there was still a
lot left for Hays. After all, the Hays organization, under the
direction of Charley Pettijohn, who engineered the work, really
did the big job. Caseby helped. And Caseby is a lot. In Boston.
The exhibitor body helped. Lots of people helped. But the
Hays crowd laid out the plan. And saw to it that it was
executed. And if you haven't seen the plan. If you haven't
any idea. Of how it was laid out. In detail. Going down to
the individual voter in each town. With precinct captains, etc.
Then you don't know how comprehensive. And fool proof it
was. It was a great piece of work. And carried out not only
efficiently. But splendidly as to result.

Will Hays is getting a mighty fine salary. For running his
job. But results—like last Tuesday in Massachusetts—are worth
millions. And that's the word, millions. To the industry. Be-
cause, coupling Massachusetts with what happened in New York,
should be a definite offset and block. To the goggy eyed re-
formers in other communities.

WHAT ABOUT OHIO?

And Maryland. And Kansas. And Pennsylvania. As
as Florida and Virginia. Where are state censors?
Why isn't it possible—and why cannot something be done
to put it to the people of those States. And let them de-
whether or not they want censors. The next important gen-
eeral election occurs two years from now. When the presiden-
tial contest will be on. It may be an inopportune time, but, be-
on what occurred in Massachusetts, it would seem to be an
ideal occasion. To put the question up. It would be con-
venient. The organizations necessary are huge, and expensive. But
result justifies beyond all cost. It's about time to wipe these laws:
off the books. Just think of this: Pennsylvania insisted
a legal marriage for Kipling's "Without Benefit of Clergy." 2
men couldn't smoke a cigarette on the screen—in Kansas. 6
objected to "Treasure Island" because 'it taught boys to
pirates.' Philadelphia couldn't look at a picture of sucking
in the "Four Horsemen" the words "It's a boy," to denote
arrival of a son and heir, had to go. And Pennsylvania said
shot of Lillian Gish making child's clothes in "Way Down E
would have to go because it showed pre-natal influence. Th
sort of rubbish that makes one sick.

Some of these states haven't the referendum to use. C
has. But the new Governor's might be shown the Massa-
chetts results. And this suggestion might well be in order
to repeal those censorship laws. At once.

WHAT'S IN A NAME?

Especially when it's in the electrics, in front of a them
For instance, who do you think "Har'd Lloyd" is? Presume
Harold Lloyd. And the Adelphia, upper Broadway, evident
figures everyone will know him. But—for them?

READ WHAT THEY SAY
ABOUT THE YEAR BOOK

Number Seventeen

The Year Book is an invaluable asset
to anyone connected with motion
pictures.

John E. Kennebeck,
Motion Picture Editor,
Omaha Bee.

Out Jan. 1st—Bigger and Better Than Ever
Production Plans

First National Executive Committee Leaves for Coast This Week for Indefinite Stay

Richard A. Rowland, general manager of Associated First Nat'l Pictures, leaves tomorrow for Chicago on a route to Hollywood. In Chicago members of the Executive Committee will probably join him, although one may go direct and the entire party is expected to reach Hollywood by the end of the week. Upon their arrival they will take up the question of the amount of production First National is expected to need for the remainder of the season and plans will be made for next year's work.

At the same time it would not be surprising if the committee took up the question of the sub-franchise in an effort to straighten out such difficulties as exist so that by the first of the year their entire affairs will be satisfactorily arranged.

Gold Medal Award

Richard Barthelmess' "Tol'able David" Selected by Photoplay Magazine Readers as Best Picture of 1922

"Tol'able David," Richard Barthelmess' first starring venture, has been selected by the readers of Photoplay Magazine as the best picture presented during 1922.

Announcement to this effect is made in the December issue of Photoplay which will appear on the newsstands tomorrow.

"Over the Hill" was the second choice and ran "Tol'able David" a very close race. The Four Horsemen was the third choice, and the margin was very close here, as well. The medal which was awarded for the first time in 1921 was then given to Cosmopolitan Productions for "Humoresque." The medal is a magnificent token executed in solid gold by Tiffany.

James M. Quirk, publisher of Photoplay, will arrange for the presentation of the medal at an early date.

Charles H. Duell, President of Inspiration Pictures, the producers, commented on the award yesterday saying:

"I am deeply gratified and particularly grateful to those who took part in its making and made the result possible. All honor to them."

Elliot With Feaster

L. C. Barnstyn of the Netherlands Biscscope Trust of Holland is scheduled to arrive today on the Volendam.

Goldwyn Gets "Sappho"

Due to a typographical error in yesterday's issue, the foreign production "Sappho," featuring Pola Negri, just acquired by Goldwyn, appeared as "Fappho."

Talmadge Sailing Postponed

(London-The Talmadge party has again postponed sailing for America. They now expect to leave here Nov. 18 taking with them the winner of the beauty contest which Norma and Constance conducted here.

Harry Danto Leaves Goldwyn

Chicago-Harry Danto, who has been manager of the Goldwyn exchange here for the past two months, has resigned. George Hickey, district manager, is in charge pending appointment of a new manager.

Red Hot Meeting

Anticipated for Today's Session of the T. O. C. C. Will Discuss Circuit Problems and Marcus Loew Will Attend

The Theater Owners meeting at the Astor today promises to be the liveliest since the memorable occasion when Senator Walker interrogated Adolph Zukor regarding Paramount's theatre activities.

There has been a special call made for today's meeting, the chief purpose of which is to take up the question of Circuit booking. And to make the meeting good and active, Marcus Loew will be present.

This will probably bring to a head all of the discussions heretofore gossiped, or printed about, between Loew and his brother members in the Chamber of Commerce.

The call for the meeting signed by secretary Moros, provides for a fine for the absence of any member, and in part says:

Our organization is a body composed of independent theater owners, almost exclusively so. When we say almost, we say so advisedly, because of minor exceptions which otherwise would have made it absolutely exclusive.

It must be obviously clear to you that the above remark is directed against the Circuits.

The activities of the latter and their spreading out in almost every zone and locality in Greater New York, has grown to such abnormal proportions, that it endangers the very existence of every independent theater.

The situation thus created by them has made conditions intolerable with respect to the buying and playing of pictures.

Their cooperative and syndicated purchasing power of pictures, their colossal numerical seating capacities, the presentation of first run features, with unreasonable protection against you, have created an unfair competition, in the face of which no individual independent theater owner can remain in business very long.

This menace is still growing and it is permitted to exist and to grow still more menacing, because of our apparent or actual indifference.

(Continued on Page 2)

The Troubles of an Exhibitor

A most interesting series of articles will appear, under this caption, beginning in tomorrow's issue.
Red Hot Meeting

(Continued from Page 1)

This month must be given every serious thought and this will be the main subject matter under discussion at the meeting.

Can you afford to be absent from this meeting and miss the opportunity to give the benefit of your thought and opinions on this matter, or if you haven’t any, to listen to, at least, those who have? If you do, then you deserve to be driven out of business.

You are an undeniable liability instead of an industrial asset.

The term is a harsh one, but nevertheless, it is a logical one.

This is only one of the subjects to be taken up at this meeting. Another subject which is of utmost importance is that of the Double Feature evil now in vogue and in practice, which has shown a tendency of a fictitious demand for pictures and at the same time, create a shortage of pictures.

A constructive remedy for the above must be found and the Chamber needs your aid and counsel in the matter.

First National Club Show

The First National Club, composed of employees of Associated First National Pictures, Inc., is planning an elaborate affair at Kismet Temple, Nostrand Ave. and Herkimer St., Brooklyn, on Friday, Dec. 8th. The production will be known as “The Picnic of 48th Street.”

Rehearsals for the “Follies” are being conducted under the direction of Mr. Francis C. Cook, chairman of the Entertainment Committee.

Coast Brevities

SPECIAL TO THE FILM DAILY

Hollywood—Eileen Percy has been signed to play opposite Herbert Rawlinson in his future Universal productions.

Julia Griffith has finished working in the Hall Room Boys comedies.

Malcolm McGregor has been added to cast of “Noise in Newbor.”

Cecil De Mille’s current production has been titled, “Adam’s Rib.”

Wedgwood Nowell has been cast for Cecil De Mille’s current production.


Cast of Universal’s “The Attic of Felix Bau” will include House Peters, Wallace Beery, Sylvia Breamer, Martha Taltox, John Wallace and Boris Karloff.

Marion Fairfax has finished titling “Hearts Aflame.” She is preparing the adaptation of “The Valley of Content,” based on the Blanche Upright novel and which will be Reginald Barker’s second for Mayer.

Popular pictures, Inc., are working on two units. Bruce Mitchell is directing Hillard (Fatty) Karr in “Weight for Me,” first of a series of comedy two-reelers. Clarence Bricker is working under discussion at this meeting.

UNDER THE DIRECTION and personal supervision of CHARLES O. BAUMANN, Pres. originator and organizer of:—

Great Northern Finance Corporation

CHARLES O. BAUMANN, President

RESOURCES - $5,000,000

PICTURE INDUSTRY EXCLUSIVELY

WE MAKE ADVANCES on Feature Productions in substantial amounts. We also Finance Positive Prints, Advertising Matter, Exploitation, Etc.

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In effecting releasing arrangements, we require no advance whatsoever from established and responsible Distributors. We are, therefore, free to represent and collaborate in exploiting the production of any Producer—through any and all channels of distribution.

To obtain the name of the nearest division:

Phone—Breslau 9091

RUBY’S WAY

of exploiting in the Boston territory is making big time attractions even bigger.

Open with a Boston premier and you won’t have to “hire a hall” on Broadway.

LEON J. RUBINSTEIN ("Ruby")

44 Church St., Boston

(Continually of New York)

Great Northern

Finance Corporation

CHARLES O. BAUMANN, PRESIDENT

RESOURCES - $5,000,000

P. H. Stimson, as chairman of transportation for the Hays organization, wants to know the owners of five one-reelers and three two-reelers now held in the unclaimed film section of the New York post office under reference number 01,078.

The two reeler are “Fireside Dream” (Cines), “Under the Liv- ery” (Bis). The Rossman’s “Workman’s Safety Meeting.” The one reels are “The Message” (Reliance), “Western Half Breeds” (Bison), “Romantic Suicide” (Great Dane), “Poetry of a Train” (Vitagraph), and one other, identified, except for the fact that the name of the heroine is Deloris.

BEST THEATRES EVERYWHERE

are using the following ad. mats in their newspaper advertising.

ALSO THE LATEST

Christie Comedy

"CHOOSE YOUR WEAPONS"

DOLLY VERNON

"The Court of Wonders"

Get them at all Educational Exchanges and all

Christie Theatres

"An inch in time draws nine"
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Hand-Painted Display

Evansville, Ind.—C. F. Lewis made the Criterion lobby unusually attractive for the run of “The Valley of Silent Men,” by dressing it up with real hand paintings with cut-outs from the three act plays pasted on. Lewis also billed the town liberally, sent post cards to his mailing list and had heralds inserted in the Sunday newspapers. As a result he says that the picture drew many people who never before paid a visit to his box office.

Mayoral Proclamation

Long Beach, Cal.—A mayoral proclamation approving of a “Remembrance Week” in connection with the showing at the Liberty is an achievement to the credit of Frank L. Browne, the manager. He persuaded Mayor Charles A. Buffin to issue the proclamation endorsing the observance of the week.

“A big family contest” stunt followed. Ten dollars in gold was offered to the head of the largest family in the city. It resulted in much publicity and was won by the father of 10 children.

A Smashing Anniversary Week

Oneonta, N. Y.—Fred Hathaway, exploitation manager for the Schine chain, and C. J. Rose, manager of the Strand, put over “The Strand and Merchants Anniversary Week” with huge success. The cost of decorating the streets and store fronts was paid, pro rata, by the 68 merchants who co-operated. The whole town was billed as was the country-side to draw the rural trade.

The week opened with a “tag day” and closed with “balloon day,” when 100 balloons were released bearing tags calling for gifts from the stores interested. Rose reported capacity business for the entire week at the theater, while all the merchants were more than pleased.

Mock Trial

Pittsburgh — A highly successful mock trial of Prof. Moriarity, the villain of “Sherlock Holmes,” was promoted by W. E. Kirsh, general manager of the Rivland & Clark theaters and Wm. Robertson of Goldwyn when the picture played at the Regent and Blackstone.

Law students of the University of Pittsburgh conducted the trial with Judge Jas. R. MacFarlane of the Court of Common Pleas on the bench. The trial was held in the County Court. Seven newspapers carried the story that the jury was unable to reach a verdict. Another stunt was the distribution of 5000 Berillion finger print record cards with a picture of Prof. Moriarity and advertising matter.
Newspaper Opinions

"Tess of the Storm Country"—United Artists—Strand

TUESDAY—Some eight years ago Mary Pickford appeared in a screen version of "Tess of the Storm Country" and thereby added several cubs to her stature as a popular star. Now she is bringing out a new version of the same story, and this time she is the star of the picture. She plays the role of "Tess" and is more than a little out of the ordinary. She gives a fine performance, and in her latest edition of the famous picture, far outstrips the Mary Pickford of eight years ago. And in that itself, is the highest praise we can give her present efforts.

MAIL—The New "Tess of the Storm Country" is the greatest picture Mary Pickford has ever given to the screen. It is one of the greatest pictures of motion picture history. Not only is she a star, but also a director of fine art. With the highest level of acting, this film is a masterpiece and the stars of the picture, Miss Pickford and Mr. Brady, are the real stars of the film. The picture is vastly improved from its predecessor.

JOURNAL—Mary Pickford now has a new success to her credit. It is a true masterpiece and a dedication to the art of motion picture making. Miss Pickford has always been a star, but this time she has really reached new heights. The picture is a triumph of art and a delight to the eye.

SATISFACTION and SUCCESS

There is no mystery about our success—simply, that in addition to a financial service, we sell satisfaction. Our established clientele, the major "steady customers", is the proof. Consult with us. An interview involves no obligations.

CHROMOS TRADING CO.
1123 Broadway
Suite 616
Phone Chelsea 8284

Censors to Move (Special to THE FILM DAILY)

Philadelphia—The Penn. Censors will move their office from Cherry St., to 1224 Vine St. the first of Dec.

Fun from the Press

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Chenack and Russia
(Special to THE FILM DAILY)
London — "Kine," Nov. 2, issue comments in its editorial department, "All Up!":
If there is any truth in the rumor of the Talmadges are to make films in Russia with the financial support of the Soviet Government. Or
If Joseph M. Schenck alone is interested. And
Whether it is a fact that his technical experience is to be placed at the disposal of the Soviets.
If the resulting films are likely to be of a propaganda character.
Who will issue them in Europe and the U.S.A.
What is the production for which, according to L'Intransigeant, Nino Rota is returning to Riga and Moscow.

Madge Evans Series to Associated Edgar Selden, representing Worth-while Pictures Corp., has closed a contract with J. C. Ragland, secretary of Associated Exhibitors where-Associated will distribute a series of features starring little Madge Evans.

"On the Banks of the Wabash" will be the first feature. It has been adapted by Forrest Halsey from Paul Darrow's song.

The Troubles of an Exhibitor
I'm a small town exhibitor, in fact he smallest; and eat to a funny little. I got my theater in Pneumonia, Nevada, population 96 and hundreds of coyotes. While the coyotes don't go to movie show, they're roused in by the salesmen when they're raising rentals based on population. Pneumonia is a mine town. We got a mine here. It run out of coal years ago, but the mine is still here. I open Tuesday and Saturday nights, if the print gets here, and Wednesday and Sunday if the prints can't get in late.
I advertise heavier than any other exhibitor, as I go personally to each house in town (21 of them) and tell them what attraction I'm playing the next opening night—100 per cent direct-to-customer exploitation. Then I have a one sheet and a slide, if the slide comes ahead of the print—and ain't broke up.
I know all about Rothfels, Plunkett and Reichenfeld. I have been reading about them for three years now, ever since I abandoned my flour and feed shop to take up entertaining as a career.
(Continued on Page 4)

Gasnier, the director of box-office pictures lives up to his reputation in "Thorns and Orange Blossoms." The production is "there" in every way. Prints are now at the AL Lichtman exchanges and the thirty odd managers are ready for business.–Adv.

Arthur S. Kane Returning
Arthur S. Kane, president of Associated Exhibitors, is expected back today after a trip of nearly two months which took him to the Coast.

Lloyd Meets Filmfolk
Harold Lloyd broke in on his theater activities long enough yesterday to lunch at the Astor, and was introduced by Vic Shapiro to a lot of film folk.

Promises to Aid Hays
B. Preston Clark of Boston, was the ringleader in the fight in Massachusetts to secure censorship of pictures. But as the result of correspondence passing with Will Hays, Clark recently sent Hays a letter containing this expression:

"As you know, I shall be glad to be of any help in this important matter, that lies in my power."

"As you and I both know, had the attitude of the Industry, more than three years ago, when we asked them to co-operate for better films, been as it is today, through you, the law would never have been passed in Massachusetts.

Harry Garson Here
Harry Garson is at the Ambassador, having arrived several days ago. He brought from the Coast a grant of "That Old Sweetheart of Mine," made from the famous poem of James Whitcomb Riley.

Ready For Famous Convention
Executives and exchange men of Famous Players, start for the Coast tomorrow by special train for the semi-annual convention of the department of distribution at the Ambassador, Los Angeles, Nov. 21-25.

Frank Woods Due Tomorrow
Frank E. Woods is due to arrive from the Coast tomorrow to further the interests of the newly formed Affiliated Authors, Inc., in which he is associated with Elmer Harris and Thompson Buchanan.

Baby Peggy Seriously Ill
(Special to THE FILM DAILY)
Hollywood — Baby Peggy Jean Montgomery, child star of Universal's Century comedies, is seriously ill with pneumonia and is not yet out of danger. She cannot hope to return to work for at least three weeks.

Red Hot Meeting
As promised, takes place at T. O.-
C. C. Gathering—Loew Threaten-
ed — Walker Says Exhibitors
Have No Organized Standing
The red hot meeting of the T. O.-
C. C. promised for yesterday at the Astor took place. The trade press was barred, so it was more or less of a star chamber session. But enough leaked out to indicate that there was no mincing of words, or lack of expression.

The trouble developed, as was anticipated, over the attitude of the mem-
ters towards the Circuit booking con-
dition, and Marcus Loew was on hand and let the exhibitors know where he stood, and how he felt about it.

When one excited member yelled from the floor suggesting that the T. O. C. boycott Metro pictures if Loew continued the expansion of his circuit the suggestion was shouted down, but later Loew said that he in-
tended to continue building theaters anywhere, that he was a progressive
(Continued on Page 2)

Changing System
Famous Joins American Distributors
Abroad Releasing New Subjects
(Special to THE FILM DAILY)
London—Famous Players an-
ounces four new productions for immediate release. These are "The Good Provider," "Saturday Night," "Bought and Paid For" and "The Young Diana." All trade shows have been closed until February. This indicates an effort of Famous to in-
sert some of its newer pictures abroad and thus relieve the annoyance of the block booking situation.

E. E. Shauer, in charge of Famous foreign department, confirmed the above report yesterday. He said that it was true that an effort was being made to bring some of the newer pictures further abroad, but that there was no "official" arrangement of this sort yet.
Red Hot Meeting (Continued from Page 1)

At Broadway Theaters

Capitol

The first number is "The Rescue of Looey," a biblical film, followed by Tschanovsky’s "Carrom Ball" and "Caprice," characterized as "Wonderful Water." In Prima colors comes next followed by diver-
tization, which includes a "Waltz," "Waltz Poi," a Mason song. The screen magazine presents Brichiori’s "Elegance" and "Volga Boat Song." Greenlaw’s "Brothers Under the Hands" is the feature, followed by "Rolling Down to Rio," "U. & Navy picture" and 

Scribner’s Model Organ comes.

Cameo

An Oriental fantasy arranged from the works of Rupkise-Akashof, Cai and Saint

Sims, is the overture followed by the news

letters, near the old Druid temples of "Kol Nidre" and "Musette," cello solos, art; The South Pacific, in "An Off-

Sea Dog" preceding the feature, Ray Small-

wood’s "When the Desert Calls" with Violet

Heming, Robert Frazer, and Sheldon Lewis. An organ solo concludes.

Radio

The "First Hawaiian Rhapsody" is the overture followed by Richenfield’s classical

jazz and the screen magazine, Emma Nee-

ings "Gianna Mia." Alice Brady’s "Anna

Kerensky in the U.S. Army" is the solo

by Frank Stewart. Adams follows and Bull Montana

in "A Lady’s Man." Following the orchestra prelude, the Folke

ballet presents "The Adventures of Harle-


concludes.

At Other Houses

Features that hold over include: "One

Exciting Night," Apollo, "The Town That

Forgot God," "When Lizzy blood in

Flowers," "Criticized," "The Village Black-

Hills," "Robin Hood," "Lyric" and "The

Young Rajah," Rivoli.

Booth Tarkington Here

Booth Tarkington has arrived from

Indianapolis to confer with Tom

Garaghy, Famous Players, on the

original story Tarkington is writing for

Thomas McGuhan.

Massachusetts Censor Figures

(Special to THE FILM DAILY)

Bolstering the recent censorship referendum show

545,919 votes against censorship as

compared with 207,476 for the measure.

Campaign Against "Blue Laws"

The Natl Liberty Alliance have placed solicitors on various busy corners throughout the city.

the public to sign petitions, to abolish

Prohibition and those "Blue Laws,"

existing and proposed, throughout the country.

"Quincy Adams Sawyer" Premiere

"Quincy Adams Sawyer" will be given its premiere at the Metropolitan Dec. 17. Sawyer and Lubin will launch an extensive publicity campaign throughout the city, two weeks prior to the opening date. Metro will distribute the picture.

Neil's Folks Busy in England

(Special to THE FILM DAILY)

"London—Frank Urson, associated director, and David Kessson, cameraman

man, who were sent over here by the

Small Neil's. Among the scenes for "Tess of the D'Urbervilles," report considerable progress. They will spend the most of the time in Beau-

niac, near the old Druid temples of Stonehenge, one of the locations called for by Thomas Hardy's story.

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Hollywood, Cali.

New York, N. Y.

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Newspaper Opinions

AFCENT 576
The Troubles of an Exhibitor
(Continued from Page 1)

Sometime what I do do not so entertaining, but I sure make an effort. And I originate my own piano music alternating with the phonograph.

But I got certain problems that exhibitors in other towns ain't got. For instance, just about the time I hire a big steamy film to project, some of my best customers get taken down with a headache, can't come and my profit is cut in half. One man, woman or child sick in town—bingo goes my gross receipts.

Maybe this don't apply in New York where people go out in all kinds of weather and whether they are sick or not, but not here.

I am going to give you an idea of what I mean. I read about a picture called "Why Men Wander," some kind of a sequel to "The Cheater." I read where a friend of mine over at Tombstone, Ariz., played it two days and that he went over with a smash, at Clifton Springs so I wrote to the salesman that comes through here twice a year and asked him when there were chances there of my getting it.

He wrote back and asked me if I wanted it first run.

I told him that I had the only picture house in town, and he wrote back that that constituted first run and that he would let me have the film for six dollars.

I wrote back at him and said that I wouldn't take it first run, that I would follow any other joint in town, he could find and that I would give him four dollars second run.

After a while I got a letter from the New York office of the company saying that their books showed I hadn't played "Why Men Wander," and that if I wanted it for exclusive run in Pneumonia, and by way of introducing their product, my clientele, I could have it for two dollars, with two one sheets, a three sheet and advance slides.

In the same mail I gets a letter from the salesman telling me that he would split the difference and let me have the picture for five bucks.

I wrote the salesman and told him I wasn't interested and then wrote back the New York office, accepting the offer they made me.

Well, when I got through dickeying, I was on the nut eighteen cents for postage and I started out to work up business. I visited every house in town and advised everyone that I was playing "Why Men Wander" on Saturday night. I worked it up great. It looked like a twelve dollar night for me.

Well, the week goes and I got the whole town to talking, and am putting on a prologue. There's a gur in this, sort of brittle in the belfry and whose got the name of running around with a lot of women so, as a publicity stunt, I plan to have him donate his service for fifty cents, to come out before the picture and tell his experiences of where he been to be a lawyer. I cut out all the smut.

It's the first time an elaborate prologue is put on here, so I figures on capacity I seats 114.

The Problems of an Exhibitor

Steamer Sailings

Sailing of steamers for foreign ports, with time of sailings, destinations and points and which they carry mail are as follows:

**Today**

France sails at 11 A.M. for Havre; mails close at 7 A.M. for Europe, Africa and West Asia; Denmark, Lithuania and Estonia, specially addressed. Colombo sails at 12 P.M. for Naples; mails close at 9 A.M. for Italy, specially addressed. Paris, Hull sails at 1 P.M. for London; mails close at 9 A.M. for Europe, Africa and West Asia, specially addressed. Tenera sails at 12 P.M. for Maracaibo; mails close at 11 A.M. for Buenos Aires; mails close at 12, 13, 30, 32 P.M. for Haiti; Canal Zone and Panama, specially addressed. Surinam sails at 10 A.M. for Paramaribo; mails close at 12.30 P.M. for Virgin Islands, Trinidad; mails at 11 A.M. for San Jose, Brazil, Argentina, Uruguay and Paraguay, specially addressed. Gen. W. C. Gotsch sails at 12 P.M. for Colon; mails close at 1.30 A.M. for Canal Zone, South America; Canal Zone, Panama, Ecuador, Bolivia, Chile and Peru; except Equador. Tenera sails at 11 A.M. for Santa Cruz; mails close at 8 A.M. for Panama Canal, Canal Zone, Orange and Nicaragua; except East Coast. Mexico sails at 12 A.M. for Vera Cruz; mails close at 10 A.M. for Yucatan and Campeche; Cuba and other parts of Mexico, specially addressed. Vasa sails at 11 A.M. for Haiti, Venezuela and Columbia, specially addressed.

**Friday**

Westport sails at 2 P.M. for Helgoland; mails close at 12 A.M. for Denmark and Holland, specially addressed. Munro sails at 11 A.M. for Canada, mails close at 10 A.M. for Bahamas, Fortaleza, Brazil, and the islands of Bahia and the Bahamian. Santiago sails at 12 A.M. for Porto Rico, mails close at 12 A.M. for Porto Rico Island and Equador; other parts of the world, specially addressed. Barcelona sails at 1 A.M. for Havana; mails close at 12.30 A.M. for Cuba, special addressed. Argentina sails at 12 A.M. for Buenos Aires; mails close at 12 A.M. for Uruguay, Argentina, Brazil, and Paraguay; mails close at 10 A.M. for Brazil, specially addressed. Curaçao sails at 12 A.M. for Surinam; mails close at 11 A.M. for St. Vincent and the Grenadines, specially addressed.

Counting the people who live here, and four visitors, I reckon on 104 people.

I am going to give you an idea of what I mean. I read about a picture called "Why Men Wander," some kind of a sequel to "The Cheater." I read where a friend of mine over at Tombstone, Ariz., played it two days and that he went over with a smash, at Clifton Springs so I wrote to the salesman that comes through here twice a year and asked him when there were chances there of my getting it.

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It's the first time an elaborate prologue is put on here, so I figures on capacity I seats 114.

**Thursday**

Mineakshad sails at 11 A.M. for Hamburg; mails close at 12 A.M. for Europe, Africa and West Asia; Denmark, specially addressed. United States sails at 12 A.M. for Copenhagen; mails close at 11 A.M. for Norway, Sweden, Denmark and Finland. Tenera sails at 12 A.M. for Valparaiso; mails close at 6.30 A.M. for Canal Zone, San Juan, Panama, Ecuador, Bolivia, Chile and Peru; except Equador. Tenera sails at 11 A.M. for Santa Cruz; mails close at 8 A.M. for Panama Canal, Canal Zone, Panama, and Nicaragua; except East Coast. Mexico sails at 12 A.M. for Vera Cruz; mails close at 10 A.M. for Yucatan and Campeche; Cuba and other parts of Mexico, specially addressed. Vasa sails at 11 A.M. for Haiti, Venezuela and Columbia, specially addressed.

Counting the people who live here, and four visitors, I reckon on 104 people.

However, Friday I meets Dr. Smith the local pill pusher and he tells me Lena Hardrake is down with swollen glands and that she will probably be in bed a week. That afternoon Luke Eberlein gets his foot crushed at the coal tipple, and his wife faints when she sees him. Pete LamBERT's baby gets taken down with croup and the family that's visiting the Brodies gets the word from some hootie hooch and blows out of town.

Answer—here I got the big super rent and five families are put out of business for me. I grossed six ninety-five, losing eighty cents on the night. Friday I got to go on to an exploitation program, with weather coming on, no one can tell how many of my customers will get colds over night and with the depression everyone's a sucker to take chances with big specials that demand prologues and a good piano player.

Yours truly,

CLEM DENEKER, Exhibitor
Pneumonia, Nevada.
The Bradstreet of Filmdom Daily

Strengthening

Dr. S. Kane Reports Better Business Everywhere—Los Angeles Building Boom

A strongly optimistic note is given by Arthur S. Kane, president of Associated Exhibitors, on his return from a two months' tour of the country. He investigated conditions in Chicago, Kansas City, Los Angeles, San Francisco, Portland, Seattle, Butte, Minneapolis and Milwaukee. Conditions are strengthening everywhere," said Kane. "Exhibitors doing better business generally, there is no great revolution, but an improving generally. (Continued on Page 2)

Carl Laemmle Back

C. Laemmle, president of Universal Pictures Corp., returned yesterday from the coast.

Herberg Denies He Will Produce

A check from Europe where he created sensation by crashing into the front pages of American newspapers with his amazing purchase of the 90 acre hunting ground of the Emperor Francis Joseph at Ischl, Tyrol, J. G. Von Herberg, member of First National franchise holding motion picture theater owner Seattle, Wash., denied that he had purchased the property for the purpose of producing abroad.

East Side Control

Is Steiner Heads New Combine Which Aims to Dominate Situation

Has Steiner of the New 14th St., he moving spirit in a new theater combine, together with Messrs. Blindman and Rozensweg to go after control of New York's East Side. Incorporation papers have already been sent to Albany. The new combine will start by opening seven theaters with a total seating capacity of 6,000 as follows: W. Delaney, 1,500; Florence, East 90th, 1,500; Sunshine, House, 600; Casino, Second Ave., 600; W. 14th St., 600; Golden Rule, W. 60th and Avenue A, in one building, 900. The new combination has been formed with the definite purpose of mimicking the theater situation on the East Side.

Up to this time the M & S theaters were regarded as the largest on the East Side, operated by Elias Fier and Louis Schneider. The M & S theaters are the Roebling, Hopson, Clinton, Star, Palace, Waco, & S and Delancy.

Burns Detectives Engaged

The Burns Detective Agency has signed a contract to protect all members of the Hays organization, especially in the matter of film thefts.

F. I. L. M. Club Meeting

A meeting of the F. I. L. M. club was held last night to decide upon the nature of the reply to be made to Senator Walker's letter in behalf of the T. O. C. C. The letter will be put in final shape today.

Famous Canadian Elections

(Special to THE FILM DAILY)

Toronto—Adolph Zukor, of New York, president of the Famous Players-Lasky Corp., S. R. Kent, general manager of distribution, and E. E. Shaver are the representatives of the Famous Players-Lasky Corp., who were elected directors of the Famous Players Canadian Corp., Ltd., at the annual general meeting. Kent is a new director of the Canadian organization, having been chosen to replace W. C. Pitfield of Montreal.

A quarterly dividend of two percent on the first preferred cumulative stock was declared payable on Dec. 1st. to shareholders of record Nov. 15th.

"Shadows" Showing

The Exceptional Photoplays committee of the National Board of Review is sponsoring a private showing of "Shadows" at the Town Hall, today night.

Nothing to Say

Sydney S. Cohen, president of the M. P. T. O. of A., said yesterday he had not read the published report of the meeting of the T. O. C. C., in which Senator Walker commented to the effect that the action at Washington last Spring "had destroyed the unity of exhibitor organizations all over the country."

First National Heads Here

President Robert Lieber, Nate Gordon of Boston, J. H. Von Herberg, all of First National were in town yesterday. They had a talk with general manager Richard A. Rowland before he left for the Coast. It is expected that he will be in Hollywood about a week before the members of the Executive Committee reach the Coast, and will look into production matters.

All of the First National folks had a look at Chaplin's latest "The Pilgrim" which was tried out before an audience on upper Broadway yesterday.

The Troubles of an Exhibitor

More of his "Troubles" will appear in an early issue.

Coming Product

Some of the Big Ones Famous Will Talk About at the Hollywood Convention

Famous Players salesmen's special leaves today for Hollywood, where there will be a long discussion over the coming product and how it shall best be handled. Practically all of the executives will be in the gathering leaving Eugene Zukor in charge in the home office.


This is the first time the forthcoming list has been published.

Jesse L. Lasky and Robert Kane of the production department, will be in the party going West.

Involves 5 Millions

Warner Bros. Program for Next Season—New Studio Going Up (Special to THE FILM DAILY)

Hollywood—Announced as involving $1,500,000, a deal has been completed whereby Warner Bros. come into possession of four and one half acres of land making a total of nine acres which they will occupy in Hollywood between Bronson and Van Ness Ave., from Sunset Blvd. to Fornwood Ave. On these grounds will be erected new studio buildings to cost over $250,000 and to include an administration building; two stages, 90 by 150 feet each, and each provided with 75 dressing rooms; a double motor-generator power house; studio and eating rooms, and an "art" building to house other departments.

Before leaving for New York, H. M. Warner announced that new quarters were necessitated by 1923-4 program which he says, calls for $5,000,000 expenditure.

H. M. Warner yesterday confirmed the above report.

Seven reels of box-office picture! A title you can exploit skywards! That's "Thorns and Orange Blossoms," directed by Gansner and released through the A. Lichtenhan Corp. Knock-'em dead receipts for those that book it.—Advrt.
Vol. XXII No. 46 Thursday, Nov. 16, 1922 Price 6 Cents

Copyright 1922, WID's Film and Film Folks Inc., Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS and FILM FOLKS. Incorporators, Joseph Dannenberg, President and Editor; J. W. Belasco, Treasurer; and Business Manager: J. A. Cron, Advertising Manager. Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the act of March 3, 1879. Tents (Postage free) United States. Outside of Greater New York, $1.00 per year, 4 months; $5.00; 3 months; $3.00. Foreign $1.00. Subscribers should remit with order. Adress all communications to THE FILM DAILY: 71-73 West 44th St., New York, N. Y. Phone: Vanderbilt 4531-4532-5538. Hollywood, California—Harvey E. Gausman, 641 Hollywood Blvd. Phone, Hollywood 1603.


Central European Representative—Internationale Filmschau, Prague (Czecho-Slovakia), Wenzelpszcz.

Quotations

High Low Close Sales
East, Kod. 84% 84% 84% 2,400
F. P. L. 93% 93% 10,000
Goldwyn 54% 54% 1,400
Griffith No quoted
Loew's 184% 184% 7,800
Triangle No quoted
World No quoted

Incorporations

NOTICE

All Motion Picture rights to THE Face Upon the Floor or The Face Upon the Barroom Floor are fully protected by the Richard Kipling Enterprises.

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Canadian Receipts Increase

(Special to THE FILM DAILY)

Toronto—Gross admissions in all theaters in Canada under the control of the Famous Players Canadian Co., Ltd., for the past fiscal year totalled $246,100, according to an announcement just made by N. L. Nathanson, managing director of the corporation. This was in excess of the total admissions for the previous year by about $250,000.

Earnings for the first nine weeks of the current fiscal year reached approximately $94,000, compared with $54,000 for the corresponding nine weeks last fall.

“Unlimited Facilities for Quality Work”

SERVING THE FOREMOST PRODUCERS OF THE WEST

Standard Film Laboratories

John M. Nicolauers
S. M. Tompkins

Phones

Hollywood 6315 and 6943

Seward and Rowing Streets

Hollywood California

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Johnny Jones, whom Goldwyn starred in the Booth Trans- porting "Edgar" series, has finished "The Scoop," in which he is starred by J. K. MacDonald productions.

Fred Spencer is back again with Century Comedies in "Farewells.

King Baggot has finished "The Runaway Girl" for Universal.

Mabel Julienne Scott will support Reginald Denny in "The Abyssal Brute."

Allan Forrest will have an important role in Viola Dana's next production, "Noise in Newboro."

After a vacation of several months, Dorothy Dalton is back on the Lasky lot.

Pearnyn Stanlaws has completed the cutting of "Singed Wings," in which Beb Davies and Conrad Nagel appear.

Gene Stratton Porter's "Michael O'Halloran" has been finished and is now in the process of being edited and called.

Charles Sarver, veteran New York and Boston newspaperman and more lately known as scenario editor for World and supervisor of productions for Universal, has joined the staff of instructors of the educational depart- ment of the Palmer Photoplay Corp.

"My American Wife" is completed. Paramount's next for Gloria Swanson will be "Prodigal Daughters," directed by Sam Wood and adapted by Monte M. Katterjohn, from story by Joseph Hocking. Charles Maugue will direct Mary Miles Minter in "The Trail of the Lonesome Pine," which Will M. Ritchey is adapting. "Nobody's Money," starring Jack Holt and directed by Wallace Wors- ley, is finished. Holt's next will be "The Tiger's Claw," adapted by Jack Cunningham.

J. E. GAUSMAN.

Cuts and Flashes

Max Linder has returned to the studio after a short vacation in Switzerland.

Paramount has signed Rex Bell to write an original for Theary Meighan.

Violet Mersereau has been engaged to appear opposite Johnny Hines in "Luck."

Charles de Roche, Frenchman who will take Famous Players in an original for Rodolfo Danta- cinna, has arrived in New York.

The title of the first Amalgamated Exchanges feature has been changed from "The Woman in Chains" to "The Woman in Chains."

Lois Meredith, who is in France has been engaged to play a part of "The Mask."

Frank C. Zucker, cameraman, recently returned after three months spent in Russia for the W. K. Ziegler pictures Corp., is the father of a boy born last Friday.

The title of Dorothy Dalton's Paramount feature has been changed to "Dark Secrets." It was first announced as "Black Fury." Edna Goulding is the author.

Doris Kenyon, Robert E. Edmunds and Russell Green are in "The Smoking Drums," being directed at the Mirror studio by Wm. Edward Earle cameraman.

Jess Smith has signed Jack Dr. to direct a special production for Famous Features, Inc. Mary Mulligan is writing the continuity. Production will start soon at the Tele-Art studios. Walter R. Sheridan will as Dallon.

STUDIO FOR RENT

Equipped. Bergen Blvd. and Lafayette Ave., Grandwood, N. J. For particulars write E. K. LINCOLN 110 W. 40th St., N. Y. C. Bryant 5307

NEGATIVES BOUGHT

We will purchase negatives of new pictures only.

ACRON SALES CORP., 1540 Broadway, N. Y. C.
Theater Changes

In Francisco—Henry Rynaud has left the Larkin.

Toronto—Paul Gatt has bought the Island.

Atlantic—The Pimlico, rebuilt under the management of N. Garri, has been re-opened.

Ed Bluff, Cal.—J. L. Holbrook bought the Orpheum from Stan-Leggitt.

Detroit—C. J. Donlin, who operates the Englewood has taken over LaVeeda.

Corpus Christi, Tex.—The Amusu re-open under the management of J. Stuart.

Jeridan, Tex.—Hornbuckle & Co. have leased the Queen from E. Banton.

Oklahoma City—Robert L. Calley has leased the Broadway and will improve.

Carthage, N. Y.—The Colligan, erected by Edward Colligan has been sold to J. N. Schine, of Gloversville, for $80,000.

Sherbrooke, Can.—Arthur St. Germain of Montreal, has leased His Majesty's. Wilfrid Lancot will be manager.

Lourie Books "Shadows" (Special to THE FILM DAILY)
Boston—Jake Lourie has booked B. P. Schulberg's "Shadows" through A1 Lauck, of the Modern and the Beacon for a joint run the week starting Dec. 11.

Two More With Universal
Universal's advertising and publicity force has been increased by the addition of Tom Gerety, and recently with Hodkinson, and Walter L. Hopkins, an artist, from Cleveland, O.

Hattie K. Merrill, Universal exploiter in Washington, D. C., is visiting the home office.

Japan Tightening Up
(Special to THE FILM DAILY)
Osaka, Japan—Several Japanese prefectures, including Osaka, have decided to impose a stricter censorship on foreign films now that the Imperial tax of $15 a thousand feet on imported films has plainly failed to check importations from America. It is hoped to assist Japanese production by this action.

Subjects considered immoral will be banned including scenes showing love making or revolutions.

American film producers are increasing their business here. In the ports there are numerous theaters showing American films exclusively while mixed programs of American and Japanese films are generally shown in the country towns.

Griffith to Select Cast
(Special to THE FILM DAILY)
Columbia, Mo.—D. W. Griffith has agreed to select the cast of a five reel picture dealing with life at the University of Missouri from photographs of candidates. The film will be produced by the student body.

For Children's Night
(Special to THE FILM DAILY)
Kansas City, Kans.—A motion picture committee has been appointed by the Parent-Teacher Assoc. to confer with exhibitors to establish Friday night as "children's night" in all theaters. The committee includes Mrs. J. W. May, Mrs. Clarence Waring, Mrs. O. O. Claffin and Mrs. Nancy Bishop.

Exceptional Films Listed
The National Board of Review has issued a November list of exceptional photoplays. "Nanook of the North" (Pathé) and "Shadows" (Al Lichtman) are listed as exceptional. "Mimic" (Nelan-Goldwyn) and "A Bill of Divorcement" (Assoc. Exhibitors) are given extended mention.

Nine other pictures are given brief mention. They are: "Nice People," "To Have and To Hold," "Blood and Sand" and "Above All Law" (Paramount) ; "Oliver Twist," "Lorna Doone" and "Brawn of the North" (First National); "Trifling Women" (Metro) and "Timothy's Quest" (American Releasing).

Among Exchangemen

Pittsburgh—J. G. Sanford has gone from Fox to Quality.

Philadelphia—Joe Daly has returned to the Interstate Film Exchange in charge of exploitation and advertising.

St. Louis—Charles Werner, Metro, is confined to his home under care of a physician.

Chicago—John J. Parent, former owner of the pastime, is now with Reelcraft.

Kansas City, Mo.—Sam Goldsmith, Fred McCoy and Y. Darnell are now with the Crescent Film Exchange.

Atlanta, Ga.—R. D. MacDonald, formerly with First National, is now with F. B. O.

Des Moines—Bill Wiley is now with Paramount. John Kennebeck has also joined the staff as exploiter.

Pittsburgh—Bernard Kahn, lately with Simeral, is now with Penn Film Service.

Philadelphia—Jack Greenburg, formerly with the Select office, has been appointed manager of American Releasing.

St. Louis—J. B. Dugger, formerly with Paramount in Detroit has succeeded Jack Weil as manager of the Goldwyn exchange in this city.

ALL THE CRITICS AGREE ON

"THE UNCONQUERED"
Starring MACISTE

Roger Ferri in Moving Picture World:
"A showman's picture in every sense of the word. Should go over with a bang. Is entertaining interesting at all times."

Harrison's Reports:
"The fast moving tale of adventure which stars Maciste keeps a tight grip on spectator's interest all the way through."

Motion Picture News:
"It is an interesting picture because of the thrills and stunts. Holds with greatest suspense."

They All Agree That It's a Great Box Office Winner
And So Will You and Theatre Patrons Everywhere

HOP TO IT TO GET YOUR TERRITORY

The Aywon Film Corporation
NATHAN HIRSH, President

729 Seventh Avenue New York, N. Y.
London Notes
(From Ernest W. Fredman, "The Film Renter")

At last we are to see a German super film publically exploited in London, for I learn on reliable authority that "Du Barry" or as it is renamed "Passion," will be shown at the New South Street theater on Dec. 18.

It is utterly incomprehensible why these pictures have not been shown before, but now that a start is being made it will not be long I venture to think, before we have many of the great German "supers" showing all over the country. There is no ill feeling on the part of the trade towards these pictures and I do not imagine that they will receive anything but favorable criticism when they are shown to the public.

Film Booking Offices is putting out "Passion" whilst Goldwyn will probably also be releasing in the very near future four or five other German specials.

There is little record of the British film trade this week, things being a little quiet awaiting the advent of some of the big pictures that will shortly be screened. First National are putting out "East is West" as a pre-release, whilst I understood that "Foolish Wives" at the New Oxford Theater will be succeeded by a big British picture entitled "Flames of Passion." This is the picture in which Mac Marsh is featured with an all star cast, and a great deal is expected of this production.

In an announcement Jeffery Bernerd, Managing Director of Stolls, announces his policy of producing only big productions and has secured the rights to "The Wandering Jew" featuring Matheson Lang. This will be one of the mainstays of his program, whilst "The Prodigal Son" another big picture from the novel by Hall Caine is gradually approaching completion. This has cost many thousands of pounds up to date and is expected to be a very big success.

The trend of the trade today is undoubtedly for big pictures. "Nanook" a story of the Arctic wastes and of Eskimo life, has been playing at the New Gallery for four weeks and is likely to run for another five, whilst the West End Cinema has also run "The Game of Life" a British production for two weeks and will continue for at least another fortnight.

British films have during the past few months made amazing progress. One firm, Graham Wilcox Productions, have just completed a picture which has cost £450, and features Ma-Marsh, Welsh Pearson who produced such well-known features as "Quips," and "The Better Ole" have just issued a story comedy entitled "Quips Wins the Calcula Sweep" a really excellent production.

Stolls have recently completed "Dick Turpin's Ride to York" and has gone over very big "A Gypsy Cavalier" in which Carpenter is featured has also made a considerable success whilst English comedies notably "The Skipper's Wooing" have claimed the praise of the critics.

New Theaters
Hardin, Ill.—A. S. Talley has opened the Apple Blossom.

Elgin, Ill.—Ralph Crocker is building a 1,499 seat theater.

Moline, Ill.—Fred L. Cornwall's $1,250,000 LeClare, will open soon.

Cambridge, Ill.—C. C. Jones has opened the American, a $25,000 house seating 400.

Sioux Falls, S. D.—James Doane and his brother have formed a partnership to build a new theater.

Chatham, Can.—Lumber interests will start construction of a 900 seat theater in the Spring.

Robert Lee, Tex.—Sam Russell has opened a picture show in the Odd Fellows Bldg.

Connellsville, Md.—The new $800,000 State Theater has been opened. The house seats 2,000.

Chicago—The New Tiffin, at 4045 W. North Ave., has been opened by W. T. Lynch, owner and manager. The house seats 2,500.

New Haven, Conn.—The Shelton has been completed. The house seats 600 and is operated by J. H. Peck of Derby.

St. Stephen, Can.—J. W. Smith, hotel man, has opened the Queen, an 800 seat theater. C. E. Staples is the manager.

Ft. Wayne, Ind.—The B'way Theater Co., a recently formed organization plans to erect a new 750 seat house, costing over $50,000. Construction to start at once.

San Francisco—R. A. McNiel, W. G. Bailey, Charles Moser and Mortimer Thomas will erect an $150,000 theater on the site of the Irving, now being torn down. They also own the Palmer and Panama.

New Bedford, Mass.—Work on the new Baylies Sq., is expected to be finished in time to open Thanksgiving Day. The house is being erected by A. L. Marcoux and seats 1,200.

Chicago—Rapp & Rapp will spend $3,000,000 on a new house to be erected on the West Side. The new theater will be the second largest in the city.

Schine Expanding
(Special to THE FILM DAILY)

Gloversville, N. Y.—J. M. Schine is negotiating for two more theaters to be added to his chain. They are the Strand in Watertown and the Hippodrome in Carthage. Schine recently bought the Colligan in Carthage.

British production is going ahead to an extraordinary degree. Such firms as Ideal Films, Stolls, Graham Wilcox, and Hepworth in particular, are all working at full pitch and most of the productions are now on a big scale, mainly with big artists.

**Staulcup Cinema Service, Inc.**

Studio: 3 West 61st Street

Here is a combination for the Independent Picture Producer that stands for efficiency and economy.

The Service of designing, building and furnishing of settings by an Experienced Art Director and Studio Staff, in a thoroughly equipped and the best located studio in the East.

Let us talk to you about our Service on a contract basis.

STAUDLcup CINEMA SERVICE, Inc.

3 West 61st Street Phone Columbus 8181

**IF YOU ARE NOT READING**

**EVERY DAY YOU ARE HOLDING OUT ON YOURSELF**
"The Covered Wagon" is on the Way!

Almost unbelievably stupendous is the task that Paramount has undertaken in making "The Covered Wagon." The possibilities of the story and the theme are so great that Paramount has felt justified in making the picture regardless of cost, time, or any limitations.

An army of 3000 actors is encamped in the Utah desert, ninety miles from a railroad. They have been there now for two months, and the picture is hardly half finished. There are 1000 horses, 500 oxen and 500 buffalo in the picture.

Here is a shot of part of the two mile wagon train, made up of 300 wagons which all had to be specially built:

To take care of the actors and make the picture, it was necessary to practically transport a studio out into the desert. A complete commissary department, tents for 3000, electric lighting plant, developing and projecting department, blacksmith shop, property construction shop, costume department, doctor's office, painting shop, financial, armory, publicity and carpentry departments are some of the units engaged.

Some of the thrills are a buffalo hunt, with 500 bison, the only remaining large herd in the world; the attack of 1000 Indians on the wagon train; the fording of a mile wide river; a prairie fire; a tornado; rescues from quicksands, and dozens more.

James Cruze is producing the picture from the novel by Emerson Hough.

Watch for further FACTS about "The Covered Wagon"

It's a Paramount Picture
Among The "Independents"

“Jungle Goddess” Sales
Export & Import has sold “The Jungle Goddess” serial to the Independent Film Service of Dallas for Texas, Oklahoma and Arkansas, and to Progress Pictures, Inc., of New Orleans for Louisiana and Mississippi.

Beecroft Has “Flying Dutchman”
Chester Beecroft has finished revising “The Flying Dutchman,” an imported feature made from Capt. Marryat’s story, so that it may be accompanied by music from Wagner’s grand opera, founded on the same story.

Beecroft plans to state-right the picture through the Hopp Hadley organization.

“Success” Editing Under Way
Work of cutting “Success,” directed by Ralph Ince for Murray W. Garske, will begin next week.

The production, adapted from the Broadway stage hit of the same name, has been over three months in the making.

No announcement regarding distribution arrangements on “Success,” has been made by Mr. Garske’s office.

New Vitagraph for Latin America
The Jupiter Film Corp., has closed a contract whereby it acquires exclusive distribution rights for the entire Vitagraph product for 1923-24 for the following territories: Central America and South America: Brazil, Columbia, Venezuela, Guiana, Canal Zone, Panama, Costa Rica, Nicaragua, Honduras, San Salvador, Guatemala, Mexico, Cuba, Porto Rico, San Domingo, Haiti, Jamaica, Trinidad, the Bahamas, Bermuda and Martinique. The contract becomes operative Jan. 1, 1923.

New Ohio Distributing Co.
Cleveland—Progress Pictures Co. of Ohio, capitalized at $150,000, has been formed by J. S. Jossy, who has reserved as special representative for Arrow, to become president of the new firm. E. C. Fielder is vice-president and general manager. Offices are in the Film Exchange, Bldg.


Abrahamson Film Sale
Graphic Film Prods., Inc., reports the sale of Ivan Abrahamson’s “Wildness of Youth,” to Sam Grand of Federated Film Exchange, Boston, for the New England territory.

The production, a serial Cinematographic, has bought the rights for Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia.

To Produce in India
J. H. Raymond, who has just returned from four years abroad, has joined the India Pictures Corp. and will start for that country in January to produce and direct the series.

To Produce for Non-Theatrical
(Hollywood—The American Historical Film Co., has contracted to produce 15 two-reel dramas based on the life of Abraham Lincoln for National Non-Theatrical Motion Pictures, Inc., of New York, which holds exclusive distribution rights for three years in production. They are “The Moulder of Men,” “The Spirit of Right” and “Justice.” The first will be released about Jan. 1.

Another Bray Series
Philadelphia—George Aarons, secretary of the M. P. O. T. O. announced a meeting at the Hotel Vendig that the organization would endorse the Bible pictures produced by Sacred Films Inc. These are said to be the first productions ever sponsored by this organization. Clinton Rogers Woodruff, civil service head, and Henry Neely, dramatic editor of the Public Ledger, also spoke in behalf of the films.

Sacred Films Endorsed
(Special to THE FILM DAILY)
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Casting Contest
Equity Pictures Corp., will hold a casting contest for exhibitors in connection with its next Daniel Carson Goodman special. Exhibitors are asked to submit a cast of a promising player, on information furnished by Equity as to the nature of the roles basing their selections on the popularity of the players in the individual theaters. The one submitting the best cast will receive $100. A gold watch is the second prize. The contest will start Nov. 15 and run for a month.

St. Louis Notes
(Special to THE FILM DAILY)
St. Louis—C. L. Hickman has re-joined the sales force of F. B. O. and has been assigned to Southern Illinois territory.

The local First Nat’l office has obtained Eastern Mo. and Southern H. rights to “Sure Fire Flint.”
J. L. FROTHINGHAM

Producer of

"The Ten Dollar Raise"
"Pilgrims of the Night"
"Shattered Idols"
"The Woman He Loved"

In Preparation

"The Dice Woman"
Concerning Edmund Goulding

"Tol'able David" was released the week of January 1st, 1922. It has since been awarded the Photoplay Gold Medal—it was adapted by Edmund Goulding.


Then came—"Fascination"—pronounced Mae Murray's best picture. Story and adaptation by Edmund Goulding.

"Broadway Rose" followed. And now "Jazzmania"—Mae Murray's next is nearing completion. The story and adaptation by Edmund Goulding.

After that look for Mae Murray in "Mam'selle Midnight," already purchased—Story and adaptation by Edmund Goulding.

A novel of the sea has been written during the year—it is entitled "Fury," and is published December 1st, by Dodd, Mead & Co., New York. It is by Edmund Goulding.

A picture has been made of Fury—by Richard Barthelmess—adapted by Edmund Goulding.

And J. D. Williams says "Fury" is a greater picture and bigger box office picture than even "Tol'able David."


"The Bright Shawl" is being adapted for Richard Barthelmess by Edmund Goulding.
Inspiring Talk

Addressed Advertisers—Tells Them They’re “About a King’s Business”—Made Honorary Member

Will H. Hays, guest of honor at A. M. P. A. yesterday delivered a speech which should be made every member proud that he was in the picture business. At the conclusion of his address and at the request of C. F. Yearsley the unanimous membership welcomed him to the organization as an Honorary member.

Seldom have the members been so interested as Hays talked to them. He said the press had sensed what he was trying to do when he entered the industry, and that he had wanted to help the Advertisers for some time, guarding their problems—his own and theirs. He said he wanted to be with them; that he was not a

(Continued on Page 2)

Film Sacrifice

British Company Burns Scenes Costing 10,000 Pounds Rather Than Offer Poor Stuff to U. S.

(Special to THE FILM DAILY)

London—An example of the way British producers are focusing their attention on the American market is furnished by one of the most significant events of the year, the scrapping of a film which cost 10,000 pounds for the latest Graham Wilcox production, “Paddy the Next Best Thing,” taken from the stage success of Charles Marsh as star. The film destroyed was 5,000 feet of exterior scenes taken near Devon.

“The destruction of 7,000 feet of valuable film was an act demanding considerable courage,” said Wilcox. “It was a sacrifice, but I am convinced that we were able to send an imperfect film to the United States we would forfeit profits considerably more than 10,000 pounds.”

The rejected scenes are being reshot. Speaking of his decision, Wilcox said: “We have been notified at Miss Marsh may leave for New York to fulfill an engagement.

Politics

Steffes Wants Harmony—Cohen’s Position—Some Comment

It is six months away from the National meeting of the M. P. O. A., but the political party is already anxious to simmer down and forebears its threats to burst over.

The first indication of the state of affairs came last week from Minnesota when Senator Steffes, in a communication which indicated that W. A. “Al” Steffes, President of the Minnesota unit, was willing to

(Continued on Page 4)

Lubitsch-Pickford

Reported Important Foreign Director May Make “Dorothy Vernon of Haddon Hall”

It is understood that negotiations are under way which may result in a contract between Ernst Lubitsch directing Mary Pickford in “Dorothy Vernon of Haddon Hall.”

Lubitsch is under contract with Famous Players, and is due to arrive here sometime next month. It was expected that his visit would primarily be to undertake production in this country for Famous, but if the negotiations are successful, he will be loaned to Mary Pickford to make a production which is expected to be on a very large scale.

(Continued on Page 2)

Famous Players Dividend

Famous Players have declared a dividend of two dollars a share on common stock, payable Jan. 15, to stockholders on record Dec. 15th.

Finklestein Coming

M. L. Finklestein, of Finklestein & Ruben, Minneapolis, will serve for the next two weeks representing the Rotating Committee at Ass. first Nat’l headquarters.

Owen Moore Out of Selznick

(Special to THE FILM DAILY)

Hollywood—Owen Moore has severed his connection with the Selznick organization.

Edwin Sturgis is in New York to arrange a release for future Moore pictures.

Swedish Combine

Svensen and Skandinaviska Union Expected to Lower Prices of American Films

(Special to THE FILM DAILY)

Stockholm—An amalgamation has just taken place between two leading distributing companies, the Svensen Film Industry and the Skandinaviska Film Central. Negotiations have been under way for several months, but the consummation was hastened by the arrival of representatives of a leading American producing firm whose object was to attain a stronger hold on the Scandinavian market.

(Continued on Page 3)

“The Pilgrim” Review

A review of “The Pilgrim” Charley Chaplin’s latest, a four reeler, will appear in Sunday’s issue of THE FILM DAILY.
Lubitsch-Pickford
(Continued from page 1)

Probably no foreign director stands as high in picture circles as Lubitsch. When "Passion" was released, and with subsequent releases, Lubitsch became very popular here, and while his latest release "The Loves of Pharaoh" was too heavy in subject matter to attract great attention, at the same time his skill as a director was again emphasized.

The working combination of Pickford and Lubitsch should result in a really great picture.

It was impossible to locate Mary Pickford yesterday with regard to this matter.

Worsley to Do "Hunchback"

Wallace Worsley will direct Universal's "The Hunchback of Notre Dame."

Thomas With Allied Authors

Clark Thomas, business manager at the Thos. H. Ince studios, will be associated with Frank E. Woods, Elmer Harris and Thompson Buckingham in the newly-formed Allied Authors, Inc., according to Woods, who arrived yesterday from the Coast.

Rothacker Thrift Contest
(Special to THE FILM DAILY)

Chicago—Watterton R. Rothacker has offered three prizes to the employees scoring the highest savings average during a three month period. An improved "bank" does business on the studio floor for about two hours every Saturday.

Inspiring Talk
(Continued from page 1)

Czar, and didn't want to be. Among those important branches of the industry he reckoned the publicity and advertising as among the first if not the first, and he pleaded that every succeeding day they try to do a little better in lifting the industry where it belonged, adding that a failure-to-do this was "a definite laches of duty."

"I have undertaken the honesty of purpose, and the integrity of the movement," he declared sincerely. He told of receiving many letters daily from oversensitive folks about the wrong things in pictures. "And we are the servants of these people," he added, "I'm not a prude. But it's good business to cultivate that part of the public, for the m Movies picture is the greatest factor in the life of this country. 'Some day,' he added, 'they'll build monuments to the men who made this great industry what it is.'"

He urged the Advertisers to be truthful in their statement. He said that in the past the people in the industry had been misled, "but," he went on fervently, "you're in a king's business. To which he added the thought that pictures were the most potent power for solving international relationships that exist. This brought a great cheer.

He told of the winning of the Massachussets battle, and how the proposed censorship had been aided by salacious advertising of a picture which was not salacious. He then quoted figures to show the importance of the industry in California, pointing out that while the oil business did $100,000,000 interest last year, with an average weekly pay roll of $100,000 motion pictures did $140,000,000 with an average weekly payroll of $500,000.

Neilan—First Natl'

"Minnie" appeared in yesterday's issue, under the November list of exceptional films, issued by the Natl. Board of Review, as a Neilan-Goldwyn production, it should have been Neilan-First Natl.

ARRANGE DISTRIBUTION

In effecting release arrangements, we require no advance whatsoever from established responsible Distributors. We are therefore, free to represent as collaborate in exploiting the production of any Producer through any and all channels of distribution.

UNDER THE DIRECTION

and personal supervision

CHARLES O. BAUMANN, Pres.

Coast Brevities

---(Concluded from Page 1)---

Wood — Marguerite Clayton's opposite Harry Carey in "On of the Fools."

Chaplin has engaged Monte to assist in his next picture.

Jack Messenger has been signed by "Good Name" to a new contract in his next picture.

Peggy's latest, "The Senorita." Ward G. Lee has added Ger- art soon.

Cummings will spend nine to complete the filming of Last Day of Pompeii," for National Pictures.

Leonard who played the part in "The Old Home," has been added to the cast of Peggy's latest, "The Senorita."

and V. Lee has added Ger- Astor, Margaret Landis and Jay to the cast of "Alice Adams," starring Florence Vidor, he is to add.

in Moore, Burdette Brown and Zedler of the Universal scen- department are working on the nos. of three new serials, to go to production within the next

Swedish Combine

(Continued from Page I)

One of the principal effects of the amalgamation, according to the companies involved, is that it will be possible to obtain American productions at reasonable terms. This will benefit exhibitors, and is expected to result in lower admission prices. It is claimed here that American pictures have been offered to Scandinavia, with the population of 11 millions, at prices considerably higher than those obtained for France with a population about three and a half times as large.

The companies in the merger operate nine of the 75 motion picture theaters in Stockholm. The Svens Film Industry has several subsidiary companies, Swedish Biograph, Scandinavia Film Bureau and the Swedish Film Co. The famous Players and United Artists have their own exchanges here. United Artists production are rented chiefly to theaters in the Film Industry group, while Famous Players rents chiefly to independent houses. Fox has an arrangement with a subsidiary of the Film Industry, Goldwyn and Universal have sales representatives in Sweden and Denmark.

Cuts and Flashes

Through Jack Crosby, James Kirkwood has been engaged for the Flaming Drums," which Edgar Lewis is directing for C. C. Burr.

Robert Olson is directing "Schubert's Serenade," the sequel of the Prizma one-reel composer's series. Wallace Ray is playing Franz Schubert. Wm. Van Middlesworth is the camera man.

Reynolds Coleman has been engaged through Jack Crosby to play opposite Lillian Gish in "The White Sister," to be filmed in Italy for Inspiration.

Fun from the Press

is being advertised to the public through the largest publicity campaign ever expended on a single serial subject.

400 Daily Newspapers
20,000 Street Cars
8,000,000 Direct Mailing List.

EXPLAINED TO YOUR PATRONS

Produced by The Literary Digest
Distributed by the W. W. Hodkinson Corp.

Who Wants Me?

Gentleman, 36, college education, organizing ability, desires connection. He is familiar with every angle of the legitimate theatrical business, speaks English, German and French, student of Latin and Italian. He is identified as a fiction writer and successful as a composer of concert and musical comedy music. European musical education, an excellent conductor, pianist, organist, arranger and familiar with every detail of film music. Well connected and equipped with tact and good taste, he will not let his "references" make him clever, but will prove the above statements.

While he wants to continue his writing activities, he would like to connect with a high class film concern where he has an opportunity to become valuable through his ability.

Salary of little consequence, but the position must have dignity and be strictly high class.

Address communications to B-339—c/o The Film Daily

Watch for Announcement
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

The Retort Courteous

La Porte, Ind.—Manager H. K. Reddington and the Central and Bill Deering, Paramount exploiter, call-ed on George Scholl of Scholl's dairy and gave him a selling talk on how Paramount bathed the films of "The Old Homestead," in milk, and Scholl used the idea in his advertising.

After the run of the picture, Red-dington said to Scholl, "It's a shame how we rapped you in. We don't really bathe films in milk."

"I know it," said Scholl, "but it was good advertising for me.

Calico Beauty Contest

A stunt stunt put on by First Na-tional for "The Infi-del" is that the campaign feature a "calico beauty" contest. Theatres have constantly sponsored the contest and the contestants have always been em-blished by all that the dressmaker could create.

The suggestion specifies that a "calico contest" should be limited to entrants who appear in calico or gingham and allow the audience to judge purely on beauty, unbiased by a millinery display. The suggestion has new angles and offers a workable proposition.

Chinese Ballyhoo

Paducah, Ky.—Manager Richard Deering, Warner Bros. exploiter, has done some intensive research work for the weird but effective street bally-hoo he used in connection with "East is West." A multi-colored Chinese pan-juun, carried by four men was the street ballyho. At each theater show the bally-hoo was done over with bamboo strips and Chinese lanterns giving the effect of a tea garden doorway. An unusual method was followed in the cutting of the cutouts of the paper, the three leading characters as represented by Constance Talmadge, Edward Peil and Warner Oland stepping forward to say, "I'm Ming Toy;" "I'm Billy Benson" and "I'm Cholly Yong."

First "Lorna Doone" Stunt

Pittsburgh—First visible evidence of the exploitation campaigns prepared for "Lorna Doone" came to light when the Grand and Regent opened with the attraction.

The star window display was a sta- tionary and block style which featured the photoplay edition of the well-known novel with photographs of Madge Bellamy, the leading lady, and the leading women proclaming it as "My Own Edition," the publishers having dedicated it to her.

The music of "Lorna Doone" and phonograph records of the songs proved effective mediums for other window dents for sales. Some of these stores were hung up, evidencing again the benefit to retailers in motion picture tie-ups and the good exhibitors can create by discriminating use of exploitation mediums.

Evening Clothes worn

Wenatchee, Wash.—Tuxedo suits worn by the ushers and all other the-atre attendants helped materially to put over the new Charles Ray feature, "A Tailor Made Man," when it was shown at the Liberty. This theatre is one of the Jensen and Von Herberg chain and is managed by W. L. Douldah, who put on this the Apollo seized the opportunity to tie-up with a popular newspaper con-test in which the publishers were offering $50,000 in prizes during the recent show of "Silvers Wings." The result packed the Apollo during each of the entire week's perf-ormance.

In the window of the downtown offices of the daily was placed a small curtain on which were flashed various scenes from the picture. These flashes were intermittent and were used by the newspaper to attract the crowds that other slides and motion pictures explaining the contest might be shown.

A Book That Opened

Middletown, Conn.—T. M. (Ted) Browning of the Grand, improved upon the western versions of "The Masquerader" book by having a walking volume that opened up.

The outside covers were straight displays advertising of Guy Bates Post and the attraction at the Grand. The inside pages were "Inspiration" copy that suggested what could be expected from the picture, with a half page of straight billing. The book was four feet high and three feet long, closed both.

The masked man who piloted it through the streets followed out in-carations. The processions had gathered a crowd. The releasing of a clasp made the book open automatic-ally. After the audience had had time to read the billing the book closed up and the artist went along his way.

Politics

(Continued from Page 1)

step aside in the interests of harmony for something acceptable at least and voted the New York unit back into the fold. His proposition was fully detailed in a communication sent by Steffes to Martin J. O'Keefe, publisher of the Exhibitor's Herald, Chicago, in which Steffes declares that for several months past he with others has been working to bring about har-mony with the New York State unit. In this communication Steffes says:

"I would be more than pleased if the New York State unit would again come into the national organization. If necessary to bring this about, I am willingly and ready, if for the benefit of the theatre operators, Cohen has the power to hand the executive board and allow the remaining members to elect a man from the New York State unit, for the balance of my term of office. I believe if an actual poll was taken of the officers and executive committee, you would find that there are several big enough and willing to do the same thing in order to bring about a cent harmony organization.

When the attention of Charles O'Reilly of the New York State unit was directed to this, O'Reilly said he would do nothing to say and he was too busy with matters relative to Albany to go into any discussion about na-tional matters.

Those who move behind the scenes in the national politics of the industry commenting on this yesterday and those who had the harmony possible. It was also pointed out that all those who had declared he was not a candidate and in Washington he said he would not be a candidate to succeed himself in 1923 that some of his friends might insist upon his remaining on the job and that in fact quite a number of states had already considered his decision. Regarding this, Cohen has nothing to say beyond that he has expressed himself as to how he stands.

School Uses Films Exclusively

The School of Commerce, New York University, will present the subject for this year's course in in-dustrial processes entirely by motion pictures with supplementary information furnished by the lecturer, Nicholas Thiel Ficker.

Mary Alden Magazine Film Star

Mary Alden has the star role in "This Wife Business," the first of the series sponsored by "Woman's Home Companion, now being pro-duced by Arlama Co, for release through Alexander Film Corp. Others in the attraction are Reginald Simpson, Maudie Hill, Geraldine Blair and little Helen Ro-land. Arthur J. Zellner is directing.

Sherry with Distinctive

Wm. L. Sherry, veteran exchange sales force for Distinctive Pictures Corp. Arthur L. Friend, the president, says that he considers the acquisition of Sherry's "real feather in the cap of Distinctive."
More About Marks

Some Interesting Anecdotes About This Universal Oldtimer and His Methods

Irving Lesser, Sol's big brother, contributes the following:

"Back in 1913 and 1914, when I was manager of the Golden Gate Film Exchange, San Francisco, one of the earliest enterprises of my mother and myself, it used to be my pleasure to directly deal with Mr. Marks of the Acme theater, whom you wrote about in one of your recent stories.

"One of the amusing incidents at the time I was selling this man was the booking of "QUO VADIS," after it was a few years old at a rental of $10. He used the picture right away, running one reel a day."

(Continued on Page 2)

Harry Warner in Chicago

Harry M. Warner, of Warner Brothers, left for Chicago yesterday.

Lesser Merger Reported

(Special to THE FILM DAILY)

Hollywood—It is reported here that West Coast Theaters Co., Western Pictures Explotation Co., and Principal Pictures Co., three corporations in which Sol Lesser is the moving spirit, have been merged as Principal Pictures Corp. It is also rumored that Jackie Coogan Prods. will be included in the merger.

Production plans are understood to cover 12 subjects the first year, for probable distribution through First National, and the erection of a new studio with two stages.

Irving Lesser said yesterday that he understood that these negotiations were under way, but that he had received no further word.

The Troubles of an Exhibitor

Pneumonia, Nevada.

Dear Danny:

It's funny me callin' you that and I ain't ever met you. But as I been readin' that sheet of yours for four months now, I imagine I almost know you. Well, you remember, I wrote you of my sad experience with "Why Men Wander." Well, it cured me. I been havin' six and eight dollars nights with program stuff, so, naturally am off the super pictures. It's a tough job findin' program stuff nowadays. Everything I see advertised is a super production—but I guess I can get some of the old ones at low enough jack to play them."

(Continued on Page 4)

Statistics

Interesting statistics of the average motion picture house in America, as discovered by the investigation made by The Motion Picture News and the Babson Statistical Organization.

The News:

The results of this calculation presently the following cross-section of the American picture houses:

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of seats</td>
<td>507</td>
</tr>
<tr>
<td>Number of days open weekly</td>
<td>5</td>
</tr>
<tr>
<td>Number of people employed</td>
<td>12-28</td>
</tr>
<tr>
<td>Matinee price scale</td>
<td>17-36</td>
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<tr>
<td>Evening price scale</td>
<td>364</td>
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<tr>
<td>Average daily patronage</td>
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</tr>
<tr>
<td>Program changes every two weeks</td>
<td>.3</td>
</tr>
<tr>
<td>Number of shows per day</td>
<td>5</td>
</tr>
<tr>
<td>Number of reels to program</td>
<td>8</td>
</tr>
</tbody>
</table>
More About Marks

"We had an old imported feature when features were quite rare and, of course, it was not so much of a feature as it is today."

"The title of one of our most popular pictures was THE BURNING TRAIN; either Italian or French, and I do not hesitate to sincerely state that Mr. Marks booked it more than 25 times in the same theater."

"He made it a point to buy a certain amount of service from me because it had its custom to come in about nine o'clock in the morning and take his film and paper under his arm and go out and open up about 10 A.M."

"At any time we did not have a good picture with good paper available or a new one, the usual argument was "Well, sell THE BURNING TRAIN."

"It was never the price or quality of the picture, because he paid $1.50 a reel for the better of the condition of the paper, so we would go into the lithograph department and we would wind out the pan and, if it was alright THE BURNING TRAIN was booked again."

"It did not make much difference whether he ran the whole four reels or one of them as long as he had the BURNING TRAIN, and the swell paper up in front of the theater."

"I cannot start to name the different classes of people that he showed to."

"Once in a while I used to call on him in the night and when I used to take a little selling trip in my Ford.

"Of all the laughs I ever had in my life, it was to see Mr. Marks at the box office and sitting in the box office and giving sales arguments to every customer."

Incorporations


Boston—Newburyport Theatre C. Newburyport. Capital, $50,000. Incorporators, A. K. Hunt, L. M. Bo-

gard and G. L. Vaughan.

Albany—Co-National Plays, Ma
hattan. Capital, $5,000. Incorporators, F. O. Miller and A. Wore-
tor. Attorney, H. S. Hochheimer, Manh-
tan.

Albany—Haystack Productions, Ma
enhaan.

Albany—Doormant Co. Manhattan. Motion pictures, Capital, $20,000. Incorporators, P. S. Goodman and C. Smith. Attorney, S. Goodman, Manh-
tan.

Albany—Superior Fotokraft St

NEGATIVES BOUGHT

We will purchase negatives of new pictures only.
The Film Daily

May, 1922

St. Louis Notes
(Special to THE FILM DAILY)
St. Louis—Charley Werner, Metro, is
confined to his home under care of
a physician.

The Aubert Photo Play Co., which
is erecting the new Aubert, have in-
creased their capital from $30,000, to
$50,000.

The Odeon Theater on Grand Ave.
recently purchased by H. Chouteau
is being remodeled at a cost of $50,-
000.

J. B. Dugger, formerly with Para-
mount in Detroit has succeeded Jack
Weil as manager of the Goldwyn ex-
change in this city.

West Coast Buys Theater
(Special to THE FILM DAILY)
Los Angeles—West Coast Theaters
has increased its circuit to 57 houses
by the purchase of Chotiner's, at Ele-
th and Vermont Sts. The theater's
name has been changed to the
Roosevelt.

Hirsch Forms Boston Firm
(Special to THE FILM DAILY)
Boston—Irving D. Hirsch has
formed the Greater Pictures Co., in
which he is president, which will
handle State Right attractions in
New York, Associated with him
is M. Edward Rose, an attorney.
The company is incorporated for
$100,000, and has connections
which indicate that it will also do
an export and import business. The
company has opened offices at 44
Church St.

New Arkansas Officers
(Special to THE FILM DAILY)
Little Rock, Ark.—The Arkansas
M. P. T. O., in convention here,
elected officers for the coming year
as follows:

W. E. Collins, Jonesboro, presi-
dent; H. D. Whorton, Warren, vice-
president and O. C. Hauber, Pine
Bluff, secretary.

The Legislative Committee includes
Hauber, Sydney Nutt, Hot Springs;
T. W. Sharp, and W. A. Max, Little
Rock; W. L. Landers, Batesville; D.
E. Fenton, Harrison; E. C. Robin-
son, Fayetteville; S. H. Butler,
Russvile; J. A. Collins, Paragould;
F. B. Smith, Stuttgart and G. E.
Haven, Forrest City.

Detroit Notes
(Special to THE FILM DAILY)
Detroit—The new building to house
the Paramount exchange being erect-
ed on Cass Avenue, will be finished
sometime in January.

Harry Irons, manager of the Butter-
field Franklin Theater, Saginaw, is
resigning Dec. 1st, to manage a theater
in this city, which is now in con-
struction.

Harry Ross, district manager and
H. W. Given, branch manager for
Paramount's local office, have left
for the coast to attend the convention
of district and branch managers, to
be held the week of Nov. 26.

LABORATORY EXPERT WANTED

A large Producing Concern will engage the services of a First Class Laboratory Expert, who knows good printing from bad, who can inspect and pass on prints before they are shipped from the Laboratory. Must be honest and wide awake.

Good salary to the right man.

Address B-717, care The Film Daily.

THE FIRST NEWS REEL
THE REAL NEWS FIRST

Today

Theater Changes

Baltimore, Md.—The Brodie has
been taken over by Steinman.

hington, D. C.—Eddie Phillips,
operates the Revere, has re-
t the Regent.

VY, N. Y.—C. L. Gardner of
Time Falls, Mass., has bought the
fills from Harry Lazarus.

Cleveland, O.—Elmer Crow-
field of the Bijou in Troy has
over the Hudson.

Boston, Ill.—Clyde Elliott, ex-
man, has purchased the Strand
having it rebuilt.

ugfield, Mass.—The Holyoke
en added to the chain of Gold-
This makes 15.

more, Pa.—The Main Amus,
which recently purchased the
ore, has just bought the Palace
Fine & Betterman.

Low Tor theater in Long Beach
been sold to Johnson and Fay.
Place in the same city is oper-
by W. J. Johnson.

Washington, Pa.—The Palace has
been taken over by Lewis Bochert
E. Oss, both of Cumberland,
and the name has been changed
to Grand.

hington, Pa.—A. H. Miller,
dy of the Court, has taken over
Corner's Regent. Miller's
meanwhile, has been taken
by B. E. Coopler of the Bijou.

la.—Jules Mastbaum, of the
ey Co., has purchased the
ia A. C., on Broad St. and al-
has architects working on
to convert the club house into

Robbers Gets $1,000
(Special to THE FILM DAILY)
Louis—Robbers broke into the theater and secured $1,000. The
Give is owned by the St. Louis
Co.

Jack Takes New Offices
(Special to THE FILM DAILY)
The Al Lichtman Corp. has leased
the entire ninth floor of the new
building at Broadway and 51st St.,
opposite the Capitol, for occupancy
beginning about Dec. 1.

Foreign Managers Shifted
(Special to THE FILM DAILY)
Amsterdam—As soon as Max F.
Goosman arrives from America
He will assume charge of the
Universal office here. Gus Hager, the present
manager, will go to the Copenhagen,
Denmark, office as manager.

Jacks Open Exchange
(Special to THE FILM DAILY)
Cleveland, O.—The following have
been elected officers of the Cleveland
M. P. T. O., for the coming year:
O. E. Bellas, president; S. Piotrowski,
vice-president; Martin Printz, treas-
urer and Sam Bullock, sec-
etary.

Mr. Harry Crandall,
Washington, D. C.

Dear Harry,

Don't give the little "jolliers" though, so you've
got it all tied to send
The wife away and meet
me at the Metropolitan
Dec. 1st. Ain't that per-
fectly slick.

Ah the joy to feel
your arms around me
again, holding me close
and safe. Who'd believe
I can rear ever to leave
you again, your baby.

With love,

Minnie
The Troubles of an Exhibitor

(Continued from Page 1)

Well, I got 'Lena's Load' booked for next Wednesday night, and it depends on whether our leading merchant, Stoney Inglehair dies this week or not, whether I open that night. You see, Stoney's daughter is to get married next Tuesday and her father is very sick with some new kind of diabetes and if he dies, the wedding is off, and I get the crowd. If he doesn't croak, and the wedding happens, the mob will naturally go for the free eats—and I'll probably only get my passes back.

I tried to postpone the date till the next day, but the exchange said they needed the print back immediately.

I know that's the bunk, for the darn thing ain't played a date in two years, not here. I never wanted anyone to die, but as it's a foregone conclusion that Stoney's got to go soon anyway, I wish he'd git it over before this week's up, it sure means a lot to me.

A salesman went through here this week. I think he's a new one in the game too, he didn't mention Zukor, Williams or Rowland by their first names and never said "Lousy" once, although all the other boys that go through, use it all the time.

I got an offer to act as salesman in this section from a firm, and am considering it. Will write you about it later. Will want your advice.

It's the first offer that's ever come to me from any film company that might mean some dough for me, so it's worrying me; in fact I'm even suspicious.

Can you tell me who has shorter subjects than the short subjects they are sending out?

Best regards from Mrs. Deneker and myself,

Yours truly,

CLEM DENEKER

Mothers Commend "Knighthood"
(Special to THE FILM DAILY)

Los Angeles—The City Mothers Association has hailed Paul H. Grauman, head of the Grauman's Art Theatre, of that city, for "Knighthood Was in Flower"—after its opening.

Zedman Starts Another
(Special to THE FILM DAILY)

Hollywood—B. F. Zedman Prod., has begun work on "The Spider and the Roach," from a story by Gerald C. Duffey. Cast includes Alice Lake, Gaston Glass, Richard Harlan, Richard Headrick and Noah Beery. Headquaters are at United Studios. Glenn MacWilliams is photographing. Finished production will be placed on open market.

Praises Arbitration Board

Judge Moses H. Gausman, organizer and vice-president of the Arbitration Society of America, has praised the work of the arbitration board of the F. T. L. M. club very highly after attending one of its executive sessions. Judge Gausman extended an invitation to the F. T. L. M. club to join the Arbitration Society and to function under its auspices. He will probably address the T. O. C. C. next Tuesday.

Coast Brevities
(Special to THE FILM DAILY)

Hollywood—G. B. Howard, author of "Yorke Norrey," the first Secret Service agent character in fiction, is finishing a new series of "Yorke Norrey" stories for Universal. Roy Stewart is starring in them with Duke Worne directing. George Hively is writing the scenarios.

Herbert Blache has been signed to direct for Universal.

Theodore Roberts will appear in the next Agnes Ayres production for Paramount, "Racing Hearts."

The De Havens have just completed the filming of "Baby Ben," to be released by F. B. O.

Katherine MacDonald's next will be "Refuge." Victor Heerman will direct.

Aeduinthead's next will be a Rupert Julian original tentatively titled, "Flesh," to feature Grace Darmond.

Fred Nihlo will eliminate the war sequences from his version of "The Famous Mrs. Fair." He will put over the war atmosphere by suggestion.

Gene Stratton Porter's "Michael O'Halloran," directed by J. Leo Meehan, is finished, and is being cut and titled.

Several valuable articles were recently stolen by thieves, from the home of Maurice Campbell the director.

Antonio Moreno will be leading man to Mary Miles Minter in "The Trail of the Lonesome Pine," which Charles Maigne will direct.

George S. Hellman, secretary and treasurer of Hugo Ballin Productions, Inc., has arrived here for conferences with Ballin relative to filming of "Vanity Fair" for Goldwyn.

Universal's revised cast for "The Affair of Felix Buxu" includes Wallace Beery, Estelle Taylor, Forrest Stanley, Sylvia Breamer, Martha Mattox, Harry Carter, Nick De Raiz, Josef Swickard and Jack Rollins.

Colleen Moore will appear as lead in Frank Borzage's photographic production of "The 9th Commandment," adapted by Frances Marion from the Annie Harst story. Production will begin shortly at the Ince studio.

"The Senorita," starring Baby Peggy, is finished. Ena Gregory will appear in next Brownie-comedy. Century has placed Buddie Messenger under contract; Harry Edwards has been engaged to direct him; and Marjorie Marrel to play feminine lead. Herman Ravnaker has been engaged as a director. Sil Neufeld has been made chief of production department; Charles Wallach succeeds him as film editor.

H. E. GAUSMAN

---

Here's A Thought FOR Saturday

Send in Your Subscription Today

The Film Daily
71 West 44th St., New York City

Kindly enter my subscription to The Film Daily for one year, starting immediately, to include

THE FILM DAILY—313 Issues—Every Day Including Weekly Reviews—52 Issues
1922 Year Book—Clot Bound—500 pages

Subscription, $10—Foreign, $15

Name _______________________

Theatre _____________________

Address _____________________
The Most Important Revival of the Year!

RODOLPH VALENTINO
and
CARMEL MYERS

Presented by
CARL LAEMMLE
In a Romance of Love, Beauty, and Adventure

"ALL NIGHT"

story by
EDGAR FRANKLIN
directed by
PAUL POWELL

UNIVERSAL SPECIAL
The Answer!

"Nigh's name should mean a lot at the box-office. The fight he has staged in 'Notoriety' has the 'Tol'able David' fight skinned. That should be enough."—Danny in the Film Daily.

"'Notoriety' will go in any kind of house. There is a corking fight scene which carries action plus. The characters are convincing and the technical side is excellent."—M. P. News.

"'Notoriety' is a blessing to the independent market. It bids fair to out-draw at the box-office anything Will Nigh has ever done. It is replete with thrills. Its exploitation possibilities are innumerable."—Roger Ferri, M. P. World.

"'Notoriety' has every ingredient a winning picture needs to make it a big box-office attraction and its advent should prove a boon to buyers of state-right attractions."—Exhibitor's Herald.

"One thing about Will Nigh. When he turns out a picture you can be almost certain he will grind out a box-office product. 'Notoriety' has everything that has ever been screened. Nothing is left out. On the title alone it should be a money-getter."—Fred Schrader, Variety.

"Will Nigh possesses a rare insight into the psychology of the masses. The public may eat this up, just as it did in the case of a recent Will Nigh picture. The court scene has a real thrill. The cast is unusual and lives up to its reputation."—Blaisdell, Exhibitors Trade Review.

The First of the Four Will Nigh Productions

"NOTORIETY"

A Dynamo of Action and Sentiment starring Maurine Powers, Mary Alden, Rod La Rocque, Geo. Hackathorne, Richard Travers, J. Barney Sherry, Anders Randolf, Mona Lisa, John Gildersworthy, Ida Waterman, and others.

Write For Our "Will Nigh Series" Selling Plan For State Rights Buyers

L. Lawrence Weber and Bobby North

1600 Broadway

New York City

Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, New York
News of the Week in Headlines

Monday
W. A. True, of M. P., T. O. Executive Committee, revives idea of exhibitors distributing machine.

Goldwyn gets Pola Negri's "Sappho" from Export & Import.

R. G. ("Dick") Liggett succeeds M. Van Praag, resigned from presidency of Kansas M. P. T. O.

Tuesday
"Tellable David" awarded Photoplay's gold medal as best picture of 1922.

R. A. Rowland leaves for Coast to take up First National production plans.

Frank Mayo forms own producing company.

Wednesday
Marcus Loew tells T. O. C. C. he will not quit building theaters. Suggestion to boycott Metro product shouted down. Senator Walker tells meeting that exhibitors have no organized standing.

Edgar Selden four Madge Evans pictures for Associated Exhibitors release.

Famous Players to release four new productions at once in England to obviate delays of block booking system.

Thursday
Arthur S. Kane, president of Assoc. Exhibs., back from trip, reports business strengthening all over the country.

Chas. M. Steinberg forming company with Blinderman and Rozenweig to go after theater control of New York's East Side.

Carl Laemmle, Universal, returns from Coast.

J. A. Von Herberg denies that he will produce in 50,000 acre Tyrol park which he took over while abroad.

Warner Bros.' plans for 1923-4, including production cost, reach $5,000,000.

Famous Players special leaves for Hollywood for salesmen's convention.

Friday
Negotiations on for Ernst Lubitsch to direct Mary Pickford in "Dorothy Vernon of Haddon Hall."

Leading Swedish distributing companies form combine to bring down prices of American films.

W. A. Steffes of Minnesota mentioned as candidate for president of M. P. T. O. at next election.

Will Hays delivers inspiring talk at A. M. P. A.

J. D. Williams leaves for Coast.

Texas exhibitors form new booking circuit operating theaters in Dallas, Ft. Worth, Galveston and Austin.

Saturday
Associated Booking Corp. issues statement relative to its plans and ideas.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
“Our Mary” Comes Back to Her Own Wonderfully in “Tess”

Mary Pickford in

“TESS OF THE STORM COUNTRY”

United Artists

DIRECTOR ..................... John S. Robertson
AUTHOR ........................ Grace Miller White
SCENARIO BY ..................... Not credited
CAMERAMAN ..................... Charles Rosher
AS A WHOLE.............. Best that Mary has turned out
in a long time

STORY......How an illiterate daughter of a squatter fisherman finds her happiness and love
DIRECTION......Some sequences held too long, especially toward finish
PHOTOGRAPHY ................. Generally excellent
LIGHTINGS ....................... Very good
STAR......How she romps. What hokum she uses
How they will love it! “Our Mary” back again
where she belongs

SUPPORT......Little for any others to do. Jean Hersholt satisfactory as willun. David Torrence and Forrest Robinson satisfactory and Gloria Hope gives an excellent performance

EXTERIORS ..................... Some charming shots
INTERIORS ...................... All they should be
CHARACTER OF STORY......Your women folks
will love it and love it and love it

LENGTH OF PRODUCTION......Over 9,000 feet

About eight years ago when Mary was under the Zukor banner they brought out “Tess of the Storm Country.” It had a slow start, didn’t seem to be getting anywhere and then all of a sudden the public woke up to it and from then on it was a box office triumph. In some towns it was repeated four or five times. It proved one of the greatest successes of Mary’s career.

Undoubtedly it was a smart move for Mary to again
secure possession of the story. In the past eight years
there has been a tremendous development in the making of pictures. All of this could not but help to make “Tess” a very valuable piece of property; and it is.

But best of all, forgetting the story, “Tess” gives Mary the sort of a character which has endeared her
for years to the American public. There isn’t a bit of
hokum from the wriggling of her toes to her saucy
impish mannerisms that is overlooked. They have rung
in several clever mechanical ideas that are rather
reminiscent of what Chaplin did in “The Kid,” but the
audience loves it. And then again when the opportunity
comes for Mary to demonstrate her ability as an
actress, especially in the serious moments, she shows
what a great artist she is. The pantomime where she
realizes what it is to have clean hands so that she
might be able to touch the fingers of the boy she is in
love with is probably the most exquisite bit of work of
its kind ever done for the screen in this country. She
demonstrates so easily here her great gift of pantomime
that it seems a pity that there isn’t more of this
for her to do. You need neither title nor description.
Everything is clear and easily understandable. It is
a beautiful piece of work.

For about three or four reels this rides along and is
a wonderful picture. It looks like 100 per cent, and
then it sags. Something happens and until the very
finish it doesn’t pick up. It is draggy, has unimportant
sequences, all of them running too long. There is
no explanation as to why her father is at liberty and
it isn’t just what you would expect, but there isn’t any
question that the average audience will overlook this
and be delighted to do so because of the tremendous
charm of the rest of the story.

Production values are good, the cast is satisfying,
Gloria Hope being especially good, and there is a won-
derful baby.

Talk Only About Mary. Make All the Promises You Want

Box Office Analysis for the Exhibitor

“Tess of the Storm Country” is going to get you
more money than any picture Mary has made for some
time. It gives her an opportunity to be the Mary that
people love, the Mary who has delighted millions and
she is so charming and delightful all the way that this
is a sure fire business getter. When they leave they
are going to be talking about it and like it and this
should help business a lot.

There isn’t anything to talk about excepting Mary
and there is no reason why you should bother about
anything else anyway. It has been a long time since
your folks saw Mary and then many of them didn’t like
her in “Little Lord Fauntleroy.” But you can make a
lot of promises as to how much they will like her in
this and she will redeem everyone of them. If you
think it necessary, tell them that as “Tess” she is
a little ragged, ignorant, but loveable child of a squatter
fishing settlement. Tell them it was one of her great-
est former successes and that it is better now than it
was eight years ago.
"PAWNED"—a six-reel melodrama, of the slashing, dashing type so much in demand today, replete with action and thrills—but new, novel and differently done.

"PAWNED"—written by Frank L. Packard, author of many notable screen successes, was read by millions, first as a magazine story and then as a novel.

"PAWNED"—personally directed by Irvin V. Willat, known everywhere as the directing genius behind "Partners of the Tide," "Behind the Door", "Below the Surface" and other successes.

"PAWNED"—produced by J. Parker Read, Jr., builder of screen attractions de luxe. "Sahara", "The Lone Wolf's Daughter" and Sex" are among his great achievements.

"PAWNED"—featuring a cast of stars famed the world over. Tom Moore, Edith Roberts, Charles Gerard, James Barrows, Josef Swickard, Mabel Van Buren and Eric Mayne play the principal roles.

"PAWNED"—supported by the greatest variety of advertising accessories ever issued will prove itself the biggest box-office attraction of the year.
HE pawned his life to a gambler—
SHE pawned her soul to save a life—

J. PARKER

"PAW"
By FRANK L. Author of "THE DIRECTED BY

Tom Moore
He pawned his soul to drugs—

He pawned himself to drink.

READ, JR. Presents

NED

Edith Roberts

PACKARD MIRACLE MAN

IRVIN V. WILLAT

Above is a reproduction of the attractive 24-sheet stand available on "Pawned".
These scenes are an index to the dramatic tension that dominates "PAWNED" from beginning to end ~ ~ ~

Distributed by SELECT
Chaplin’s Latest Has Background at Church

Charlie Chaplin in “THE PILGRIM”

Associated First Natl. Pictures

DIRECTOR ................. Charlie Chaplin
AUTHOR .................. Charlie Chaplin
SCENARIO BY ............ Not credited
CAMERAMAN .............. Not credited
AS A WHOLE.............. Not up to the Chaplin standard.
Be careful of your church folk

STORY.....Escaped convict steals minister’s clothes, acts as clergyman until apprehended and then is allowed to wander into Mexico, free

DIRECTION.......About what can always be expected with Chaplin. Depends entirely upon gags and stunts

PHOTOGRAPHY .............. Ordinary
LIGHTINGS ................ Fair

STAR....Somehow or the other he just misses doing the big things which his latest pictures have given the right to expect

SUPPORT.......None worth talking about. Edna Purviance has little to do and Sidney Chaplin is in one sequence

EXTERIORS .................. All right
INTERIORS .................. Will do

CHARACTER OF STORY.....Be careful. It may be that some church folk will overlook the basic idea of Chaplin’s latest, but make sure of this before you take a chance

LENGTH OF PRODUCTION..... About 4,000 feet

When Charlie Chaplin made “The Kid” he stepped into the hall of fame, and was regarded as one of the greatest artists the screen had ever seen. Everyone knew he had always been a great comedian, and it would be impossible, of course, to maintain the standard that “The Kid” presented, but that’s hardly an excuse for Chaplin dropping so lamentably as he does in his latest “The Pilgrim.”

Of course, Chaplin is funny. There are some sequences that are going to take the average audience right off their feet, but unfortunately they are far too few, and the Chaplin crowd expects more of this kind of material. They may not be satisfied, because Chaplin has taught them not to be satisfied with just a laugh here and there. In addition to this is the more important point of whether or not even a great comedian like Chaplin can afford to take the risk of offending the church going public of this or any other country. It may be all right in the big cities where they are broadminded, but in the small towns and villages of America the church holds a very definite position in the lives of the people of the community, and it is a serious question just how these people are going to regard the Chaplin picture, plot and episodes.

It starts off showing Chaplin as an escaped convict who steals the clothes of a minister in swimming, and from there on leads the life of a minister until he is apprehended and turned free into the dreary wastes of the Mexican border. This would be all right if some of the action did not so far transgress some ideas that some church people may entertain. For instance, there is a sequence showing Charlie in the church. Of course he doesn’t know what to do, and when the collection boxes are presented at the alter he weighs them carefully, one in each hand, and then while he smiles beamingly to those on the side which gave the most money he glares at the others. This is mighty good comedy, but if your people happen to like their church they may not think it so funny, and there may be a kick back.

There are other sequences which certainly are funny enough, but bring up the same darn question. For instance, while riding in a smoker he is chewing dry crackers and a big hulking deputy sheriff opens a newspaper showing a $5,000 reward and his photograph for Chaplin’s arrest. This causes Charlie to blow out or spit all of his dry crackers and make a hurried exit from the train. It is funny, but again it goes right back to the same question.

Probably the funniest sequence in the whole picture is where as the clergyman is having tea a youngster arrives with his parents. He is of the pugnacious type and likes to beat his father and mother in the jaw. His mother tells him to play with the minister, and he proceeds to beat up Charlie. He takes it goodnaturedly while the family are present but kicks the kid under the table when they are gone.

Another funny sequence is that where the child places a derby hat over a pudding and Chaplin pours the sauce including a lot of thick white creamy stuff over the presumed pudding. Later he cannot cut into the pudding and all too late it is discovered that the pudding is a hat. This will surely bring a roar.

It’s a Chaplin—This Should Be Enough But Be Careful

Box Office Analysis for the Exhibitor

It’s a Chaplin. That is sure enough attraction to get them in. You will have no trouble to do business with any Chaplin picture, but you had better think this one over a lot from the angle of how your church folk are liable to regard it. If you think they are broadminded, or that the humor and comedy will overbalance their feelings put this one on. It doesn’t begin to compare with some of his others, but after all it is a Chaplin, and Chaplin holds a tremendously strong position in the industry.

Everything that you do will of course depend upon how you use Chaplin’s name, and if, after you weigh the matter carefully you feel sure you can get away with it then all right, but you had better use your best judgment.
Alice Brady in “ANNA ASCENDS”

Paramount

DIRECTOR ...................... Victor Fleming
AUTHOR ...................... Harry Chapman Ford
SCENARIO BY ............... Margaret Turnbull
CAMERAMAN ..................... Gilbert Warrenton

AS A WHOLE... A first rate entertainment; above
the average in many ways; a thoroughly interest-
ing picture

STORY...... Unusual combination of comedy, drama
and romance, splendidly blended together

DIRECTION.... Very good; gets most out of ma-
terial and has handled situations very well

PHOTOGRAPHY ................. All right
LIGHTINGS .................... Good
STAR...... Very fine in this; best thing she's done
in some time

SUPPORT...... First rate all the way through; in-
cludes Robert Ellis, David Powell, Nita Naldi,
Charles Gerrard, Edward Durand, Florence
Dixon

EXTERIORS ...................... Suitable
INTERIORS ...................... Adequate
DETAIL .......................... Ample
CHARACTER OF STORY.... Syrian waitress rises
from obscurity to fame as writer who later ex-
poses band of smugglers

LENGTH OF PRODUCTION....... 5,959 feet

This is without doubt the best and most appropriate
vehicle that they have given Alice Brady in many a
day. It gives her the type of role for which she is
most suited and plenty of opportunities to play in her
own particular style. Her interpretation of the part
is her best performance in some time and should do
a lot to reestablish her with her admirers as well as
gain some new ones for her.

Victor Fleming has handled the story especially
well and rendered a faithful adaptation of the stage
play, in which Alice Brady also appeared. Fleming
injects the proper spirit and atmosphere from start to
finish and his comedy touches are genuinely fine. They
always happen in at the opportune moment and all
register laughs. The Syrian coffee house episode is
finely done and the work of the star, Robert Ellis and
Edward Durand right here is particularly interesting.
This is one of the feature's best sequences. The at-
mosphere is always right. Edward Durand makes his
first screen appearance as Siad, proprietor of the cof-
fee house, where the smugglers have their headquar-
ters. He is a fine type and likely to prove popular
with the casting directors.

The story's development is very good and Fleming
has succeeded in increasing the interest as he pro-
gresses and at the same time manages to maintain a
satisfactory degree of logic. The only bit that is a
trifle inconsistent is that Anna should have feared the
smugglers sufficiently to keep silent regarding their
actions. She was so clever that she might have real-
ized she had more on them than they had on her. Of
course there is a plausible alibi in the fact that she
might not have been able to prove her innocence in
connection with the murder of one of the band.

Story: Anna, a Syrian immigrant, is waitress in
Siad's coffee house in the Syrian settlement in New
York. Howard Fisk, son of the publisher of one of
the big dailies, is tipped off that Siad's shop is the
headquarters for a band of smugglers. He wins
Anna's confidence, but as she is about to phone Fisk
of her discoveries the Baron, one of the band, attacks
her and in the struggle Anna believes she has killed
him. Three years later finds Anna the anonymous
author of a popular book, “Anna Ascends,” a story of
her own life. How Fisk finds her and Anna eventu-
ally exposes the crooks to clear her own name, is
followed by her marriage to Fisk.

Here's a Good Chance to Increase Star's Popularity

Box Office Analysis for the Exhibitor

This is a first rate entertainment that should please
most any one. It combines comedy, drama and ro-
mance in a most interesting fashion and the production
is consistently good. You can talk about the dramatic
moments, and a trailer of these bits would certainly
serve to bring them back. Also give them an idea of
the humorous touches. They are very worth while.
You can safely promise a delightful performance by
Alice Brady and the supporting cast is unusually
strong and worthy of comment.

You might make an extra effort to strengthen the
star's following with “Anna Ascends.” Catchlines will
give an idea of the story and stress the idea of the
immigrant waitess who became a prominent author.
Let them know the cast holds such names as Robert
Ellis, Nita Naldi and David Powell.
Playgoers Pictures presents

THROUGH THE STORM

with

Edith Stockton and Louis Kimball

Spectacular Storm

The raging, crashing, flashing storm rivals the tumult in the heroine's heart. It is thrilling and inspiring.

"The storm scenes are well handled."
Motion Picture News.

"Good photographic effects."
Exhibitor's Herald.

Meritorious Cast

Edith Stockton, Louis Kimball, Mary Worth, Leonard Mudie, Gladys Stockton, James Cooley, Regan Stewart.

"Edith Stockton comes through with flying colors. She pulls the onlookers with her through her stress. She is convincing and never resorts to broad methods.

"Some day someone will give Mary Worth a role her decided talents and personality deserve."
Moving Picture World.

Beautifully Staged

A Horace G. Plympton Production.

"The director has given the picture a tone of gratifying, unobtrusive lavishness. The action is at the right tempo for good dramatic development."
Moving Picture World.
"Till We Meet Again"

A WILLIAM CHRISTY CABANNE Production

with a distinguished cast including Mae Marsh
Norman Kerry, Walter Miller, Martha Mansfield, Julia Swayne Gordon, J. Barney Sherry

Adapted by Edmund Goulding from a story by WILLIAM CHRISTY CABANNE

Associated Exhibitors

ARTHUR S. KANE, PRES.

The Morning Telegraph

A swift moving and absorbing crook drama revolves about Mae Marsh. It teaches the valuable lesson never to sign on the dotted line without reading the paper. The picture is most interesting and pleasing and has an excellent cast.

Martha Mansfield is very pretty and attractive as the girl friend and Walter Miller is a handsome crook, who meets with an unimmitely end, and Tammany Young is very amusing as another crook.

The Daily News

Title of picture, "Till We Meet Again."

Story and direction by Wm. Christy Cabanee.

Featuring Mae Marsh.

Released by Associated Exhibitors.

Presented by Loew's State Theatre.

This picture has to recommend it to moviegoers an excellent actress in the person of Mae Marsh, a delightful band of burglars of the Gilbert and Sullivan type, quite the jolliest crew of criminals we have seen in some time, some original war scenes and a thrilling fight in the final reel in "Till We Meet Again," thanks to Cabanee, the director, does not stand around and register horror but takes an active part.
Do You Know That
You Are Crazy—
That You Can Be
Put In An Asylum?

As the Case Was With Dorothy Gordon

TO AVOID IT

SEE

“TILL WE MEET AGAIN”

Which Will Show You How It Was Done

An Amazing Photoplay Which Parallels The Sensa-
tional Facts of Journalism’s Latest Headline Story

A WILLIAM CHRISTY CABANNE Production

with

MAE MARSH

NORMAN KERRY WALTER MILLER MARTHA MANSFIELD
JULIA SWAYNE GORDON J. BARNEY SHERRY

Exhibitors

If You Are Looking For A Money Getter

HERE’S YOUR CHANCE

Presented By
DEPENDABLE PICTURES CORPORATION
Morris Kohn, President

ASSOCIATED EXHIBITORS
Arthur S. Kane, President
Foreign Representative,
Sidney Garrett

PHYSICAL DISTRIBUTORS
Pathe Exchange, Inc.
ENID BENNETT
in The BOOTLEGGER'S DAUGHTER
with FRED NIBLO
Directed by VICTOR SCHERTZINGER

A rare combination.
Enid Bennett and Fred Niblo directed by Victor Schertzinger in a story by R. Cecil Smith.
Supporting cast includes Donald MacDonald, Melbourne McDowell, Virginia Sothern, Billy Elmer and J. P. Lockney.
The "bootlegger's daughter" (Enid Bennett) is shunned by all good folks because of her father's shady business. She never had a chance until a broad-minded clergyman with a sense of humor (Fred Niblo) sets her right. In time the despised bootlegger's daughter becomes the town's pride and joy.

It's a drama, replete with romance and comedy. Rely on Enid Bennett and Fred Niblo for that.

Victor Schertzinger's big idea in directing is action, atmosphere and interest.

In its review the Motion Picture News said:
"Recently pictures built along the lines of this one had a very successful run, mainly because they were well exploited. The same thing can be done with this one. The story and cast of this feature eclipses any other feature of its type."
Light, Clever Entertainment

“BROTHERS UNDER THE SKIN”
Goldwyn

DIRECTOR ..................... E. Mason Hopper
AUTHOR ........................ Peter B. Kyne
SCENARIO BY ........................ Grant Carpenter
CAMERAMAN ........................ John J. Mescall
AS A WHOLE...... Light, clever and entertaining, and should go well

STORY...... Preaches that women of all kinds and classes should be treated alike inasmuch as they do the same things, and have the same faults

DIRECTION...... Kept tempo even and refrained from preaching

PHOTOGRAPHY .............. At times, very good
LIGHTINGS .......................... Average
PLAYERS.....Uniformly good cast; Pat O’Malley’s work stands out
EXTERIORS .............................. Good
INTERIORS .............................. Satisfy
DETAIL...............Titles put over weak story
CHARACTER OF STORY......Will go anywhere
LENGTH OF PRODUCTION.......4,983 feet

Just as Kipling demonstrated that Judy O’Grady and the Colonel’s lady were sisters under the skin, Peter Kyne proves his case for the sterner sex. As a matter of fact, Kyne really deals with women, and their treatment by their respective husbands, and it is more of a sister under the skin than brothers, that is unfolded very deftly with just the right touch by Mason Hopper.

It would have been easy to spoil this by treating it seriously; and the opportunities were numerous, but Hopper kept it down to a comic, light and bubbly spirit, refrained from preaching, and the result is a mighty interesting picture which should give general satisfaction and send them out laughing about the way the two women, the rich man’s wife and the poor man’s wife, have the same feminine faults; how the two men treat them identically alike, and the result proves satisfactory in each case. If the story had to be told briefly, this would tell it: “Treat ’em rough and they’ll like it.”

There are innumerable incidents in both the lives of the rich as well as the poor family that ring true and the extravagance of the poor man’s wife who will buy anything for a dollar down and fifty cents a week is just as true to thousands of people as the wife of the rich man buying a gorgeous fur coat when she cannot afford it. The best part of all is that none of this is overplayed and when at the finish Pat O’Malley starts to swing at his spouse and she keeps on ducking successfully it brings a howl.

Helene Chadwick as the wife of the poor man has more to do and does it better than Claire Windsor as the wife of the rich man. Mae Busch hasn’t much to do, and Pat O’Malley walks away with the picture.

In the early stages you don’t know what it’s all about, but after a while it clears up and you begin to get somewhere. From there on it’s mighty good stuff.

Play to Your Married Folks; They’ll Like It

Box Office Analysis for the Exhibitor

It won’t do to make too much of a fuss over this one, but you can put it on with an assurance that it is going to satisfy, and if you have a lot of young married couples in your clientele, you can develop some very clever teaser material to be used as the basis for your exploitation.

If you can obtain the material so effectively used in New York before the opening of the “Association of Brothers Under the Skin.” It’s mighty good material, and your local newspaper will doubtless be glad to run it.

Another good talking point will be to make clear to your people that all of their domestic troubles are brought to the forefront in this picture. There is hardly a family, rich or poor, but what at some time has had the same sort of discussion and argument over the question of extravagance, and because it is familiar and homelike they are going to like it.

If your people like names, you have a number to work with, as practically all of them have at times been starred in various productions, so you can easily talk about an all-star cast.
A Splendid Picture of the Great Northwest and the Wonderful Dog Strongheart

Laurence Trimble and Jane Murfin present
"BRAWN OF THE NORTH"

Trimble-Murfin Prod.—Asso. First Nat'l Pictures
DIRECTOR ....................... Laurence Trimble
AUTHOR ........................ Jane Murfin
SCENARIO BY . Laurence Trimble and Jane Murfin
CAMERAMAN ....................... C. B. Dryer
AS A WHOLE....Wonderful dog, Strongheart, and some surefire audience appeal material should put this over

STORY......Life in the great outdoors in the snowy northwest with the dog constantly featured

DIRECTION...........On the whole, good. Some entirely unnecessary shots of Strongheart's love affair with Lady Silver, a full-blooded wolf

PHOTOGRAPHY ........................... Excellent
LIGHTINGS......Very good. Mostly out door stuff
INTERIORS ......................... Sufficient
EXTERIORS.......Some gorgeous locations, cloud and sky effects

DETAIL......Occasionally too much, especially in the sequence of the dog and the lady wolf

CHARACTER OF STORY ......Should appeal particularly to those who like good strong drama, and Strongheart takes care of himself. Question whether it will have as great an appeal as "The Silent Call"

LENGTH OF PRODUCTION ......About 7,000 feet

One of last season's greatest triumphs was "The Silent Call" in which Strongheart, a magnificent wolf dog, was such a great success that the actors and actresses in the cast were forgotten. It was not only a fine picture but a triumph for this splendid dog.

And now Laurence Trimble and Jane Murfin have produced their second feature, and of course, Strongheart is again all over the camera. They have built up a story of the great northwest with its wild white spaces and primeval silences, as the title writers say. They have the same will and the same pretty girl who is always in distress, but in all of this Strongheart weaves his way, and he is either rescuing his mistress or protecting her from assault or something or other to keep him in the forefront.

They are a bit different in this one, and show you the heroine after she is married with the usual cute baby, of course. And here is where the picture gets its biggest wallop. First they show the wolves surrounding the hut in which the heroine, her husband and the baby are living. Then they show the hungry wolves following the scent and tracking this trio on their way to the settlement. There are two big fights, one in which the wolves are beaten, and the other during which Strongheart unaided unties the furry infant from the sledge and carries his precious bundle far across the snowy plains finally depositing it in the home of a missionary. This is great audience stuff. It is bound to satisfy.

The producers have seen fit to use several lengthy sequences showing the call of a full blooded wolf, and the call is answered by the dog. There probably was a very definite purpose in their minds in so doing, but it is a question whether this is the sort of material that mothers would like their young daughters to see.

Irene Rich gives an excellent performance as the heroine, and Lee Shumway is very good as the villain, but Strongheart is the chief attraction.

Some of the locations indicating the great northwest are truly magnificent.

Tell Them About the Thrills, the Wolves and the Rescue

Box Office Analysis for the Exhibitor

There isn't any doubt but that this type of picture is usually successful. Furthermore, there is hardly a question but that Strongheart is one of the foremost canine celebrities. Certainly those who saw "The Silent Call" will have a hard time to forget him. If you think that your people are in the mood or would like to see a story of the great outdoors, and in addition again visualize what great work can be done by such a dog, then by all means catch this one.

There are certain communities where apparently (from results obtained) it is difficult to interest fans unusually in this type of picture, but both by his work in this as well as the reputation established in "The Silent Call," Strongheart should get them in.

Talk about the thrilling fight and the wolves and stress the importance of the sequence in which Strongheart rescues the infant. It is great stuff.

If your people like names, Irene Rich has a good following and you can feature her.
Uncommon

Without exception, critics have so classified THE FORGOTTEN LAW.

"Something entirely new in theme. That alone would make the picture worth while," is how the Exhibitor's Herald put it; the Motion Picture News named it "An eternal triangle story with a 'different' twist, filled with dramatic situations."

"A strong vein of originality," the Exhibitor's Trade Review noted, adding: "The feature is likely to win a high degree of favor with movie fans." The Morning Telegraph, too, found "An unusual theme" and "The production, direction and photography good."

A father can will his child out of the custody of his widow... and she, legally, is powerless to regain it. Upon this statute is built the story of...

THE FORGOTTEN LAW

Produced under the personal supervision of MAX GRAF

Distributed by METRO PICTURES CORPORATION
Acting is of Prime Importance

One of the best directors in the movies once said: "Give me good actors, before everything. They've got to tell the story. If they can't do it, it never gets told."

The same insistence upon the quality of acting is evident in the case of THE FORGOTTEN LAW. The list of players is impressive: Milton Sills, Cleo Ridgely, Jack Mulhall, Alec B. Francis and Muriel Dana—to name a few.

Glance at the pictures and the accompanying tributes to their performances.

The FORGOTTEN LAW

Produced under the personal supervision of MAX GRAF

Adapted by JOSEPH FRANKLIN POLAND from CAROLINE ABBOTT STANLEY'S famous novel A MODERN MADONNA. Directed by JAMES W. HORNE. Photographed by JOHN STUMAR... Art direction by EARLY SIBLEY

METRO PICTURES CORPORATION
Another Sheik Picture That Should Please a Majority

Violet Heming in
"WHEN THE DESERT CALLS"
Pyramid Pictures—American Releasing Corp.

DIRECTOR .................... Ray C. Smallwood
AUTHOR .................... Donald McGibney
SCENARIO BY .................. Peter Milne
CAMERAMAN .................... Michael Joyce
AS A WHOLE.....Rather good desert story with plenty of colorful atmosphere and some slightly new situations
STORY......Has fairly good audience appeal and a good continuity helps hold the interest
DIRECTION......All right except for dragging the ending; otherwise holds attention first rate
PHOTOGRAPHY .................... Good
LIGHTINGS .................... Vary
STAR..................Quite pleasing and capable
SUPPORT.....Robert Frazer handles dual role very well with Sheldon Lewis a convincing villain; others Huntly Gordon, J. Barney Sherry, David Wall
EXTERIORS.............Provide right atmosphere
INTERIORS .................... Suitable
DETAIL .................... Ample
CHARACTER OF STORY.......Couple separated through intrigue of woman's admirer, are reunited years later upon the desert
LENGTH OF PRODUCTION............6,159 feet

To those who like sheik stories and desert atmosphere, "When the Desert Calls" offers an interesting picture that will likely prove quite entertaining. Director Smallwood has given the story a good production in securing attractive locations for the desert sequences, the selection of a cast to support the star and for the most part the manner in which he has handled the situations is effective. He sustains the interest through a good development with the exception of the conclusion which drags quite a bit. Cutting could, however, speed it up in the last reels. It needs it to give the picture a satisfying ending. Since it is obvious that the husband and wife will be reunited anyway it doesn't build for a more powerful climax by holding up on it.

The story is rather conventional screen material but the kind that still appeals to a good majority of picture patrons. It includes the popular dual role in which a wife once again mistakes another man for her husband. While this leads to interesting complications it is not convincing since the woman was aware of the presence of a man whom she mistook for her husband previously, but immediately realized her mistake. When the other man is killed, however, she accepts his death for that of her husband.

It is also difficult to understand why the husband suddenly distrusts his wife when he finds that an admirer whom he has protected her from before is again annoying her. Nevertheless these bits lead into more interesting events in the desert sequence in the latter reels.

Violet Heming is a pleasing heroine and quite capable of handling the part. She is not properly lighted for close-ups. Robert Frazer has fine opportunities in the dual role and acquires himself satisfactorily. Sheldon Lewis does good work as the villain and the cast in general is well suited.

Story: Manners pursues Louise Caldwell and frames a forgery charge on her husband, Eldred, to separate the two. Louise takes refuge with a desert caravan, believing her husband a suicide victim. Later Sheik El-din, being treated in a hospital where Louise is nursing, discloses his true identity, Eldred Caldwell. There follows a reunion of husband and wife, Manners having met his death some time before.

Exploitation Should Be Easy With This One

Box Office Analysis for the Exhibitor

The sheik pictures have created quite a following for this type of story and atmosphere, so if your folks have manifested an interest in any recent desert pictures that you have shown it should be easy to put "When the Desert Calls" over to your satisfaction. Stills in the lobby will attract attention and displayed with the title should give them a good idea of what the picture is like.

Violet Heming is better known on the stage, but you can use her name and promise them a pleasing performer. Give Robert Frazer a place in your announcements for his work in this, and other names you can use are Sheldon Lewis and J. Barney Sherry. Both are known to your patrons. Lobby display would also be an effective means of attracting attention to the showing. Your attendants in sheik costumes would cause comment.
This Is Not of the "Fewer and Better" Type

Dorothy Revier in
“A BROADWAY MADONNA”

Harry Revier Prod.—Film Booking Offices

DIRECTOR ......................... Harry Revier
AUTHOR .......................... Harry Revier
SCENARIO BY ...................... Not credited
CAMERAMAN ........................ Not credited

AS A WHOLE .......... Not particularly attractive both in production and material

STORY ........ Absurd situations with dramatic climax that carries no force or conviction

DIRECTION .......... Below the average; an obvious effort to supply the market for sensational stuff with a vehicle

PHOTOGRAPHY ........................ Seldom good
LIGHTINGS ........................ Poor

STAR ................... Altogether too theatrical

SUPPORT ...... The only one in the cast who does work worth mentioning is not given credit—the mother. Jack Connolly an uninteresting hero; Harry Van Meter the usual villain and Juanita Hansen spoiled by terrible make-up

EXTERIORS ....................... Few; all right
INTERIORS ..................... Adequate

DETAIL ........................ Didn't bother much about it

CHARACTER OF STORY ........ Blackmailing game which implicates innocent son of his father's murder for which mother takes blame

LENGTH OF PRODUCTION ...... About 6,000 feet

Certainly this sort of picture gets the industry no further ahead in its desire for fewer and better pictures, and the campaign will be a miserable failure if they offer many such pictures as “The Broadway Madonna.”

It looks like, and probably is, a deliberate effort to supply a certain market which caters to the sensation loving class of picture patrons,—those who like any kind of a degenerate theme that you can hand them and the more meller, the better they like it. This feature is a direct appeal to them but it sticks right there. The story is a cheap concoction of situations with blackmail and murder playing the leads. In an effort to save it a little there is a slight heart interest twist in which a mother goes to prison to save her son whom she believes guilty of murdering his father. But it doesn't register convincingly, and you have little sympathy for the little old lady in her part in the play despite the fact that her performance is more sincere, and she does the best work of any of the players—and is not given credit on the screen.

The plot is poorly constructed and played in true theatrical fashion. A man uses the medical profession as a blind for his real business of blackmail (one twist that is likely to cause some dissonance from medical quarters). This same man has an obliging wife who enforces a judge's son, the object of the blackmail. When the supposed doctor murders the judge, the wife perjures herself to convict the judge's son, but his mother bravely shoulders the guilt and is behind the bars when the doctor's office attendant comes forth as the heroine of the play and supplies the evidence which clears hero's name and lands the doctor and his wife in jail.

Production values are below the average, and there is little talent in the cast. Dorothy Revier is artificial in her playing, but may register with the vamp-loving crowd. The titles are poor.

Chief Appeal to Those Who Seek Cheap Sensational Stories

Box Office Analysis for the Exhibitor

Exhibitors who want to assist in giving the public worth while entertainment and help the industry to hold its proper place, will have to eliminate such pictures as tend to prevent its advancement. This picture will appeal only to the cheap, sensation-seeking class in downtown districts. It will offend those seeking wholesome screen entertainment.

Undoubtedly the title will be a good one for the box office in the districts where the film will be best received. It is decidedly out of the question for family entertainment and certainly not for juvenile audiences at all. Protect yourself by not showing it if you cater to regular patronage and family trade. Downtown houses will probably do very well with it.
Great Action and Live Thrills in Jones’ Latest

Charles Jones in
“BOSS OF CAMP 4”

Fox

DIRECTOR ......................... W. S. Van Dyck
AUTHOR .............................. Arthur P. Haskins
SCENARIO BY ........................ Paul Schofield
CAMERAMAN ........................ Ernest Miller
AS A WHOLE...... Fine actionful western that has
more than a half dozen features put
together

STORY...... The usual situations but used to best
advantage and supply especially live action

DIRECTION...... Very good; keeps story going at
great pace all the way and gets good suspense
in climax

PHOTOGRAPHY .......................... All right
LIGHTINGS .............................. Natural STAR...... Is kept mighty busy in this one; an all-
enduring hero

SUPPORT........ Customary rough-neck types; do
good work and fulfill roles first rate; Fritzi
Brunette, the lead

EXTERIORS ............................. Suitable INTERIORS ............................. Few

DETAIL ................................. Suffices

CHARACTER OF STORY...... Foreman foils plan
of villain to prevent contractor from fulfilling
contract and wins the latter’s daughter

LENGTH OF PRODUCTION ............ 4,235 feet

How Jones ever lived through the fights and hardships of this one is beyond conception. As Chet Fanning, he reaches the eclipse in a thrilling performance that will cause his admirers to hold their breaths for fear he won’t live to do another one. They certainly keep the star hard at it this time. If he isn’t fighting, he’s rolling down a mountain side, hands and feet tied, or dodging huge boulders that the

willow has sent after him as a means of destruction. Undoubtedly Jones is at the height of his career as a provider of thrills in “Boss of Camp 4.”

There isn’t an idle minute. It’s a plot from start to finish, with the situations of the usual order. Except for those who want these kind of pictures, they will appear ridiculous. But for those that demand action, it is sure-fire stuff. They couldn’t ask for anything better. It opens up with Jones protecting a young fellow from the blows of a bully. Here’s one good fight. Then comes the real thrills. Jones is employed on a road construction job where conspiracy is on to prevent the contractor from finishing the job on time, thereby ruining him financially.

The owner, Paxton, happens to have a pretty daughter, so there is sufficient reason for Jones being on his side. This immediately gains for him the hatred of Miller, boss of the camp. Miller in league with McCormick, the one directly seeking to ruin Paxton. To record some of the thrills resulting from this controversy can be mentioned; the fight when Jones is made foreman and forces the men back to work; his escape from the boulders that Miller has sent rolling down the mountain side after him and the rescue of Paxton’s daughter; Miller’s plan to “get” Jones when he learns he is going to interfere with the plan to prevent the completion of the job—this is the biggest thrill of the picture. Jones fights a whole army of workers, breaks away, climbs out on a limb of a tree, lowers himself by a rope, and when his pursuers cut it, lands in the cabin of the enemy and continues the battle. This time he is overpowered and tied.

Right here Van Dyck starts gathering suspense. While Jones is roped the enemy is planning to set off the blast and Jones’ buddy is in the tunnel. His fight to escape and the usual climax and happy ending bring a mighty exciting feature to a close.

A Big One for the Exhibitor Catering to “Western” Fans

Box Office Analysis for the Exhibitor

Where they want actionful westerns it is likely that

their excitement will drown your music, because the

thrills and action of “Boss of Camp 4” will certainly

get them out of their seats. You can count on it

go big if you know you have the right crowd. In

certain houses it won’t make any difference what kind

of a western it is, if they don’t like them you can’t

satisfy them with it.

But for the western loving crowd, it is sure-fire.

If you played Mix’s “Sky High” you know how it

went. Here’s one from Jones equally thrilling. Just

a trailer showing one of the fights, or other good bits

of action, will be enough to bring them back. and

you can go the limit on promises of action. It is

the best Jones has given them in a year at least. Don’t

lother about the story, talk about the star and

the thrills.
<table>
<thead>
<tr>
<th>Current Releases</th>
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**AMERICAN RELEASING CORP.**

- Destiny's Isle (Wm. P. S. Earle) 7: 9-22
- Footage of Fortune 8-20-22
- Queen of the Moulin Rouge 8-20-22
- Me and My Gal 9-10-22
- The Woman He Loved 9-20-22
- Timothy's Quest 9-24-22
- The Trail of the Axe (Dustin Farnum) 10-1-22
- The Mohican's Daughter 10-1-22
- The Danger Point 11-12-22
- The Marriage Chance 4
- The Challenge (Dolores Cassinelli) 4

**ASSOCIATED EXHIBITORS, INC.**

(Distributed through Pathé)

- The Real Adventure (Florence Vidor) 5,000
- The Woman Who Came Back 5,106
- Dunk to Dawn (Florence Vidor) 5,200
- Grandma's Boy (Harold Lloyd) 5,841
- Till We Meet Again (Mac Marsh) 6,000
- A Bill of Divorcement (Constance Bennett) 6,000
- The Woman Who Found Herself (May Allison) 5,401

**PLAYBOYS PICTURES, Inc.**

- Through the Storm 5,085
- The Isle of Destiny (Wyndham Standing) 5,483
- Face to Face 4,587
- The Man She Brought Back 4,792

**FAMOUS PLAYERS-LASKY CORP.**

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<th>Title</th>
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<tr>
<td>Sept 4</td>
<td>Her Gilded Cage</td>
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<td>4</td>
<td>Nice People (Wm. DeMille)</td>
<td>8-20-22</td>
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<td>11</td>
<td>Blood and Sand (Rothol Valenti)</td>
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<td>12</td>
<td>Valley of Silent Men (Cosmopolitan)</td>
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<td>18</td>
<td>The Siren Call (Dorothy Dalton)</td>
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<td>15</td>
<td>White Satan Sleeps (Jack Holt)</td>
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<td>Mausoleum (Cecil B. De Mille)</td>
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<td>9</td>
<td>The Old Homestead</td>
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<td>The Face in the Fog (Cosmopolitan)</td>
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<td>Burning Sands (Melford)</td>
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<td>16</td>
<td>The Ghost Breaker (Wallace Reid)</td>
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<td>23</td>
<td>The Cowboy and the Lady (Chas. Mainey)</td>
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<td>12</td>
<td>To Have and To Hold (Fitzmaurice)</td>
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<td>Nov 6</td>
<td>The Man Who Saw Tomorrow (Tony Megahan)</td>
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<td>6</td>
<td>On the High Seas (Dalyton-Hope)</td>
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<td>13</td>
<td>The Young Rajah (Rothol Valenti)</td>
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<td>20</td>
<td>Anna Ascenda (Alice Brady)</td>
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<td>Clarence (Wm. de Mille)</td>
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<td>The Impossible Mrs. (Brooke)</td>
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<td>23</td>
<td>The Pride of Palomar (Cosmopolitan)</td>
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<td>23</td>
<td>When Knighthood Was in Flower (Mar. Davies)</td>
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<tr>
<td>23</td>
<td>Missing Millions (Alice Brady)</td>
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**FOX FILM CORP.**

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<td>Tom Mix Series</td>
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<tr>
<td>Just Tony</td>
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<td>Do and Dare</td>
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<tr>
<td>William Parnum</td>
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<tr>
<td>Moonshine Valley</td>
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<tr>
<td>Without Compromise</td>
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<tr>
<td>Dustin Parnum</td>
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<tr>
<td>Oath Bound</td>
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<td>The Yosemite Trail</td>
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<td>Shirley Mason Series</td>
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<tr>
<td>The New Teacher</td>
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<tr>
<td>Youth Must Have Love</td>
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<tr>
<td>Shirley of the Circus</td>
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<tr>
<td>William Russell</td>
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<tr>
<td>A SelfMade Man</td>
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<tr>
<td>Mixed Faces</td>
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<tr>
<td>Charles Jones</td>
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<tr>
<td>Trouper O'Neill</td>
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<tr>
<td>West of Chicago</td>
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<tr>
<td>The Bells of San Juan</td>
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<tr>
<td>John Gilbert</td>
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<tr>
<td>Calvert's Valley</td>
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<td>The Love Gambler</td>
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<tr>
<td>Special</td>
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<tr>
<td>Who Are My Parents</td>
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<tr>
<td>The Villagers</td>
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<tr>
<td>The Town That God Forgot</td>
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**FIRST NATIONAL**

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<tr>
<td>Hurricane's Gal (Dorothy Phillips)</td>
<td>7-30-22</td>
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<tr>
<td>Alias Julius Caesar (Charles Ray)</td>
<td>6-131</td>
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<td>Fools First</td>
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<tr>
<td>The Masquerader (Guy Bates Post)</td>
<td>8-20-22</td>
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<tr>
<td>East is West (Constantine Talmadge)</td>
<td>9-3-22</td>
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<tr>
<td>The Light in the Dark (Hope Hampton)</td>
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<tr>
<td>Kinired of the Dust (R. W. Walsh)</td>
<td>8-22-22</td>
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<tr>
<td>The Eternal Flame (Norma Talmadge)</td>
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<td>Slim Deep (Thos. H. Ince)</td>
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<tr>
<td>The Bond Boy (Richard Barbiellis)</td>
<td>8-15-22</td>
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<tr>
<td>Oliver Twist (Jackie Coogan)</td>
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**GOLDWYN PICTURES**

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<tr>
<td>When Romance Rides (Junie Craven)</td>
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<tr>
<td>The Dust Flower</td>
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<tr>
<td>Always the Woman (Betty Compson)</td>
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<tr>
<td>Voices of the City, (Lon Chaney)</td>
<td>8-20-22</td>
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<tr>
<td>Remembrance (Rupert Hughes)</td>
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**D. W. GRIFFITH, INC.**

<table>
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<tr>
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<tr>
<td>One Exciting Night</td>
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**W. W. HODKINSON CORP.**

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<td>The Headless Horseman</td>
<td>10-22-22</td>
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<tr>
<td>Benj. B. Hampton</td>
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<td>Heart's Haven</td>
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<tr>
<td>Hugo Ballin Prod.</td>
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<td>Married People</td>
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<tr>
<td>Rex Ingram Prod.</td>
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<td>Trifling Women</td>
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**METRO PICTURES CORP.**

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<td>Forget-Me-Not</td>
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<td>The Hands of Nara (Clara Kimball Young)</td>
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<tr>
<td>June Madness (Viola Dana)</td>
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<td>Youth to Youth (Billie Dove)</td>
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<td>The Forgotten Law</td>
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<tr>
<td>Later Madame (Clara Kimball Young)</td>
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**Swedish Biograph Co.**

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<td>The Stroke of Midnight</td>
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<td>Tiffany Prod.</td>
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<td>Broadway Rose (Mae Murray)</td>
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**PREFERRED PICTURES—AL LICHTMAN**

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<td>Rich Men's Wives</td>
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<td>Shadows</td>
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**FILM BOOKING OFFICES OF AMERICA (R-C)**

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<tr>
<td>The Understudy (Dorin May)</td>
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<td>Colleen of the Pines (Jane Novak)</td>
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<tr>
<td>My Dad (Johnnie Walker)</td>
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<tr>
<td>In the Name of the Law</td>
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<td>The Kick Back (Harry Carey)</td>
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<tr>
<td>The Snowshoe Trail (Jane Novak)</td>
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<td>The Hound of the Baskervilles</td>
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<tr>
<td>II I Were Queen (Ethel Clayton)</td>
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<tr>
<td>The Broadway Madam</td>
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<tr>
<td>Good Men and True (Harry Carey)</td>
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</table>
Another Good Picture and Hoot Gibson a Pleasing Star

Hoot Gibson in  "RIDIN' WILD"  Universal

DIRECTOR .......................... Nat Ross
AUTHOR ............................ Roy Myers
SCENARIO BY ....................... Roy Myers
CAMERAMAN ...................... Virgil Miller

AS A WHOLE ...... A good picture with pleasing Universal star given another suitable vehicle

STORY ...... Far-fetched in parts but usually contains satisfactory audience appeal and towards close some good action

DIRECTION ...... All right for the most part; one sequence that isn't finished to spectator's satisfaction

PHOTOGRAPHY .................. Very good
LIGHTINGS .......................... Good

STAR ..... Admirers will like him in this role; it's a bit different

SUPPORT ...... Right types well played by Edna Murphy, Wade Boetler, Otto Hoffman, William Taylor and Gertrude Clair

EXTERIORS ....................... Fitting
INTERIORS ...................... Show fine detail

DETAIL ......................... Good

CHARACTER OF STORY ...... Son of Quaker is called coward by western associates until he "breaks out" and shows them he's not

LENGTH OF PRODUCTION ........ 4,166 feet

"Ridin' Wild" gives Hoot Gibson a story a little bit different from his more recent pictures, but it is going to please his admirers equally well and it is likely to prove a satisfactory audience picture, on the whole. The average crowd will be pleased with it and the introduction of Quaker living should give it an added interest. The feature isn't quite as actionful as Gibson's usually are, but a fairly strong plot makes up for it in a way and the last reel contains some lively bits that bring the story to a speedy finish. It is a good climax and there is no footage wasted in reaching it.

Nat Ross has provided a thoroughly good production. He has selected all good types for the star's support with Edna Murphy playing the lead. She's pretty and coming to the front all the time. She has improved greatly since co-starring with Johnny Walker for Fox. Wade Boetler is a first rate villain but he's too fond of close-ups. Gertrude Claire is a sweet little old lady and delightful as the Quaker mother here. All in all Gibson has a first rate support in "Ridin' Wild."

Exteriors are of the usual order but the interiors are worthy of special mention. Ross has shown keen attention to detail in making the Quaker home typical of the people. The only fault to be found with Ross' endeavor is that he fails to finish up one sequence—where the sheriff and a posse start out in search of the men who blew the station safe. You see them start off on the hunt but that's the last you hear of it. Probably a title could be inserted to take care of this angle of the story.

The plot is a more or less conventional one but through good handling rises from the mediocre. The frame-up in which hero's father is falsely accused of murder is an old, old situation with no good alibi, but it leads up to some first rate action for a climax. One thing for which Ross is to be thanked is that he did not carry out the lynching episode that is threatened. Lynchings are much too popular in current releases.

Story: The Hendersons, Quakers, inherit a western ranch where Cyril, the son, is called a coward because his faith prevents him from mixing in the fights. Cyril's father settles a mortgage debt with McBride, who is later killed by his partner, Jordan. Henderson is held for the murder. How Cyril becomes a ridin' wild westerner to save his father brings the story to an exciting conclusion and wins for Cyril the hand of Grace, the sheriff's daughter.

Not a Pretentious Offering But Capable of Satisfying Many

Box Office Analysis for the Exhibitor

Exhibitors can easily satisfy the average crowd with this one and for that matter with all of the Hoot Gibson features. They are more consistently good than those of many other stars. Gibson is fortunate in nearly always getting an appropriate story. You may be sure his admirers will like him in "Ridin' Wild."

Universal's press sheet is so complete with suggestions for exploiting the picture that you should be able to put it over very well by making use of them. Make use of the ideas for advertising, lobby display, catch-lines and stunt exploitation that it offers. Give the star's name prominence and mention Edna Murphy as his leading lady.
Viola Dana More Appealing and Has Much Better Story Than Last

Viola Dana in
"LOVE IN THE DARK"
Metro
DIRECTOR ......................... Harry Beaumont
AUTHOR ............................. John Morosor
SCENARIO BY ........................ J. G. Hawks
CAMERAMAN ........................ John Arnold
AS A WHOLE.....Pleasing comedy drama that offers satisfying entertainment; a good mixture of both elements
STORY ....... Furnishes good amusement if they will accept it in light vein and not pick out the improbabilities
DIRECTION ....... First rate; holds attention very well and keeps it moving at good pace
PHOTOGRAPHY ..................... Very good
LIGHTINGS .......................... Good
STAR ....... A big improvement over her performance in "June Madness," her last picture
SUPPORT ...... Bruce Guerin a mighty delightful youngster; Cullen Landis good in lead. Others Arline Pretty and John Harron
EXTERIORS .......................... All right
INTERIORS .......................... Suitable
DETAIL .............................. Adequate
CHARACTER OF STORY ....... Girl orphan adopted by crooks brings about man's reformation and saves other benefactors from unhappiness
LENGTH OF PRODUCTION .... About 6,000 feet

Metro has given Viola Dana a much better story for her latest release than they did in "June Madness." "Love in the Dark" is a pretty good entertainment, offering a story that combines comedy and drama in interesting fashion, topped off with a bit of romance. It is the sort of material that is best suited to the star and she is particularly capable of getting over the characterization called for in the first reel, that of an orphan girl who does her best to attract the attention of a woman who comes to the home and is trying to make a selection among the girls she is given to choose from. Viola Dana does this kind of a role much better than she does the "wild debutante" sort.

"Love in the Dark" is essentially a crook story with some fairly new angles. One is that the hero is afflicted with total blindness during the day but his sight returns at sundown. It is then that he makes his "easy money" by robbery, goaded on by a wife who threatens to leave him when he suggests that they "go straight." About the best dramatic moment is where the wife deserts her husband as they are making a get-away and he is helpless to find his way because the sun is rising.

Beaumont has injected some effective humorous touches especially where Viola and her young charge attend a "movie" show. Viola's row with a young freckled face kid who objects to her crying at the pictures will amuse them, also the many scenes in which she plays with the youngster, Bruce Guerin, a sure enough delightful little fellow who already seems to show a fondness for close-ups. The story is smoothly told and will interest them unless they pick it apart for implausibilities.

There is one twist which is pretty far-fetched and might have been gotten around a little more judiciously. It is where Viola, who, with her little charge, is living with a minister and his wife, discovers the minister's son stealing his father's money. Instead of intercepting the theft she lets it go and later calls on the child's father, the crook hero, to steal the money back from the gambler, where the youth had "dropped" it. This is going a long way around the bush to get at a happy ending. Eventually Viola is happy with the crook, whose faithless wife has been killed. They start life over again on the farm.

Should Satisfy and Properly Exploited Will Get Over

Box Office Analysis for the Exhibitor

You can undoubtedly depend upon "Love in the Dark" to satisfy them, particularly if they favor the star. It is a much better offering than her last picture and will please her following if they happened to disfavor the other one. You can promise them a satisfying story that contains dramatic moments, comedy and a touch of romance. You can reach a good majority with this combination and catchlines will get them interested.

The title isn't very clear so you might play it up with lines that indicate a blind hero. Then they won't be misled. A trailer showing the star with little Bruce Guerin should appeal especially to the women and bring them back for the picture. Metro should revise the synopsis to conform with the picture as shown for review. There have evidently been some changes made and in case the exhibitor uses the synopsis in his program, it should be right.
## INDEPENDENT FEATURES

<table>
<thead>
<tr>
<th>Release Date</th>
<th>Footage Reviewed</th>
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<tr>
<td><strong>ARROW FILM CORP.</strong></td>
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<tr>
<td>God's Country and the Law</td>
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<td>The Broken Silence (Zina Keefe)</td>
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<td>Beacon of the North</td>
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<td>Peaceful Peters (Wm. Fairbanks)</td>
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<td>Another Man's Boots (4,800)</td>
<td>Unconquered (Maciste)</td>
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<td><strong>APOLLO TRADING CORP.</strong></td>
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<td>The Course of the Drink</td>
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<td>Narcotic</td>
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<td>Blazing Arrows (Lester Coupe)</td>
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<td>Thundering Hoots (Peggy O'Day)</td>
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<td>Another Man's Boots (Francis Ford)</td>
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<td><strong>EQUITY PRODUCTIONS CORP.</strong></td>
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<tr>
<td>Life's Greatest Question (Roy Stewart)</td>
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<tr>
<td>More to Be Filled (All Star)</td>
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<td><strong>GENIUS FILMS, INC.</strong></td>
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<td>Women Men Marry</td>
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<td>The Cub Reporter (Richard Talmadge)</td>
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<td>Deserted at the Altar</td>
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<td>Wildfire (Richard Talmadge)</td>
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<td><strong>HOWELLS SALES CO.</strong></td>
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<td>The Unconquered Woman (Ruthye de Remer)</td>
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<td>Flesh and Spirit (Belles Bennett)</td>
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<td>Sally Branded (Josephine Earle)</td>
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<td>Serving Two Masters (Josephine Earle)</td>
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<td>The Way of a Man (Josephine Earle)</td>
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<td>Cloudburst (All Star)</td>
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<td><strong>MASTEDON FILMS, INC.</strong></td>
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<td>The Right Way</td>
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<td>Welcome To Our City (Marvin Gibson)</td>
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<td>Mrs. Bingle</td>
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<td>Mr. Bingle</td>
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<td>Trail of the Law</td>
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<td>The Country Flapper (Dorothy Gil)</td>
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<td>The Wolf's Fangs (Wilford Lytle)</td>
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<td>In the Night (All Star)</td>
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<td>The Hangup, Patrol</td>
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<td><strong>RUSSELL CLARK SYNDICATE, INC.</strong></td>
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<td>The Man Worth While (Romaine Fielding)</td>
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<td>The Love Slave (Lucy Durren)</td>
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<td>The Offenders (Margery Wilson)</td>
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<td>Immolation (Margery Wilson)</td>
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<td><strong>SANFORD PRODUCTIONS</strong></td>
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<td>The Better Man Wins (Vita Morrison)</td>
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<td><strong>TRI-STAR PICTURES CO.</strong></td>
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<td>Fruits of Passion (Alice Mann &amp; Donald Hall)</td>
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<td>Water Lily (Alice Mann &amp; Donald Hall)</td>
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<td>Daughter of David (Marjorie Rambeau)</td>
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<td>How a Woman Finds Herself (Marjorie Rambeau)</td>
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<td>She Paid (Marjorie Rambeau)</td>
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<td>Mrs. Bellame (Nanu)</td>
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<td>The Searbrush Trail</td>
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<td>WALTER BROS.</td>
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<td>Rags to Riches (Wesley Barry)</td>
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<td><strong>WILLIAMSON PROD.</strong></td>
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<td>Wonder of the Sea</td>
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<td><strong>SHORT REELS—STATE RIGHTS</strong></td>
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<tr>
<td><strong>ADVENTURES OF T. S. S. CORP.</strong></td>
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<tr>
<td>Adventures Of Tarzan (Ethan Loomis)</td>
<td>11 episodes</td>
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<td><strong>ALLIED DISTRIBUTING CORP.</strong></td>
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<tr>
<td>Alt &amp; Howell Comedies (12 reel)</td>
<td>Pure and Simple (2 reel)</td>
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<td><strong>ARROW FILM CORP.</strong></td>
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<td>Two Detective Series</td>
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<tr>
<td>Arrow-Hash Mann Comedies (1 reel every other week) (2 reel)</td>
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<tr>
<td>Bred Trail productions (One reel every other week (2 reel)</td>
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<td>Arrow-Nothwood Dramas (2 reel)</td>
<td>Looking Up Jim, In the River, Three and a Girl, Raiders of the North, A Knight of the Plain, The Man at Braw, The Strangers, Breed of the North, A Fight for a Soul (Blurred Image, The Shadkansas, Border River)</td>
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<tr>
<td>Spotlight Comedies (1 reel)</td>
<td>Champion by Chance, Soap Bubble, Her Husband's Flat, His Wife Jack</td>
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<tr>
<td>Serials: Thunderbolt Jack (Jack Foxe) 15 episodes</td>
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<td><strong>AYVON FILM CORP.</strong></td>
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<tr>
<td>Harry Carey: 15 Westerns (each 2 reel)</td>
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<tr>
<td>Joy Comedies: 6 reel (2 reel)</td>
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<tr>
<td>Franklin Parlor: 12 Westerns (2 reel)</td>
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<tr>
<td>Helen Holmes: 22 Railroad Dramas (2 reel)</td>
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<tr>
<td>Mary Pickford Revivals</td>
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<td>C. B. C. FILM SALES</td>
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<tr>
<td>Star Ranch Westerns (2 reel)</td>
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<tr>
<td>Screen Snapshots (Richard Talmadge) (1 reel)</td>
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<tr>
<td>Half Room Boy Comedies (2 reel twice a month)</td>
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<td>Sunbeam Comedies (100 West) (2 reel)</td>
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<tr>
<td>Cap'n Kidd (Eddie Polo) serial</td>
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<td><strong>CELEBRATED PLAYERS</strong></td>
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<tr>
<td>Gump (1 reel each)</td>
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<tr>
<td>Celebrated Comedies (1 reel each)</td>
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<tr>
<td><strong>CLARION PHOTOLIGMS, INC.</strong></td>
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<tr>
<td>The Expose of Sawing a Lady in Half (2 reel)</td>
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<td><strong>DOMINANT PICTURES, INC.</strong></td>
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<tr>
<td>Western Star Dramas (2 reel)</td>
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<tr>
<td><strong>EXPORT AND IMPORT FILM CO.</strong></td>
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<tr>
<td>Serial: The Jungle Goddess (Truman Van Dyke and Elmo Field) 15 episodes</td>
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<tr>
<td><strong>FEDERATED FILM EXCHANGE</strong></td>
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<tr>
<td>Monty Banks Comedies (2 reel)</td>
<td>New York Society, Kidnappers Revenge, A Bedroom Scandal, Where Is My Wife, His First Husband, Bride and Groom, In and Out, His Dizzy Day</td>
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<tr>
<td>Hall Room Boy Comedies (2 reel)</td>
<td>False Roomers, Their Dizzy Flims, Circus Heroes</td>
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<td>Ford Weekly</td>
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<tr>
<td>Hallroom Comedies (2 reel)</td>
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<tr>
<td><strong>FILM MARKET, INC.</strong></td>
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<tr>
<td>Jimmy Callahan, 12 Westerns (2 reel)</td>
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<tr>
<td><strong>GAUMONT COMPANY</strong></td>
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<tr>
<td>News (every Tuesday); Graphic (every Friday)</td>
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<tr>
<td>Serial: In the Churches of the Hidden (1,300 feet), 10 episodes</td>
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<td><strong>HERALD PRODUCTIONS, INC.</strong></td>
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<tr>
<td>Mack Swain Comedies (2 reel)</td>
<td>Moonlight Knight, Full of Spirit, See America First</td>
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<td><strong>HORIZON PICTURES, INC.</strong></td>
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<tr>
<td>Norma Talmadge Reissues (14 reel) (2 each reel)</td>
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<tr>
<td><strong>JOAN FILM SALES CO.</strong></td>
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<tr>
<td>Invisible Ray Series (Allan Crawford and Jack Sharri (15 episodes) (1 reel)</td>
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<td>(2 reel)</td>
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<td><strong>MAYBURY CITY, INC.</strong></td>
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<td><strong>MASTEDON FILMS, INC.</strong></td>
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<td>Squirreled Comedies</td>
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<td>Canadian Travelogues</td>
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<td><strong>PINNACLE COMEDIES</strong></td>
<td>(2 reel)</td>
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<tr>
<td>Razzin' the Jazz, Why Change Your Mother in Law, Natural's Dream, Shinnity Ite</td>
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<td><strong>PLYMOUTH PICTURES</strong></td>
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<tr>
<td>Series of 1-2 reel Mrs. Rosebud Arbuckle Comedies</td>
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<tr>
<td>Series of 12 one-reel Denver Dixon Comedies (200 feet)</td>
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<tr>
<td><strong>PACIFIC FILM COMPANY</strong></td>
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<tr>
<td>White Cat Comedies: Featuring George Oves (Once-a-week) (1 reel)</td>
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<tr>
<td>Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reel)</td>
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<tr>
<td>Vernon Dent Comedies: One-a-week (1 reel)</td>
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<td><strong>PIONEER FILM CORP.</strong></td>
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<tr>
<td>The Facts and Fallows Series (1 reel)</td>
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<tr>
<td>Luke McNab's Film-Opey, each 1/2 reel</td>
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<tr>
<td>The Sissy Series, each 2 reels</td>
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<tr>
<td>Serial—The Hope Diamond Mystery (15 episodes)</td>
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<td><strong>PRODUCERS SECURITIES CORPORATION</strong></td>
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<tr>
<td>Irving Cummings Series</td>
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<td>Cassy Fittig Series</td>
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<td>Sacred Films (1 reel)</td>
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<td><strong>STOREY PICTURES, INC.</strong></td>
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<tr>
<td>Shadowland Screen Review (1 reel week)</td>
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<tr>
<td>Federated Screen Review (1 reel every 2 weeks)</td>
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<tr>
<td>Burlesque Photographs (2 reel a month)</td>
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<td>Shadowlads (1 reel every 2 weeks)</td>
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<td>Kidnomenites (2 a month)</td>
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<tr>
<td>Al Haynes Comedies (1 reel every 2 weeks)</td>
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Short Stuff

"The Split Outfit"—Bruce Wilderness Tales—Educational
Type of production..........................1 reel scenic

One of the most interesting scencis seen in many a day. Interwoven with exquisite shots of snow-capped mountain peaks and clear mountain lakes is a slight though interesting little story of two gold prospectors and a mule. Windy, as one is called, is a bad cook, and his partner, the Parson, after an argument, splits the outfit and refuses to talk to him. They travel without speaking for three days, and then the Parson while crossing a stream is caught in the current. Windy jumps in and saves him, and of course they patch things up. The idea of the reel is good, and the material interesting. Good for any audience.

"Young Sherlocks"—Our Gang—Pathe
Type of production..........................2 reel kid comedy

Hal Roach's latest "Our Gang," comedy, is sure to prove a winner. All the kids including Sammy and Little Farina are in this one. Little Roosevelt Fershing, the baby tough, has ambitions. He wants to be a great detective. While selling papers he meets Sammy, the little colored boy, who is vainly trying to get something to eat for his baby sister and himself. Roosevelt Fershing sells a quarter's worth of papers and they go to a bakery, but Sammy loses the quarter. The gags are highly amusing. Kids of all ages will love the footage showing the magical city for children where everything is free and no grown-ups are allowed. Should please any audience anywhere.

"Why Worry"—Billy West—Smart Films
Type of production..........................2 reel comedy

Billy West without his moustache and shuffleing feet is starred in this two reeler, the first of a new series. Those who like him may be satisfied with his latest offering, but the comedy is neither particularly funny or high class. The sequence in which West takes a mouthful of supposed nitroglycerine and pursues the villain by being literally a spit-fire in action, while a new idea, may be disliked by some audiences. Arvid Gilstrom directed and Ethelyn Gibson is the heroine. May prove a satisfactory program picture.

"Rustlers of the Redwoods"—Timber Tales Series—Universal
Type of production..........................2 reel forest ranger story

The Timber Tale series of two reels, which are being released weekly, have a great deal to praise and very little to criticize. Roy Stewart is the forest-ranger hero in each tale, but a different cast and leading woman appear in each story. This one, "Rustlers of the Redwoods," has a wealth of incident. The suspense and action build up to a fine climax, which comes at the end of the second reel and includes a wild jump from a cliff to a moving train, the plunge by the villain off a high trestle which the train is crossing, the jump of the hero and the girl from the rushing train, and the final smash of the wild engine into another train on the same track. If they like excitement, action and wonderful scenery this should please.

Pathe Review No. 179

Type of production..........................1 reel magazine

The opening shots of this Review depicting the morning mists on mountains are very beautiful and are adequately described by their title, "Photographic Gems." A demonstration in specific gravity in which an egg is made to float and sink in water comes next and is followed by a section devoted to clay modelling. The colored footage showing Alpine scenery along the French-Italian border closes the reel.

Rolling Down to Rio—U. S. Navy Recruiting Offices
Type of production..........................2 reel novelty

This interesting series of shots, showing the Maryland on its way to Rio to the Exposition, carrying Secretary of State Hughes, is really propaganda, but excellent propaganda, showing the benefits of navy life, and exploiting in a well handled manner, the happenings aboard the big battle-ships. It is the type of picture that almost any exhibitor can run with satisfaction. At times, it drags a little, but this is easily made up by the excellent material which is used. Particularly interesting are the shots showing what happens when the sailors cross the meridian for the first time, and when King Neptune initiates them into the Order of the Mysteries of the Deep.

"Crash"—Cameo—Educational
Type of production..........................1 reel comedy

This, the first of a new series of comedies released by Educational under the brand name of "Cameo," stars Jimmie Adams. It is directed by Fred Hibbard, and it has a new idea in the shape of a flying bungalow. Jimmie and his family are dispossessed and wander around with the furniture until they meet an inventor who is a friend of Jimmie's. He has invented a bungalow which has an aeroplane engine and propeller, and he invites them to try it out. The kiddie starts the engine and the bungalow goes up in the air. After ten or twelve loop-the-loops it decides to come down bringing a sadly battered trio with it. Good, clean comedy.

"Hello Judge"—Century—Universal
Type of production..........................2 reel comedy

Lee Moran is being tried for his cruel treatment of his mother-in-law. He is supposed to have choked, bound and gagged her and done away with her parrot Clementina. Even the jury shed tears at the sad tale. Lee is sentenced to twenty-five years hard labor, and he is so happy he kisses the judge and shakes hands with the prosecuting attorney. Then he tells the judge how his mother-in-law abused him, and how the parrot followed him day and night. There is a very cute touch when Lee makes all the cats in the neighborhood come into the room where Clementina is perched on a tall stick. The cats climb up the stick, and the parrot claws and bites and finally flies away. When Lee gets through with his story, the Judge lets him go and forces the mother-in-law to abdicate with her parrot which flies into the courtroom and hides behind the flag for protection.
Short Stuff

"His Enemy's Friend"—Leo Maloney—Pathe
Type of production.........................2 reel western

As the last of the "Carters," Leo Maloney does some good work in "His Enemy's Friend." These two reel westerns are among the best short reels that Pathe is releasing. They are full of pep and will not fail to please audiences that like plenty of action. Josephine Hill is in love with Leo, but because of an ancient feud can never marry him. Her father has arranged a marriage for her, but not at all to Josephine's liking. Leo, finding Josephine's small brother caught in a rabbit trap, takes him home and binding up the broken leg, goes after his father, but is ordered away just as the villain comes up with the news that the "Carter" is stealing cattle. After a good fight, some hard riding, and many complications, the feud is wiped out when the old man, entering Leo's shack to kill him, finds his small son being taken care of by the hated Carter.

"The Resident Patient"—Sherlock Holmes Series—Educational
Type of production.........................2 reel detective drama

"The Resident Patient" follows closely the Conan Doyle story of the same name. A young doctor calls on the detective and asks him to visit his home where a resident patient, who has several years ago established him in his profession, is suffering greatly from fear. The doctor further tells Holmes that two men had called, and one had developed a fit, while the other waited outside. Leaving the room for some drug the doctor had returned to find both patient and friend gone, and the place ransacked. Holmes, accordingly goes to see the resident patient, who though greatly frightened, refuses to give any information. The next morning the patient is found hung in his room. Holmes is called and unravels the mystery by a process of deduction, to the amazement of the Scotland Yard men. You know your audience, and if they like this kind of story this should prove satisfactory.

Stuart, Printer, on "Raspberry Jam"

ONE package of millet seed, some boiled pumpkin, a little dye-stuff; mix thoroughly and call raspberry jam.” That stuff will look, taste and smell like raspberry jam. Fact! But it's no more raspberry jam than a ruble is a gold dollar. Precisely so with printed matter. You can get the “synthetic” brand or the genuine, as you prefer. Over here in west twenty-eighth street we deal in the genuine only. We will do for you a special kind of pleasing printing which will represent you, your personality, your methods and your ideals more truly, perhaps, than your best two-legged salesman can represent you. When the lady at the switch-board is in an amiable mood, call Watkins 1416 or 1417 and ask for

Max Stuart
President
Everybody Who is Anybody will be there!

SUPPER DANCE
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Hotel Astor Gold Room

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Tickets $10.00 per person
Apply T. O. C. C.
Do you, as a Theatre Owner, really know “What the Public wants?”

There exists no doubt that suggestion—that is to say, the human word, or, to go back to its origin, the thought, as a species of imagination and faith—can exercise a quasi-magical action upon not only the faculties of our moral being, but also the functions of our organism.

Emile Boirac
Academy of Dijon

Let go your hold, resign the care of your destiny to higher powers, be genuinely indifferent as to what becomes of it all, and you will find not only that you gain a perfect inward relief but often also, in addition, the particular goods which you sincerely thought you were renouncing.

Dr. William James
America’s Greatest Psychologist

This advertisement is intended for the Exhibitor who is tired of making after-the-performance apologies in his lobby, of wearily repeating over and over again, “I’m sorry; I know it’s a poor picture, but it’s what the public wants!”

The public no longer wants to hear this showman’s alibi, for the public knows what it wants and isn’t bashful about showing its feelings.

Just now, one of the uppermost thoughts in the public mind is the rapid acceptance of the doctrine that the Will exercises a more powerful control over the destinies of the body than science has heretofore been willing to admit. Call it “psycho-analysis,” if you will, or “mind over matter,” or any of the thousand-and-one names that have been given it, but the fact remains that millions of thinking people today open the door of their mind before they open the door of the old-fashioned medicine chest.

Clara Louise Burnham wrote a book founded on this very theory. Many thousands of copies of it were sold all over America. It was called “Heart’s Haven” and Benj. B. Hampton and his associates have turned it into a motion-picture—a smashing good story of life, and love and little kiddies, with the big, new and moving impulse, the power of the human mind to direct our lives, back of it all.

Get into step with this new order of things by booking “Heart’s Haven” and you’ll escape lobby alibis. It’s “what the public wants!”

Phone—Write
or Wire For
The Nearest An
HODKINSON Early
HEART’S Play date
HAVEN EXCHANGE
Gaumont's Plans

English Company Headed by Col. From head to Start Making Big Pictures—Terriss to Do First

Plans have practically been completed by which the Gaumont Com-

pany of England will start a series of

pictures. The first of

the series, it is understood, will be Sir

Harley Caine's "The Quality of Mercy" which will be directed by Tom Ter-

ris, who, it will be recalled, left here

last summer to go with Ideal Films of

London. Terriss is completing "Har-

rie Lights" for Ideal at present and

will start on the Gaumont release as

soon as this is completed.

The engagement of Terriss, it is

understood, marks a new era in the

Gaumont organization. The future

of that organization call for

more expenditures, and the producing

specialists to parallel the best grade

American product. Upwards of

$10,000 will be spent on each picture,

understood, according to Colonel

Schwalbe, who is now in New York. This

very unusual considering the aver-

age cost of English pictures.

"Tess' Held Over

Larry Pickford's, "Tess of the

Mill Country," now at the Strand, will

be held over another week.

Mills to Film "The Ten Command-
ments"

Announcement was made on Satur-

day that Cecil B. DeMille will pic-

ture "The Ten Commandments.

DeMille received the suggestion from a

nation-wide survey contest and

now expects to make this the

greatest picture of his career.

Over Exploitation

Ted Ballyhooing Responsible for Fall

Of Exhibitors in Small Houses

Says John Evans

(Special to THE FILM DAILY)

Philadelphia — John Evans, of

the Oga, and one of the leaders of the

insalviania M. P. T. O. writes,

Oct. 17: I don't know what got into me to-

night, but I've had the heartiest five

minutes laugh I have had in years.

During the "Troubles of an Exhibitor,

the issue of Wednesday, Nov. 15,

laughed from start to finish.

Then I read it over again and felt that

what I wrote was all about, and when it

stumbled on thinking I was propaganda and

hate injected into the moving picture

business with the demands for pictures

which are practically only good shows and

one which naturally should be made

with any bullhala.

(Continued on Page 2)

Combinations

Booking organizations. Seems to be on the order of the day. Most

important, of course, is the A. B. C. Of New York. But Dallas exhibitors

have just started one. New Orleans was reported at work on one last

week. In St. Louis another has started. In fact, all over the country

they are springing up.

All of which makes Jules Mastbaum smile. Because he recalls what

happened. When he started the National Booking Office several years

ago. Some clever people in First National. Headed by Harry Schwalbe

and E. V. Richards. Threw a monkey wrench in that idea. But Mast-

baum. As well as several of his associates. Still insist that a national

booking office. Is the real solution. Of some of the problems developing

today.

This is sure: If these local booking organizations ever start. To

communicate with each other. And make working arrangements. It's

going to be sweet and pretty. And this is also sure: that if this happens

you will probably see the distributors getting together. Then the pro-

ducers. And the first thing you know. This whole business will be tied

up. Tighter than a drum. And a lot of people are going to cry aloud.

From the rooftops. And elsewhere: "Trust!"

The A. B. C. has issued a statement. Telling all about its ideas.

And ideals. All right. Fair enough. But the industry has yet to develop

Ethics and ideals. Sufficiency sound. And strong enough. To keep

the petty grafters and others. Who don't know what ethics means.

From sticking their fingers in. And having a lot of mess on them. When

they come out.

(Continued on Page 3)

Active on Coast

Hays Organization Likely to be

Strongly Represented There in

Early Future

Reports continue being circulated that the Hays organization will, with-

in a brief time, have a strong repre-

sentative organization on the Coast,

further extending its hold over the

industry. This would mean that many of the ideas which, from time to time, have de-

dveloped regarding the Coast condi-

tions, will become effective, and be

definitely set in motion.

From this it should not be inferred that the Hays Coast organization will function

with an idea of watching or regulating the conduct of stars or

players. Nothing is further from the

fact. All of the important executives

are convinced that the industry is not on the defensive; and from the

outlook it will not be necessary to even consider such a move. In fact

the plans of the Hays organization are much more important, and on a much

larger scale. According to the reports

and indicate the extension of a plan

which will attract unusual attention to the

industry.

Holah Leaves Hodkinson

(Special to THE FILM DAILY)

Cleveland, O.—Doc Holah has re-

signed from the Hodkinson organiza-

tion.

"Robin Hood" Foreign Arrangements

The foreign staff of the Douglas

Fairbanks organization, headed by

Clarence Ericson, will go abroad this

week to arrange foreign printing "Rob-

in Hood." The first foreign presenta-

tion will be in London.

A. E. Huesch Due Today

A. E. Huesch of the Trans-

Ocean Film Co., is due to arrive to-

day from Berlin bringing with him

"The Earl of Essex." He will make

his headquarters at the David

Howells office.

The Friars Dinner

Will H. Hayes was one of the trio

of important "Cares" at the Friars

dinner at the Astor last night. Judge

Lamb of the Baseball organization

and Augustus Thomas, of the Pro-

ducing Managers Asso., were the

others on the dais. Will Rogers in-

troduced the General and there was

a lot of good fun and a lot of serious

talk. Many picture folk were on

hand.

Excerpts from the Hays remarks, as

well as others, will appear in to-

morrow's issue.
On Broadway

This Week

Apollo—"One Exciting Night."
Astor—"The Town That Forgot God."
Broadway—"The Sin Flood."
Brooklyn Strand—Mary Pickford in "Tess of the Storm Country."
Cameo—"When the Desert Calls."
Capitol—"Trifling Women."
Criterion—Marion Davies in "When Knights Hood Was in Flower."
44th St.—"The Village Blacksmith."
Loew's New York—"I, o d a y."—"The Prisoner of Zenda."
Tuesday—Charles Ray in "Alias Julius Caesar."
Cameo—"When the Sin Flood."
Wednesday—Richard Barthelmess in "The Bond Boy."
Cameo—"The Bride of Palmar."
Strand—"Mary Pickford in "Tess of the Storm Country."

Next Week

Apollo—"One Exciting Night."
Astor—"The Town That Forgot God."
Broadway—Not yet determined.
Brooklyn Strand—Jackie Coogan in "Oliver Twist."
Cameo—Not yet determined.
Capitol—"Hungry Hearts."
Criterion—Marion Davies in "When Knights Hood Was in Flower."
44th St.—"The Village Blacksmith."
Lyric—Douglas Fairbanks in "Robin Hood."
Rialto—"Ebb Tide."
Rialto—"The King of Palmar."
Strand—"Mary Pickford in "Tess of the Storm Country."

Over Exploitation

(Continued From Page 1)

"Over exploitation and hollowness I think are responsible for the failure of this business, with a result that the nation is obsessed with the idea that the only place they can see a show is to look at it in the drive-in house in one of the key towns nearest to where they reside. Their own home town theaters or their neighborhood and community theaters are being looked upon as a joke, and the outcome of it is that where it used to be a principle of "Let's go to the Movies Maggy", it now becomes fashionable freestyle clanging, by the family and their friends for two weeks before they decide to bow and where they are going to spend their fifteen cents.

"My contention for years has been that if a film is good enough to run in the finest theater in the world at their usual standard prices, it must follow that it should run in any other theater no matter how small or where located at the usual prices, and it should be sold to every place at a figure or an amount that allows an exhibitor a justifiable profit, and failure to do this will mean the slow throttling of the small theaters in the communities throughout the country and during this process the universe will be weaned away from movies, and in the end the larger house will also suffer. * * *"

Staulcup Cinema Service, Inc.

Studio: 3 West 61st Street

Here is a combination for the Independent Picture Producer that stands for efficiency and economy.

The Service of designing, building and furnishing of settings by an Experienced Art Director and Studio Staff, in a thoroughly equipped and the best located studio in the East.

Let us talk to you about our Service on a contract basis.

STAEULCUP CINEMA SERVICE, Inc.

3 West 61st Street
Phone Columbus 8181
Combinations
(Continued from Page 1)

HOLLYWOOD THE MECCA
And all the Faithful. Will be in that wonderful land of Make-leave within a few days. Famous party there now. Zukor, Lasky, etc. Marcus Loew en route. Richard Rowland, First National there, Lieber, Katz, and other members of Assn. First National. Reach next Sunday. Some other prominent film folk talking of going. (r) Laemmle, who always dares to be different, just returned from the East. All, of course, figuring. On next season’s productions, Famous leaves a bomb. It’s the sales end of the business. By having 41 ready, early last summer. Expect to have another big batch on hand for her New Year’s. And plans for next season. (l) big, even this early. First National has to be set.

There may be some interesting developments out there. In the next few weeks.

WILLIAMS QUICK TRIP
Jaydee Williams is also out on the Coast. Or on his way. Going to make a new record for Coast commutation. Will be there only a few days. Then back again. Something or other about corporation laws; press he must sign. And all that sort of thing. But after his return. Will go back to the Coast. And spend some real time there. Then you'll hear something.

ONE ON WILLIAMS
Jaydee Williams out with a lot of film folk. Very pretty girl in party. Says Jaydee (who didn’t catch her name when introduced) “You oughtta know pictures.” Says the young lady, modestly like: “Well, I am; in a lot of way; out in Hollywood!” Says Jaydee: “You oughtta know Ikey, or Demille, or Nelan. I’ll give you a letter. It may help.” “Hain’t very much,” she said, as she left the table to dance. Jaydee met his neighbor. “Who’s that girl?” he asked. “Oh, said his friend, casually, “Bebe Daniels.”

Business of Jaydee losing his breath.

THE A. B. C. AND MARCUS
They had a nice time. Last Tuesday. At the Astor. And Marcus wouldn’t budge. “Nary an inch. Said he was going on. Just as he had been going. And after a lot of words. Nothing happened. They didn’t even resolve one resolution. How strange! Still, it isn’t all over. Bound to be something happen further.

It may be Marcus starting his own booking organization; it may be about something.

Incidentally. Keep your eye on Lee Ochs. Locally. Looks as if he’s in the limelight. For the next presidency of the Theater Owners. He’s very active the last few months. In the T. O. C. C.

M. P. T. O. DISTRIBUTION
Again crops up. This time from True. Of Rhode Island. Somehow other. They just can’t keep this distribution idea out of the national exhibitor organization. It’s been talked about and talked about. First thing you know they’ll do something. Meanwhile Sydney Cohen hasn’t heard to say.

DID YOU KNOW
That there were 8,025 non-competitive play dates in this country? No. Well there are. Now all the statistically inclined sales managers can worry about something.

AND DID YOU KNOW
That there is a lot of talk. Going on downtown. About some reorganization ideas. In the Fox organization.

DANNY.

LABORATORY EXPERT WANTED
A large Producing Concern will engage the services of a First Class Laboratory Expert, who knows good printing from bad, who can inspect and pass on prints before they are shipped from the Laboratory. Must be honest and wide awake.

Good salary to the right man.

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**Experience**

Studying the plans and problems of numerous diversified lines for many years has given us an experience that comes to few. It is at your service.

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**LITTLE ADS WITH BIG THOUGHTS**

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**IN A FEW WORDS**

Editing and titled that will win the case for your picture before OLD JUDGE PUBLIC
LESLEY MASON
729 7th Ave. Bryant 8174

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Film Continuity—Subtitles
Editing Only the Highest Type of Independent Productions
130 West 46th St. Bryant 9900

**Library Stuff?**

Foreign shots, atmosphere, wrecks, animals, punch scenes—
JAWITZ HAS IT
729 Seventh Ave. Bryant 9444

**Mr. Producer**

Have your Negatives and First Prints done the right way
TREMONT FILM LAB. CORP.
1942-44 Jerome Ave.
KNOW HOW
0970—Bingham—0971

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Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.
Norca Starts

C. C. Cropper, General Manager, May Name Own Exchanges

R. C. Cropper yesterday announced the formation of a new distributing company, Norca Pictures, Inc., of which he is vice-president and general manager.

Norca will distribute a minimum of one feature a month through the exchanges of Norca Pictures, Inc., or affiliated exchanges. These features will all be adaptations of published material with advertising value, well known books or plays.

The first release "Just a Mother," was a feature by the supervision of Allyn B. Carrick. It is an adaptation of the novel "Mrs. Thompson," by W. B. Maxwell.

"Our organization is now practically complete," said Cropper. "We have been acquiring product for several months until we have now acquired sufficient features to assure a release of one a month, and we plan to increase the number of releases to two subjects a month in the near future.

"Several months' work has been spent organizing exchanges. Physical distribution will be through exchanges operated or controlled by Norca Pictures, Inc. In some territories, tie-ups have been effected with leading independent exchanges by which our product will be handled by subsidiary companies. In other districts, we are opening our own exchanges."

Hays in Philadelphia

(Special to THE FILM DAILY)

Philadelphia—Will H. Hays yesterday addressed the Philadelphia Forum and before a large and important audience again made many of the points previously delivered with regard to the Producers and Distributors organization.

Of political censorship he said:

"I am against political censorship, of course, because political censorship will not do what is hoped for it in the last analysis. Now and then one might ask: 'If the motion picture producers really mean to make better pictures, why do they object to political censorship?' The chief answer to this question was written when human nature was formed; at least that part of human nature which is doing business under the stars and stripes, and that answer consists chiefly of one word—Liberty."

Lloyd Coming East

(Special to THE FILM DAILY)

Hollywood—Frank Lloyd has left for New York where he will meet the Talmadge party and proceed later to Auburn prison for first scenes of "Within the Law," starring Norma.

Estabrook Leaves F. B. O.

Howard Estabrook, well known in the industry and who has recently been identified in an executive capacity with the Film Booking Offices has resigned. It is understood that he will have an important post with one of the leading producing organizations in the East.

A. B. C. Sees Fight

Leading members of the A. B. C.—the New York booking combination—say that the Loew circuit has booked a reissue of Mary Pickford in "Going Straight" which they say is ten years old, and which they say is a definite fight against them to offset their purchase of "Tess," the latest Pickford release. A. B. C. folk say that Loew intends to advertise, including billboards, the old Pickford picture as strong as if it were a new release.

Universal has also sold the Valentina-Carmel Meyers reissue "All Night" to the Fox circuit.

A "Preferred Picture with splendid audience appeal and an out-and-out showman feature," says Roger Ferri in the Moving Picture World of "Thorns and Orange Blossoms." B. P. Schulberg has made another box-office picture for the A. Luchtman Corp.—Adv.

Abrams Off Again

Hiram Abrams, who returned Saturday from Chicago, left yesterday for the Middle West.

"Notoriety" Before T. O. C. C.

Will Nigh's "Notoriety" will be screened at the Astor today for the T. O. C. C. members before the weekly meeting. Ben Schwartz of the Apollo exchange is in charge of the showing.

Kilner Here

F. W. Kilner of Kilner's Exclusive Films, Ltd., of London, is in town making his headquarters with the Export & Import Film Co., Inc. He is interested in obtaining pictures from organizations without a market in the United Kingdom, Europe, and the English colonies. Kilner's are much interested in short subjects.

Lesser's Distribution Ideas

(Special to THE FILM DAILY)

Hollywood—Sol Lesser is quoted in the Hollywood News, relative to his previously noted combination:

"Irving Lesser will have the management of our New York office with 20 men under him, to handle distribution, in case we do not release our product through First National, as I hope we will."

Unusual Suggestion

Producers Should Unite to Make "Hamlet" With John Barrymore Says Thomas

A definite suggestion through which the Producing Manager's Association and important producers of pictures could cooperate with the view of materially aiding stage as well as the screen, was offered by Augustus Thomas at the Friars' dinner, Sunday night at the Astor.

Referring to the death of Frank Bacon, and regretting the fact that Bacon's famous characterization of "Lightnin" has not now been made, Thomas said that Bacon's death should be an admonition to Hays and the producers. He regretted the loss of this great stage characterization to millions of people in this country. He suggested that John Barrymore's "Hamlet," which has just been screened immediately for the purpose of showing to millions of Americans in every tank-town, what a great performance this was. He said this should be done by the industry, and not by any one producer, and that in this not only Arthur Hopkins, but the entire Producing Managers' Association should cooperate.

The Friars' dinner to Hays, Landis and Thomas proved a tremendous success. Will Rogers, who intro-

(Continued on Page 2)

Barrington—Hamlet

General Opinion is That Production Suggested by Augustus Thomas Would be Unfavorable to Public and Apathy of Tragedies

When the suggestion was taken up with such producers as could be reached yesterday, the resulting answers fell naturally into three major divisions. Many producers felt that censorship standards would bar this classic from the screen.

Others felt that no version of "Hamlet" would draw any considerable patronage. In support of this contention they pointed out that Asta Nielsen's "Hamlet" had not been shown to any extent.

Still others felt that "Hamlet" with John Barrymore would be regarded simply as a Barrymore production and would do business on the name of Barrymore, not on its merits, and more in spite of having been written by Shakespeare than because of any reverence for the text.

(Continued on page 3)
**Quotations**

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**Will Show Einstein Picture**

"The Einstein Theory of Relativity" will be shown at the Rialto and Rivoli within a few weeks.

**Joe Weil With Universal**

Joe Weil, recently with Export & Import, has returned to Universal as exploitation manager at the New York exchange.

**M. P. T. O. Counsel on Bench**

(Special to THE FILM DAILY)

Kansas City, Kan. — Richard J. Hopkins, brother general counsel, who has acted as counsel to the Kansas M. P. T. O., has been elected a Supreme Court Justice.

**UNUSUAL SUGGESTION**

(Continued from Page 1)

Unusual Suggestion

Produced Hayes, easily made the real hit of the evening. He created roars of laughter. He said that originally he had planned to introduce the man at the head of the greatest amusement industry, and that he had spent two weeks gathering statistics and information on his subject. Then, he said, much to his surprise, because he had gathered his statistics about "hoof-tapping," he was told to present Hayes as the head of the movie industry.

He described moving pictures as "a lot of storm on different names to them," and created a roar when he said, starting Hayes, that when the Republican Party went into power in 1920, they promised prosperity. "Hayes is the only one that got it," he said.

General Hayes made a characteristic speech, and reiterated a number of the statements that he has made on previous occasions with reference to the importance of the industry.

With Irving S. Cobb introduced Thomas, and in discussing Hays, he significantly declared that "sensuality was just a head of censorship at the time Hays was appointed. He got a big laugh by adding, if Hayes failed as director-general extraordinary of the movies, "they could use him as understudy for Jackie Coogan."

When the picture producers, following the lead of the baseball magnates, wanted an imposing head for their industry, said Cobb, they told their committee they must get a man of letters, and misunderstanding this, the committee got Hays. This reference to Hays' activity as former Postmaster-General brought a big laugh.

There were a number of important motion picture film talk at the affair, including William Fox, Al Lichtman, Ralph Kohn, Arthur and David Loew and Eugene Zukor.

**Kipling on 10 Day Trip**

Richard Kipling left Saturday on a 10 day trip to Minneapolis, Detroit, Cleveland and Chicago. Mrs. Kipling will go as far as Chicago and then continue to the Coast.

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Good salary to the right man.

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**NEW YORK**

**At Broadway Theaters**

Capitol


Rialto

"Oberon" is the overture followed by Riel's classical and the screen magazine. A duet from "The Pearl Fishers" precedes the feature. "Elia" to Court ing Branches does a dance comic and Harold Lloyd, closes in a revival of "High and Dizzy."

**At Other Houses**


**No Sunday Shows**

(Special to THE FILM DAILY)

Memphis, Tenn. — The injunction preventing motion picture theaters here from operating on Sunday, has been lifted by Court decision. The Blue Law, under which the injunction was granted, was passed in 1903. An appeal will probably be taken.

**ARRANGE DISTRIBUTION**

In effecting releasing arrangements, we require no advance whatsoever from established and responsible Distributors. We are, therefore, free to represent and collaborate in exploiting the production of any Producer—through any and all channels of distribution.

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Bryant Knickerbocker Building
Broadway at 42nd Street
New York City
Brymore—Hamlet
(Continued from page 1)

One of the opinions expressed on this subject is that of Mr. Griffith: "I doubt if the suggested production would uplift the race. What would the censors do?"

In the first place there are doubtless many that are against death by lynching in any form. The producer wouldn't be able to show the flashing of swords which is essential to the story. The leading character is a morbid freak who commits suicide, a very much against the morals of character such as Hamlet. While the play is expressed in stage and poetic language, the subject matter that would be pictured is strong. The censors would reject it and I fear that the public would have a perfect right to decline to see it.

There are several of us in the business who don't care about making money but wish to protect it, and are against losing a lot of money which I would be the case if this suggestion actually reached the production stage.

I only mention all of this to show how censorship restrictions are forcing producers to make many-belied pictures.

People talk about the screen being melodramatic as if that were anything to be avoided, yet it is evident that we film the very essence of melodrama with the intention of making a picture which shall retain the best and finest in the illustration.

M. Warner, of Warner Bros.: "That this would make a great hit with John Barrymore as I would place the primary position that should be placed here, the public. I think that the version would endure as long as the stage play has. For my part, I would be very pleased to produce the picture without compensation at all, only asking that I be given the exact reproduction of Shakespeare's work. I don't want any profit. We are making the picture at a price that will more than compensate for the cost. If you get back exactly the production, I don't want any profit. We are making the picture at a price that will more than compensate for the cost. If you get back exactly the production, I don't want any profit.

To Lecture on 'Robin Hood'

Miss Harriet Church, California lecturer, will soon start a tour of the country lecturing on "Robin Hood" before churches and schools illustrating her talks with stereopticon views from the Fairbanks film.

Saenger House Burns

(Special to THE FILM DAILY)

Fine Bluff, Ark.—The Saenger, on Second St., was completely destroyed by fire last week. The house had just been remodeled.

$1,000,000 Theater Planned

(Special to THE FILM DAILY)

Los Angeles—Col J. B. Lanker- shim announces that a $1,000,000 theater will probably be built on his property in Grand Ave., between Sixth and Seventh Sts., adjoining the Kinema.

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Shannon Day has been cast for Universal's "The Abyssal Brute," cast of which now includes Reginald Denny, Dorothy Welbom, George Stewart, Charles French, Mae Busch, Nell Craig, Crawford Kent, Mabel Julianne Scott and Budd Messenger.

Myrtle Stedman will take the title role in Niblo's "The Famous Mrs. Parry."

Julius Stern has renewed the contract of Ena Gregory, appearing in Century Comedies.

Herman C. Raymaker, comedy director has been signed to direct Century Comedies.


Fay Tincher has come out of retirement to play opposite Lewis Sargent in Universal two-reel comedies, directed by John M. Stahl.

Edith Roberts has left for New York to play lead in "Backbone," to be produced by Distinctive Pictures Corp., and which, it is said here, will be directed by Edward Sloman.

H. E. GAUSMAN

Are You Looking Around the Corner?

1922 is just turning the corner. You are face to face with your plans for 1923 with the realization, perhaps, that insufficient working capital is the stumbling block to progress. We specialize in financing film propositions. Don't you want to consult with us?

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Suite 616
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Mr. Emanuel Mandelbaum, Cleveland, Ohio.
Dear Mr. Mandelbaum,

Aunt, I took the queer thing. Sometimes it tickles my heart—and then again it gives me a pain in the tummy. But I just can't eat without it. I can scarcely wait till I see you. What about that trip to Yest's State Theatre. Say it will be one wonderful night when we meet up.

Love,

Minnie
Newspaper Opinions

"The Pride of Palomar"—Paramount

Rivoli

TUESDAY—The old story of the mortgage on the homestead with variations. * * * Japan may not be the first to visit the Japanese in California. As a melodrama the picture doesn’t score, but the action doesn’t run smoothly and there are too many places where the plot needs the leading role. There are, however, a number of fine shots, mostly in the production and a well-drawn horse race.

WORLD—This is intended to be a western version of "The Breakfast Club," with a little anti-war propaganda running through it. It is not bad, but it is an average version of its general type which is used to be seen so often. It is illogical and far fetched, yet it holds a large plot of details. For the man and the leading woman. So far as its effect upon Japanese-American relations is concerned, it is nothing to be excited about.

Herald—Propaganda fits its unpromising story and it proves to be just as dull and just as artificial as it was in the days when propaganda was a part of national necessity.

"The Pride of Palomar" attempts to expose the Japanese menace. The exposure is hidden by a plot of details, and it is well directed by Frank Borzage, but given such third rate material to work with its job becomes more of a test of the director’s mechanical.

THIRD—Acted as though it was never going to get under way and then, when it did, it acted as though it was never going to be over. As far as the story is concerned, it took us such a familiar one that the director must have been using a formula for his own sake.

THE AMERICAN—I’ve never seen one (Irish race) as stirring, as photographically accurate and as dramatic as that which enables him to carry his own characters across, raced and rushed together with effective action. The picture was never a moment devoid of action.

MORNING TELEGRAPH—The story is rather confusing, but one thing the picture is distinguished by a decided charm of atmosphere. * * * The direction of Frank Borzage is responsible for the best one of the three pictures. The acting is excellent.

EVE WORLD—Good screen entertainment. * * * lends itself to the screen about as well as it does to any other form of entertainment regardless of whether you’ve ever read the book or not, we feel sure you’ll like the film version.

GLOIRE—Bign an ordinary melodrama.

* * * Frank Borzage has given the picture careful attention and point to be commended, is the excellent photography.

SUN—This has been made to satisfy a modern director’s conception of the ideal story to knock ’em off their feet.

MAIL—There is a good racing scene which carries more or less of a thrill to the spectator, but the picture as a whole seems to be made up of a series of only slightly related incidents, so that one often wonders where the plot is going and why.

EVE TELEGRAM—One of the most beautiful costume spectacles. It is filled with thrilling scenes.

JOURNAL—Most interesting and romantic.

POST—Has its moments when some good comedy work is rescued, and when it aug- mente did seem to enjoy it immensely. The setting, the characters, the beautiful photography, the exciting race—all for a film failed to save it, and the anti-Japanese propaganda has nothing of the anti-Japanese propaganda to stifle over the good comedy situations.

Ebb Tide"—Paramount

Rialto

MORNING TELEGRAPH—Exceedingly satisfactory entertainment. It is a picturesque, dramatic tale of the South Seas, enacted by an especially capable cast and credibly directed by George Melford. * * * will be worth while. It should enjoy considerable popularity.

Managerial Changes

Robstown, Tex.—E. L. Mosive has been appointed manager of the Alvine.

Chicago—Charles J. Schaefer has taken over Nathan T. Brenner’s Garfield.

Little Rock, Ark.—The Palace has been leased to John F. Boyle. Wm. May will be the house manager.

Colorado Springs, Col.—Nick Kolagisk is the new manager and owner of the Star.

Pittsburgh—Frank Ray of the F. B. O. forces will manage the new Lincoln for L. Moogerman, the owner.

McKee Rocks, Pa.—Morris Barsky formerly of the Jackson, as manager, is now manager of Max Engleberg’s Strand and Liberty.

Daily News—Excellent melodrama, sometimes a little obvious, but most always convincing acting. The original story far surpassed the direction.

WORLD—There is little of Stevenson in this version, although subtlety reflecting his style are liberally sprinkled throughout the picture. * * * odds and ends from every other Stevenson film. It is not adapted from a novel, but from a series of short stories.

National—Handicapped as they were by the characterizations, they are directed with fine skill, of the script by George Fawcett, Raymond Hatton and Noah Beery contrived to be startlingly effective as the hard-boiled seaman and his homelike parent. They have a fine twenty minute scene.

TELEGRAPH—Says that the picture has been made to satisfy a modern director’s conception of the ideal story to knock ’em off their feet.

MAIL—There is a good racing scene which carries more or less of a thrill to the spectator, but the picture as a whole seems to be made up of a series of only slightly related incidents, so that one often wonders where the plot is going and why.

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Held Caricatures for Universal

J. Hold. Jr., caricaturist, will make a series of drawings of stars for Universal Joy Week ads.

New First Run for Utica

(Utica, N. Y.—The Criterion Theater Co. have engaged Thomas Lamb, New York architect, to plan a 2,500 seat, first-run house on Lafayette and Washington Sts.

Will Fight Sunday Closing

Cleveland, Ohio—The exhibitors throughout the state are preparing to fight organizations and various individuals who are opposing the Sunday opening.

New Fox Pictures

Fox has announced many new productions to appear, including some that have already been completed. William Farnum has started work on "Brass Commandments," released early next year. "Catch My Smoke," Tom Mix’s latest vehicle will be ready late in December. "Three Who Paid," being directed by Jerome Storm, in nearing completion. Gilberry’s next will be "Truxton King." "Three Who Paid," featuring Dusty Farnum is scheduled for release sometime in January. Eva Novak will appear in support of William Russell in "The Great Night," production on which will start soon.

Fun from the Press

is the only motion picture which The Li- denton Digest now lists, duces, or is in any- ner connected with the "Digest" is bas- 100%.

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An Hunter Star of Film Guild Series Called For in New Distribution Contract

Our Film Guild features starring An Hunter will be distributed through the W. W. Hodkinson Corp., under the coming season by the subscription plan announced by Sir Walter Jr., production manager of the Film Guild.

The series includes "Second Fiddle," a Frank Tuttle with Mary Astor, opposite Hunter; "The Lap of Luxury" by Townsend Martin and Stowe W. Weyler, with Martha Mansfield, opposite the star; Percey Day, a witchcraft romance of Pita Salem, "The Scarecrow" from Douglas Fairbanks, and Frank Tuttle, with Glenn Huler in the leading role and one star production to be filmed from a story under consideration.

The first two productions have already been completed. Distribution of "Second Fiddle" is due to start Jan. 1. "The Scarecrow" scenario is now being written. All will be directed by Frank Tuttle with technical supervision of the camera work by Walter.

Because of the likelihood of Glenn Huler remaining for some time in Eton of the Movies, the pictures will probably be filmed in the 1st.

Doug and Mary

Lubitsch Sails Soon to Direct Mary—
Doug Discards "M'sieur Bea-uche"—

Productions plans of the next features to be made by Mary Pickford and Douglas Fairbanks are rapidly assuming definite shape.

A cable was received yesterday by Alph Kohn, assistant secretary of famous Players, from Ernest Lubitsch, saying that he would sail for America about the end of month.

Lubitsch is under contract to the Los Angeles Theatre Co., of which John is vice-president. As before announced, he will be loaned to Miss Pickford to direct one picture "Dorothy" and another one "Haddon Hall." Lubitsch will arrive about Dec. 10 and if after spending a week in New York will go to the Coast.

Douglas Fairbanks has decided not to film "M'sieur Beauche" as his next production. John Fairbanks said yesterday that his brother would probably do a pirate story next. It is understood that Fairbanks does not want to follow "Robin Hood" with another romantic costume drama.

Fairbanks and Miss Pickford will leave for the Coast very soon.

Laurence Reid in the Motion Picture News says "Thorns and Orange Blossoms" should "prove a winner in downtown houses." Correct, Mr. Reid and well will the exhibitors in downtown and all other theaters know it when they book it through the Al Lichtman Corp.—Adv.

Motion Pictures to Invade and Open China—
Tremendous Interests With Huge Capital

Interested in Development of Educational and Amusement Field

—Frank V. Chamberlain, Formerly With Famous, General Manager—To Start Development of 1,800 Houses Immediately After First of Year

Backed with huge financial support, encouraged by leading members of the Chinese Government, and receiving the support of the largest companies in the industry, an organization has been completed to modernize the immense Chinese Empire through motion pictures.

The name of the corporation will probably be disclosed within the next few days. It will have capitalization of five or six million. While those prominent in the concern will probably not be named it can be said that one of, if not the leading spirit in the corporation will be James A. Thomas, for many years an important executive in China for the British-American Tobacco Co. Isaac E. Marcsossin in a recent issue of the Saturday Evening Post included Thomas as one of the men who were leading the way for the improvement of China. Thomas has been in China almost 25 years.

The only film man identified with the organization, and known to the trade, is Frank V. Chamberlain, for over five years identified with Famous Players in various capacities, and who only recently resigned from that organization. At that time Chamberlain was in charge of the physical handling of the exchange system, occupying a very important post. Chamberlain will be general manager of the big organization which, it is said, will open about 1,800 stations equipped with projection machines. These stations can hardly be called theaters, according to the sense of the word, as they are to be fitted with comfortable, sanitary and fitted for the special purpose of educating and amusing the 430,000,000 natives of China, none of whom, barring about 8 per cent or 10 per cent at most, have ever seen a motion picture. The only picture theaters in China today are in what is known as the "treaty ports." There are less than 80 of such houses, according to reliable information.

It is understood that executives of the largest organizations in the industry have promised all the support necessary to those interested in the big idea. Special selection of material will be necessary, not because of censorship, but in an effort to develop the Chinese property both as to amusement as well as education.

(Continued on Page 2)
Developing China

(Continued from Page 1)

In the beginning a great deal of educational film has been shown. Chamberlain and several others, including Mr. Thomas, expect to show some time next month in China. Meanwhile the work of selecting material and purchasing the necessary equipment and supplies is going ahead cannily.

Chinese Way in the Background With Pictures Today

In an address delivered before the old National Association last Spring, Lytton W. Mitchell, American Trade Commissioner to China, made some observations regarding pictures there; in view of the above, are interesting. Mr. Melkins said, in part:

"There are less than 100 theaters in China. Forty of them are comparatively good and show new films—principally American films—although recently some French, Italian, and German films have been brought into China. The seating capacity ranges from 100 to 2,000—a minimum of about 600 seats per theater. In Shanghai there are six theaters which have a large foreign patronage and annual working capacity. The others are attended only by natives at admission, ranging from 5 to 10. The average price is $2 an average of about 300. The theaters which are closer to the foreign population charge from $1 to $2 a seat.

"It is doubtful that admission prices in China will ever be raised, because the average Chinese earns only $4.00 to $5.00 a month and hasn't much money to spend for amusements. About two years ago the Chinese produced a motion picture film written, acted and directed by native talent under the aegis of the Chinese Motion Picture Society. It depicted a famous Chinese murder case in ten reels and, for Chinese effort, if one hadn't been bad at all.

The Chinese like noise. When you enter a theater you can really imagine you are in a boiler factory. The lights are kept going and the audience goes right on talking no matter what is transpiring on the stage or screen. There is no good music—everything from a violin to a three-piece orchestra is used. The theater seats have tables in front of them for tea and nuts.

"As to the future of the motion picture in China, there is this to be borne in mind: There are only 73 large cities with a population of 100,000 or more that are accessible by rail or steamship. In these 73 cities, perhaps only 2,000,000 persons are available as movie fan prospects. In entire China 8 per cent of the population can be considered as immediate prospects for films because the rest are unable to pay admission prices. In order to enlarge the field of films it would be an excellent plan to have them shown in connection with the spoken drama. There have been more American motion picture theaters built in China during the last five years.

Robert Vignola Sails

Robert G. Vignola sailed yesterday on the Lusitania on a trip around the world. He was tendered a farewell dinner by Mr. and Mrs. Jos. Paterno at Riverside-on-Hudson.

Talmadge Party Sails

(Louder, THE FILM DAILY)

London—The Talmadge party, including Norma and Constance Talmadge, Mrs. Margaret Talmadge and Jos. M. Schenck, sailed from here on the Mauretania, due in New York Nov. 25. Constance will reach New York just in time to see her "East Is West" open at the Strand.

Margaret Lechy, winner of the Talmadge beauty contest, is now on a tour of the provinces. She will follow a week later on the Aquitania, to assume her role of Agnes Lynch in support of Norma in "Within the Law."
In the Courts

The Fairmount Film Corp., has sued Metro for an injunction restraining the latter from exhibiting the film "Hate," on the ground that the plaintiff first used the name for a film starring May McAvoy in 1917, and that the film is now being shown in foreign countries and is being revised for exhibition here. It is alleged that the Fairmount film is based on an entirely different story.

Francis X. Bushman was sued in the Supreme Court for $1,670 by Suzanne Devoyod, a member of the Comedie Francaise in Paris. The plaintiff alleges that in 1919 the defendant represented that if she would send him $3,120 he would come to France to appear in a film then being planned by her. She says he never went there and returned only $1,450 of the money he received.

The Appellate Division of the Supreme Court has affirmed the decision of the lower court permitting the operation of a moving picture theater in the building at the southwest corner of Broadway and 95th Street. The property is now leased by the Trio Amusement Co. The proceeding was brought in the nature of an injunction suit by the Broadway and 96th Street Realty Co., owned by the William Fox interests, against the Superintendent of Buildings to restrain him from permitting such use of the building.

The facts in the case have been previously published.

Laboratory Expert Wanted

A large producing concern will engage the services of a first-class laboratory expert, who knows good printing from bad, who can inspect and pass on prints before they are shipped from the laboratory. Must be honest and wide awake.

Good salary to the right man.

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**Incorporations**


**Sheriff Sells House**

Wilmington, Del.—The Polonia has been sold for $40,000 to C. B. Evans, attorney, by Sheriff Gould.

**Ray Stinnett Gets Three**

Dallas, Tex.—Ray J. Stinnett has acquired two Southern Enterprise houses in Abilene and the Jefferson in this city. Stinnett formerly owned the Jefferson.

**Florida House Opens**

Palm Beach, Fla.—Stanley C. Warwick has opened his new Stanley Theater, a first run house and one of the largest in this part of the country. Harry Shull, of New York is the manager.

---

**Are you all set for "Hungry Hearts" the great picture from the famous best-seller. written by Anzia Yezierska and directed by E. Mason Hopper. It opens at the Capitol, New York, next Sunday—It packs a heart throb in every reel.**

---

**Ask Goldwyn**
Part Immoral

says Priscilla Dean Objecting to Playing Role in "Drifting"
(Special to THE FILM DAILY)

Hollywood—Priscilla Dean, Universal star, has registered a serious objection to playing the role of Cassie Cook in the screen version of "Drifting," on the ground that the part portrays an immoral woman.

The star has refused to play the part until it is modified. She further insists on being paid her salary while awaiting definite action in the matter. Irving Thalberg, general manager at Universal City, states that the film will be produced with a prominent star in the leading role. He states that Miss Dean will appear.

As far as the immorality of the part is concerned, Thalberg points out that when Wm. A. Brady produced the play on the speaking stage, Alice Brady appeared in the role, thus showing that one important producer has already considered the part not too immoral for his own daughter.

As Miss Dean shows no sign of weakening, and her stand involves the contractual relations between herself and Universal, it is likely that legal action will be taken by both sides.

At the Universal offices yesterday there was no comment forthcoming on the report.

The Troubles of an Exhibitor

Pneumonia, Nev.

Dear Friend Danny:

I didn't know you were going to publish my letters when I wrote you, but if other exhibitors get ideas out of them, why let them slide. I been getting lots of good experience this week. A salesman from the Universal was here. He said my town was overseeded, so I took out the two back rows of the Elite, and didn't help business much. My last Tuesday being within ninety cents of the one before, only on that day I showed on Wednesday instead.

Old Man Inglebaur crooked O. K., so I did pretty good with "Lena's Load." I got a great show for that, the express agent here got a package of films by mistake, with the address tag lost and he looted it to me for the night, this will make the regular night. I read Marcus Low runs in his outlying house at Fifty-ninth Street, New York. I can't imagine a house that far doing any business but guess Low ain't no fool on exhibitions from what I hear from a Metro salesman that was there three months ago.

(Continued on Page 2)

Famous Canadian Lease Two
(Famous Canadian Lease Two
(Special to THE FILM DAILY)

Ft. William, Ont.—The Famous Players Canadian Corp. have leased the Royal, paying a yearly rental of $12,000 with an option to purchase the house for $150,000 any time within the ten year lease.

J. C. Murray has sold his house, the Orpheum, to Famous on the same terms mentioned above.

The Famous Canadian Corp. now control the two houses in Fort William.

"Pious Gestures"

Comments Oberholtzer of Hays Remarks "to Disturb Attention From Censorship" (Special to THE FILM DAILY)

Philadelphia—Dr. Ellis P. Oberholtzer, formerly secretary of the State Board of Motion Pictures, commenting on Will H. Hays who, as noted, spoke here before the Philadelphia Forum, characterized Hays as "one who makes pious gestures to distract attention from State censorship."

When Hays was shown a copy of the charges made by Oberholtzer he came back by handing over the 40

(Continued on Page 2)

List 25
First National Releases for Remainder of Season After Jan. 1st

Associated First National yesterday announced releases for the second half of the present season, beginning Jan., 1923. Twenty-five pictures are included in the list which carries the set releases of First National well into June, 1923.

In the line up of stars continue such favorites as Norma Talmadge, Constance Talmadge, Richard Barthelmess, Dorothy Gish, Jackie Coogan, Guy Bates Post, Katherine MacDonald, Dorothy Phillips, Douglas MacLean. "Strongheart," the famous dog of "The Silent Call" and "Brawn of the North."

Among the directors whose names appear in the list are John Stahl, Thomas Ince, Edwin Carewe, Allen Holubar, John S. Robertson, Frank Lloyd, Victor Schertzinger, E. Mason Hopper, Maurice Tourneur, Laurence Trimble and Jane Murfin.

The releases will contain additions from such stage successes as "Within the Law" in which Norma Talmadge will star; "The Girl from the Golden West," the Belasco play which will now be made in the west by Edwin Carewe; "The Voice from the Minaret" another Norma Talmadge vehicle.

(Continued on Page 2)

Canadian Tax

Seeming Discrepancy in Valuation Results in Arbitrary Taxation Rate
(Special to THE FILM DAILY)

Washington—The figures compiled by the Department of Commerce showing that in August, 1922, Canada took 1,845,895 feet of positive film from America valued at $90,108 drew an inquiry from David A. Cooper, chairman of the advisory board of the Canadian M. P. Distributors.

Cooper wrote the secretary to Canadian customs regulations this film comes in here at 8 cents a foot, which would be $147,671.60. Why is this film exported from America at a value of $90,108, whereas Canada extracts from the importers of the same film a sales tax based on the $147,671.60 valuation? If the U. S. government's valuation is correct, the importers here are paying an exorbitant sales tax. It creates no difference to the duty because the duty is 3 cents a foot.

Investigation develops that the rate of 8 cents a foot has nothing to do with the price at which the film was sold, but is a rate arbitrarily placed thereon by the Canadian government.
“Pious Gestures” (Continued from Page 1)

(Continued from Page 1)

The Troubles of an Exhibitor

This here feature I found at the express office and got no title on it and don’t seem to end nowhere, the main title seems to be “Episod Four,” which my wife thinks is the four horses of Appolinaris, which was run in San Francisco. If it is, it’s certainly exciting without any finish to it.

I may be the owner of a big circuit by the time you hear from me again. I got my eye on a house over at Frostburg twenty miles from here.

It is a two hundred seater with a, what I think they call a dummy stage, (two far for bicycling), but I think I can make a go of it anyhow:

I can get better rentals on a circuit than for one house.

It looks like I can give a matinée Thanksgiving, if the print gets in in time. My Labor Day show got in too late for the night show, so I ain’t going to announce anything special till I feel the old picture right in my hand.

I got a slip of paper from a paper asking me to make it out with details about my theater. Here’s how I filled it out. Make any changes you want and return to me.


Metro Buys “Fatal Millions” (Special to THE FILM DAILY)


List 25 (Continued from Page 1)

“Trilby” which will be made with Guy Bates Post as “Svengali.” The Bright Shawl,” Joseph Hergesheimer’s latest book will be a Richard Bar- thelmes starring vehicle, most of the scenes being made in Cuba. Maurice Tourneur will put on “The Isle of Dead Ships.”

With the release calendar set until next June and with further releases mapped out Richard A. Rowland, Harry O. Schwabie and other mem- bers of Executive Committee have gone to the coast to sign up more in- dependent producers for First Na- tional release.

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Johnny Jones has finished “Stung” his latest comedy for J. K. MacDonald Prod.

Barbara La Marr will be featured feminine player and David Butler, the male lead, of Gaumont’s latest produc- tion, as yet unnamed, for B. P. Schul- berg and Al Lichtman. Story is an original by Frank Dayzey and Agnes Ciarline Johnson who collaborated on the adaption.

Harry Garson’s latest presentation of Clara Kimball Young, Metro release, will be “The Woman of Bronze” and adapted by Hope Loring and Louis Lichtenstein, will be directed by King Vidor. William O’Connell will photograph, Joseph Wright will be art director. Cast will include John Bowers, Katherine McGuire, Edwin Stevens, Lloyd Whitlock and Edward Kimball.

H. E. GAUSMAN

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do pfd.

Not quoted

Not quoted

Gwyn

5% 5%

500

G. 5% 5%

800

Griffith

No quoted

No quoted

Lowe’s

19

19

500

Triangle

Not quoted

Not quoted

World

Not quoted

Incorporations

Tallahassee, Fla.—John Brunton Prod., Miami. Capital, $50,000.

Dover, Del.—International Trade Extension, Wilmington, Del. Capital, $100,000. Attorneys, Corporation Trust Co. of America.


Universal has purchased “The Chicken That Came Home To Roost,” by Frederic A. Kummer, for Gladys Walton. The story appeared in the November issue of Cosmopolitan.

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THE Film DAILY

Thursday, November 23, 1922
THE COVERED WAGON

is on the way!

THEY'RE still working on "The Covered Wagon" out in the Utah desert, ninety miles from a railroad. 3,000 actors, including 1,000 Indians, together with 600 oxen, 300 covered wagons, and hundreds of horses are engaged in producing a picture that will never be forgotten.

The attack of 1,000 Indians on the three mile wagon train promises to be the biggest thrill ever filmed. Other thrills will be the buffalo hunt, with 500 bison; the fording of a mile wide river, and a prairie fire.

Here is a scene on location, showing part of the great wagon train.

James Cruze is producing the picture, from the novel by Emerson Hough.

Watch for further FACTS about "The Covered Wagon"

It's a Paramount Picture
Dickens Film to Alexander
Alexander Film Corp. has obtained a rights to film Charles Dickens' 'Great Expectations' for the Greater New York territory through the Producers' Service Co.

Shallenberger in Mid-West
Shallenberger, in Des Moines—W. E. Shallenberger, president of Arrow, passed through here en route to Minneapolis.

To Handle Lund Film
Hopp Hadley's Producers Service Co. is handling Oscar Lund's 'Love's Old Sweet Song,' with Louis Wolheim, Donald Gallagher and Helen Weir.

"Notoriety" Rights Sold
Sam Sax, back from a trip for L. Lawrence, Weber and Bobby North, reports sales of Will Neigh's "Notoriety" to the Midwest Distribs., Co. of Milwaukee for Wisconsin and the upper peninsula of Michigan and to Lee Goldberg's Big Feature Rights Corp. of Louisville for Kentucky and Tennessee. Both buyers contracted for the Night series of four features.

Estabrook With Distinctive
Howard Estabrook, who recently resigned, as noted, from F. B. O., has joined Distinctive Pictures Corp., as general assistant to Arthur S. Friend, president, and Henry M. Hobart, vice-president and production manager. Estabrook will be occupied with production plans which involve several new units in addition to the George Arliss pictures.

Sold for Brazil
"Rich Men's Wives," first release of the Al Lichtman Corp., has been sold for Brazil to the Company of Brazil Cinematografico.

Bert Adler in Omaha
Bert Adler, special representative of Distinctive Pictures, paid a visit to the United Artists exchange. His next stop is St. Louis.

Kurtz Bartola Sales Mgr.
Kurtz Bartola, sales manager of the Bartola Musical Instrument Co., has succeeded Dan Barton.

Burr's All Star Cast
In "Flames of Youth" which Edgar Lewis is making for C. C. Burr is the following cast: James Kirkwood, Doris Kenyon, Mary Carr, Robert Esdon and Edmund Breese. Nearly all of these are either being starred or featured in Broadway plays of films.

Gerson Pictures Re-organized
San Francisco—The Paul Gerson Pictures Corp. has been re-organized with C. E. Reinhart, head of the Reinhart Lumber Co., as the new president and Philip S. Baker, vice-president of the Baker, Hamilton & Pacific Co., as the new vice-president. Jas. L. Jerichan, wholesale tobacco merchant, is the secretary. Paul Gerson, founder of the company, remains in charge of production. The company is producing the Plum Center comedies.

Goldin in Austria
Goldin in Austria (Special to THE FILM DAILY)
Wien, Austria—Sidney M. G. Goldin, American director, has completed a feature suggested by 'The Bells,' and is now working on his second production.

New Kwalitey Exchange
Salt Lake City—L. K. Brin, manager of the Kwalitey organization, handling Warner Bros. features, has opened a branch office at 52 Exchange Place with A. J. O'Keefe as manager.

S-P Exchange Opens
The S-P-Film Exchange, a new state-right company, has opened offices at 729-7th Ave., under the management of Samuel Pinkenfeld. The new company will handle the new short Hamilton series, and other short subjects.

Winstock With Kwalitey
Winstock, veteran film man, has joined the Kwalitey organization, Warner Bros. representatives in the Northwest. He will have charge of the new exchange, 403 Davis St., which will be opened Dec. 1st.

Burr Gets "Blind Justice"
You'll all fall for "Minnie"

The village ugly duckling who turns out a Swan

Marshall Neilan's Latest and Best—

A most unusual and human love story

With Leatrice Joy and Matt Moore; Directed by Marshall Neilan and Frank Urson
Photographed by David Reson and Karl Strauss

A First National Picture
MARGUERITE DE LA MOTTE

Coming Attraction

"The Famous Mrs. Fair"

DIRECTED BY

Fred Niblo

Under Personal Contract

J. L. FROTHINGHAM
Memorandum Book
Fox Records of Jim Callahan's Producing Company—Concern in Troub
Atlantic City—The James Callahan Motion Picture Corp. which secured a Delaware charter last January authorizing the sale of a million dollar capital stock in the form of 100,000 shares at 10 each, was recently before Justice of the Peace Paxson. James Callahan, its president, was at that time in the city and could not possibly be served, and the corporation is about to be dissolved. Charles Dunn, proprietor of a delacatesen store, is secretary, and declared that he had $300 invested in the stock. The records he possesses of the million dollar corporation, are kept in a pocket memorandum book and a stock certificate book. Callahan was arrested on complaint of Mrs. Ernesta Vannucci, hotel pro-priestess, who had invested $300 in the company.

The company floated considerable stock in Bridgeport and Vineland. During the stock selling time in Bridgeport a studio was operated. The officers of the Callahan Corporation, according to Secretary Dunn are: President, James Callahan; Vice President, Mrs. Ernesta Vannucci; Secretary, Charles Dunn; Treasurer, Mrs. Ernesta Vannucci. The company was organized in Vineland.

After the Adams boys saw "Thorns and Orange Blossoms" they booked it at once for the U. S. Photoplay theater in Paterson, N. J., and for the Newark theater in Newark, N. J. Wise exhibitors. Watch the army of boosters grow! The Al Lichtman exchanges are handling distribution.—Adv.

The Troubles of an Exhibitor
The following has been received from Zeko Beeson, Split Lip, Nevada:
Dear Danny:
I have read with interest the grief of Brother Deneker at Pneumonia and while he sure has my sympathies, I want to state that I am anything but a heavy hitter in the Lucky League. I own and operate the Smellshad Theater at Split Lip, about 60 miles north of Pneumonia, as the Ford flies, and we have a population of seventy-six souls and two insurance agents.
My house is situated about eight doors from the main street, and it takes the prettiest front to call the neighbors off the drag. If the occasion demands it, I can crowd 83 customers into my house, but I am taking a chance in doing so as the last time I done it, fourteen were suffocated.

You see the Smellshad wasn't built for a theater. Prior to my taking it over, it was used as a temporary freight station for cattle, and after that I imitated it before every show, the minute I get a few folks in, the odor of swine pervades the atmosphere. The last time I had

(Continued on Page 2)

Through Allied Pros. & Distributors
The productions of the newly formed Allied Authors, Inc., will probably be handled by Allied Pros. & Distributors, according to Frank E. Woods, one of the organizers of the producing company.

Reports Coast Active
Frank Lloyd, who arrived yesterday from the Coast to direct Norma Talmadge in "Within the Law," reports considerable production activity in Hollywood.
"The Metro, United, Selznick, Goldwyn, Fox, Universal and Famous Players studios are all busy," Lloyd said. "The producers are maintaining a healthy atmosphere out there. While there is nothing hectic about the situation, there are more productions now being filmed than for some time."
Lloyd's plans for the future, after he finishes "Within the Law" are not yet definite. Tony Gaudio, cameraman, arrived with Lloyd.

The Talmadge party, including Norma, Constance, Mrs. Margaret Talmadge and Jos. M. Schenck arrived yesterday in the Mauriciana after several months abroad.

Stahl to Coast
John M. Stahl will leave for the Coast soon to start work on "Money, Love and the Woman" for Louis B. Mayer.

Hays Coast Representatives
When the Hays organization opens offices in Los Angeles, pursuant to the plan previously noted, the men in charge will be Thomas J. Patten, former postmaster of New York City, and Jos. O'Neill now with the Hays organization, according to present indications.

Straw Vote Against Censorship
(C Special to THE FILM DAILY)
Cleveland, O.—W. D. McGuire, of the National Board of Review, addressed the Chamber of Commerce at luncheon here on the difficulties, inconsistencies and arbitrary character of State censorship. McGuire followed his talk by screening several cuts made by various censor boards in comedies and news weeklies. A ballot was taken on the films with a resultant vote of more than two to one that the picture should have been passed without change.

British Boom
England Expects the Cinema to BeCOME Leading Industry—Its Theaters Equivalent to Continental Countries
(Special to THE FILM DAILY)
London—Writing in the Daily Express, G. A. Atkinson says:
"Organization and the leadership of such men as Lord Ashfield and Sir William Jury are solving the problems inherited from get-rich-quick days.

"In another five years the cinema industry will probably occupy the fifth or sixth place in this country's commercial hierarchy in respect to capital invested, numbers employed and corporate influence."
"The reader will say, 'How can that be? How can a business which exists on a purely artificial and rather Democratic entertainment hope to challenge in wealth and importance such vested interests as railways, banking and shipping?' The answer is that patrons of cinema theaters, at which weekly attendance now aggregate 40,000,000, are not so vitally interested as the reader might suppose in the actual quality of this entertainment."

(Continued on Page 2)
Analyze Plans

(Continued from Page 1)

He was followed by M. L. Finkenstein, of Asso. First National, who voiced the belief that in Minnesota, where he owns theaters, if a good story is presented on the screen that it makes no difference where the production came from; but he insisted on a good story with strong local interest.

Elmer W. Pearson, general manager of Pathe Exchange, declared that in his opinion Harry Warner's viewpoint was perhaps strained. He pointed out that by the methods used in exploiting and advertising in the theater, author's and producers of prominence were assets to the box office, and that many British-made productions suffered in his company on this account. He had inclined to the belief that there was a ready market here for well made pictures, regardless of the source, or country, and that his company, through the success of "Passion" with a star unknown to this country, pointed out that many exhibitionists in the North. The name even though their patrons did not know who she was. F. B. Warren of the American Republic's Radio Bureau had a much better known role not to speak publicly and delivered an excellent talk, urging Bromhead to proceed with his program, but pointing out the need of having the "blue print of his construction" that is the continuity, that is to be paid to the viewpoint of America rather than England. It was his belief that such productions should and would be encouraged. He mentioned R. Grandin Goldwyn, said he felt American audiences would welcome any good picture, and L. B. Rootson, of the Exhibitors Trade Review, suggested that among the important matters that Bromhead bear in mind was the proper exploitation to the American ideas.

In conclusion the Colonel said he was thankful for all the suggestions voiced and said that when his brother arrived here in the Spring the finishing production would be brought alone and this would be the answer of the effort to be made. The entire of the trade papers were represented, and there were present besides those mentioned, Mr. Benson of the Have Organization; Sidney Gorrell and Milton Cohen of Inter-Globe Export; W. B. Frank of Asso. Exhibitors, and E. B. Hatrick, of International.

British Boom

(Continued from Page 1)

The cinema theater is really the "British equivalent of the Continental Cafe." It offers a cheap, comfortable and restful means of passing the long hours between main and middle meals, and its strength and the secret of its lure.

"The cinema industry has brought a score of new trades and professions into existence and one of them has been to combine many other trades. Its interests in the building, electrical, and allied trades (such as sweet and tobacco) are enormous."
The Troubles of an Exhibitor
(Continued from Page 1)

a full-house, it smelt like a combination of the stockyards and a glue factory. The only thing that saved me from ruin was that the fact that I was running "Stronger Than Death" at the time, and the patrons thought I was pulling an exploitation stunt.

Just to prove that Brother Deneker is not alone in his troubles, I booked a picture called "The Flour of Minneapolis," and decorated my front with Pillsbury, Washburn-Crosby and E-Z Bake sacks. I run a nifty catch-line on my dodgers reading: "More For Your Dough," and felt sure that I would pack 'em in.

Everything looked great up to the day of the show. Weather fine, feedmill running full blast and everybody sober, BUT when the big day arrived I was dumfounded to learn that, Jake Snively's boys had run off and joined the army. Grandpa Swome fell in the cistern and was drowned, Joe Doakes and Elmer Whoosis got into a fight over a horseshoe match and were hopeless wrecks, Sim Perkins stepped in the path of a Dodge and cashed in, Fop Blinkley took down with the rheumatism, and the balance of the population was quarantined with the small-pox.

I took in twenty-five cents less than a quarter, and when I wrote the film company for a readjustment, they told me I could play the picture again without cost, but the first open date they had was three years from next Labor Day. If I have my right mind by that time, it will be because I've traded the Smellbad for a shoe repair shop.

What can I do with a barrel of nubb carbons?

Another Merger
(Special to THE FILM DAILY)

Wichita, Kans.—The Wichita, Palace, Miller and Princess have merged, forming the Consolidated Amusement Co. which will operate all four houses.

Starting immediately, the Princess will become a stock company house and there is a probability that the Palace will be used for vaudeville. The other two houses will show pictures.

Officers of the new company are: L. M. Miller, pres.; M. B. Shamberger, vice-pres., and Stanley N. Chambers, secy. and treasurer.

Theater for Auto Patronage
(Special to THE FILM DAILY)

Pasadena, Cal.—A motion picture theater far from any center of population and depending upon automobile patrons for its patrons will be tried by a group of wealthy men here headed by W. T. Jefferson, retired millionaire.

Boosts Films to Train Citizens
(Special to THE FILM DAILY)

Washington—Mrs. E. R. Dessez, head of Pathé's educational department, attended the conference of the sub-committee on Training for Citizenship at the War Department conference called by Sec'y Weeks to discuss ways and means of raising the mental and moral standards of America's young men. Mrs. Dessez presented the case of educational motion pictures.
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Universal’s next for Charles Walton will be “When Carey Came to Town,” adapted by Hugh Hoffman from Edith Delano’s novel. King Baggott will direct. The title of Walton’s latest, “The Madamona of Avenue A,” has been changed to “The Love Letter.”

Universal has arranged with Major Jack Allen, globe-trotter, for Allen to write and star in a number of short features which are to show how he captured wild beasts without shooting or wounding. Universal will erect a replica of the Cathedral of Notre Dame, as it existed in 1842 for “The Hunchback of Notre Dame.”

Bryant Washburn has been engaged for the part of Fritz Von Tarlenheim in Selznick’s “Rupert of Hentzau.”

Christie has signed Anna May Wong, to appear in support of Dorothy Devore in comedy which Scott Sidney is directing.

J. Christie is directing Neal Burn in a comedy which, as yet unnamed, revolves around a hightwist factory. Harold Beaudine is directing Bobby Vernon in “In Dutch.”

Complete cast to date of the Rollin Sturgeon-Lucien Hubbard production, “What is Your Daughter Doing?” includes Patsy Ruth Miller, Edna Murphy, Doris Wood, Christine Mayo, Zazu Pitts, Gertrude Claire, Eleanor Hancock, Fontaine La Rue, Ralph Graves, Philo McCullough, Edward Hearn, Truman Van Dyke and Phillips Smalley.

Lewis Dayton, William A. Orland, and Ynev Seabury have been cast to support Dorothy Phillips in “The White Frontier” which will be directed by Allen Holubar whose staff will include Harold Bucquet, assistant director; Byron Haskins, chief cinematographer; Frank Kesson, second cameraman and Gordon Jennings, assistant.

Previously appearing in Rupert Hughes Goldwyn production, “Souls for Sale,” Frank Mayo will play a leading part in “The Man from Outside,” an Elite Prod., cast of which further includes Miriam Cooper, Mitchell Lewis, Joseph Swickard, Harold Mills, James Truax and Stuart Holmes. This company has left for location at Cascada, Shaver Lake, filming on “Souls for Sale” will begin early in December with a cast including Claire Windsor, Richard Dix and Lew Cody.

I. E. GAUSMAN.

Sell Ticket Books
(Special to THE FILM DAILY)

Louisville, Ky.—The Atman and the Siskin Manager have ticket books for $5 and $10. The coupons may be exchanged at the box office for tickets.

San Francisco—The Francesca is selling book of 12 10-cent tickets for $1.00.

Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Candy Store Tie-Up
Detroit—A tie-up with the Mac-Diarmid chain of candy stores effected by Manager Frederich of the Washington, and John Wilstach, of the Goldwyn forces, attracted wide attention on account of its “Remembrance.”

The theater and the seven candy stores gave away 30,000 numbered cards announcing that 500 pounds of candy were given away. The owners of lucky numbers and patrons of the theater.

The tickets were dropped into box in the lobby. The lucky numbers were selected from the stage. The candy stores advertised the stunt liberally.

Tie-ups were also effected with music stores whereby an orchestra played old time songs in one window while phonographs did the same in other stores.

“Dr. Jack” Novelties
Exploitation material gotten out by Pathe for “Dr. Jack” until Harold Lloyd’s new five-reeler, includes the following novelties:

A high hat cut-out, a happy bag, a playing card herald, sepia star photos, Lloyd cut-out goggles and an envelope tie-up.

Regular material includes a press book with a full line of cuts and ads, two one-sheets, two three-sheets, a six sheet, a 24-sheet, a window card, eight 11x14 photos, two 22x28 color photos, 16 black and white photos, two 40x60 oil paintings, two slides, thematic music score and a trailer.

Election Night Tie-Up
Allentown, Pa.—The feature of the “Sherlock Holmes” campaign put out by M. W. O’Rear, manager of the Rialto was an election night tie-up by which the Chronicle displayed a “Sherlock Holmes” slide along with the slides announcing election results. A tie-up was effected with the Public Library during Children’s Book Week. A full page of pictures was put over in the Sunday newspaper, Call, while the Record distributed 5,000 heralds. A post card campaign was also used and the town was killed as if for a circus. O’Rear gives full credit to cooperation by Saul Silver, Goldwyn exploiter.

New Herald Stunt
Jamaica, L. I.—Fred V. Greene, Jr. of the Rialto got hold of an old print of film and clipped it on a card which read:

“Here is one inch of ‘Pink Gods’ a Paramount Picture. You must not miss the other 85,307 inches at the Rialto Theater.”

The reverse side contained straight advertising for the picture illustrated by a stock Paramount ad.

Greene stood in front of his lobby the night of the opening and checked up on the cards around the theater, he found about a hundred with the bit of film detached. That shows they were taking notice.

RELEASE WANTED

Producer will make four to six pictures, with well known female star for national distribution only.

If interested write B-323-c/o The Film Daily.
GRATITUDE

I am overwhelmed by the generous thanks and prompt recognition accorded Universal productions this season by exhibitors, critics and the public.

In response I want to thank exhibitors everywhere for the faith they manifested in my assurances for big splendid productions. They helped make the entire country go Universal this year by a large majority.

I thank the trade press for the liberal space they have given the wonderful box office reports that exhibitors from all parts of the country have sent in on Universal productions.

I thank the critics for their frank, helpful opinions on Universal pictures which millions of readers used as their guide for better, worthwhile pictures.

I thank the production department and the entire staff of authors, actors, directors, scenarists, and the thousands of people identified with the innumerable phases of production for their never ceasing efforts to give exhibitors not alone the finest productions but the kind best suited to their audiences.

I thank the exchange managers and the entire sales force for the remarkable belief they displayed in the Universal product this year; and for the wonderful style in which they came through—not only in sales but in cooperation with exhibitors as well.

I thank the advertising, publicity and exploitation departments for their extraordinary efforts which were of inestimable value to exhibitors in cashing in profitably on Universal pictures.

In fact, I thank every individual who, by his untiring effort and faith in Universal's principles and product, has helped place the Universal Pictures Corp. in the enviable position it now occupies in the industry.

I am grateful.

Carl Laemmle
A WONDER-RECORD OF THE WORLD'S GREATEST ATTRACTION COMBINING SCREEN AND STAGE

3 WEEKS
in the Del Monte Theatre, St. Louis

Week of October 1st, 1922 First Engagement
Week of November 5th, 1922 Repeat Engagement
A Third Engagement Signed for February 1923
And a week in Fred Cornwell's new Moline house

Harry Garson presents

George Beban
in
THE SIGN OF THE ROSE

with
Helene Sullivan
and a Superior Cast

Written and Supervised by George Beban

The writer of this announcement knows his St. Louis. In ten years the only theatre attractions that ever played repeat engagements in the same season were Madge Kennedy in "Little Miss Brown" and Lenore Ulric in "The Bird of Paradise."

George Beban's unparalleled attraction now takes the record of the City of St. Louis from any motion picture or stage attraction, just as it has broken the box-office record of all cities where it has played.

Any exhibitor who desperately needs a tremendous attraction that has never failed to "hang up a record" had better telegraph our Home Office sales department at once for prices and the few remaining open dates this season.

American RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited
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News of the Week in Headlines

Monday

Hays may have strong representative organization
soon on Coast functioning as it does here.

Cecil B. DeMille will picturize the Ten Commandments.

Gaumont of England plans series of pretentious pictures
starting with Hall Caine's "The Quality of Mercy."

Will Hays, Judge Landis and Augustus Thomas guests
at Friars' Club dinner.

Tuesday

Norca Pictures, Inc., to distribute minimum of one a
month. R. C. Cropper vice-president and general
manager.

Will Hays addresses Civic Forum in Philadelphia.

Augustus Thomas suggests at Friars' dinner that
industry screen John Barrymore's "Hamlet" as an
uplift move.

Producers reply that censorship would bar "Hamlet"
from screen, but H. M. Warner is willing to under-
take the production.

Wednesday

Motion pictures to invade and open China. Tremend-
ous interests with huge capital interested in educa-
tional and amusement field.

Four Film Guild features starring Glenn Hunter to be
distributed by Hodkinson.

Eric von Stroheim joins Goldwyn.

Ernest Lubitsch to direct "Dorothy Vernon" for Mary
Pickford. Fairbanks discards "M'sieur Beaucaire";
will probably do pirate story next.

Harry Rapf to continue with Warner Bros., who also
sign Wm. Beaudine, director.

First National Executive Committee leave for Hol-
lwood.

Thursday

Priscilla Dean refuses to play in "Drifting" for Uni-
versal on ground that her role will be that of an
immoral woman.

Dr. Ellis P. Oberholtzer, former Penn. censor, says
Will Hays "makes pious gestures to distract atten-
tion from censorship."

First National list 25 pictures which carries releases
up to next June.

Friday

Col. A. C. Bromhead of Gaumont, luncheon host to
important film folk.

Saturday

Joseph Schenck and the Talmadge's returned from
Europe today.

Varying views regarding British production in Amer-
ica expressed at Bromhead luncheon.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
A Mighty Fine Picture and a Very Powerful Dramatic Entertainment.

Charles Brabin presents

"DRIVEN"

Dependable Sales Corp.

DIRECTOR .................. Charles Brabin
AUTHOR ..................... Jay Gelzer
SCENARIO BY ................ Alfred Rabock
CAMERAMAN ................ George W. Lane

AS A WHOLE ...... A very fine picture from every angle; a really worthwhile achievement

STORY ...... Simple mountain story that is made intensely interesting by excellent treatment

DIRECTION ...... Of a high grade; tells a very human story in very human fashion; unusually fine production values

PHOTOGRAPHY ................ Superb
LIGHTINGS .................. Very good
PLAYERS ...... A remarkably well suited cast of players; all sacrifice personal appearance for realism and expression; includes Emily Fitzroy, Burr McIntosh, Geo. Bancroft, Charles Mack and Eleanor Fair

EXTERIORS .............. Pretty mountain shots
INTERIORS .............. All right
DETAIL .................. Good

CHARACTER OF STORY ...... Wife of outlaw mountaineer betrays husband to save her youngest son, a weakling

LENGTH OF PRODUCTION ...... 5,540 feet

Charles Brabin's first independent production should find a place among the year's best pictures because he has really accomplished something. He has taken a thoroughly simple and unpretentious story and made a mighty interesting dramatic entertainment, one whose dramatic moments carry a very definite punch and never miss. It is essentially Brabin's intelligent treatment that makes "Driven" a highly absorbing feature, although the splendid cooperation he has been given by the cast and those associated with him in its production is evident.

Jay Gelzer's theme is slight in plot and not involved in its situations. It blends romance, drama and tragedy consistently and the scenario dovetails the sequences in plausible and comprehensive fashion. It has heart interest and what a wallop there is in it. Take, for instance, the big scene of the picture, where the wife betrays her brutal husband and sons by telling the revenue officer where their still is located in return for money which will send her youngest son and his little sweetheart out of the reach of the older son, who threatens to kill the boy and marry the girl himself. This is the real thing and it's going to draw tears without any effort.

Director Brabin tells the story smoothly and with such ease. Nothing is forced and the development is very good. And best of all is the fact that he hasn't wasted reels and reels to tell it. It is a genuine pleasure to find a picture that is short, interesting and to the point. There is a corking fine fight between Charles Mack and George Bancroft. It is a real thrill. The shots of Bancroft punching Mack when he is unconscious should come out, however. It's a bit too brutal.

Too much cannot be said for the splendid performances of a uniformly fine cast. There is Emily Fitzroy, who is an ideal mountaineer mother, and Charlie Mack, the Griffith find, does delightful work as the weakling son. Mack is a real actor and an ideal type in this. George Bancroft is excellent as one of the brutal Tollivers with Burr McIntosh a convincing bully, as Paw Tolliver. Eleanor Fair is pleasing as the little girl. The photography throughout is splendid and the locations very pretty. The titles are fine.

Story: Maw Tolliver is a slave to her husband and sons, lawless moonshiners. Lem Tolliver kills old Hardin when he objects to Lem's attack on his little girl, Essie. When Essie goes to live with the Tollivers, Lem discovers that Tommy, the youngest and weakest of the Tollivers, loves Essie. Lem announces he will marry Essie. How Maw Tolliver betrays the moonshiners to save her boy and his sweetheart brings it to a forceful dramatic conclusion.

Should Find a Very Definite Place Among the Best Pictures

Box Office Analysis for the Exhibitor

One thing about this is certain. It is a fine picture, and if you cater to a clientele that wants good pictures, don't miss "Driven." You can make promises for a mighty fine dramatic offering that will make a very definite impression. They'll remember the picture. It is that kind. And they'll remember the performances of very capable players, probably not box office names, but deserving of it. Do your best to convince them of their good work.

They may remember Charles Mack from Griffith's "Dream Street." Let them know it is a story of Kentucky moonshiners and play up the angle of the mother who braved the wrath of a brutal husband to save her youngest son. You can also promise action. Don't miss telling them about the fight. A few feet of this, as a trailer, will surely bring them back. Use Charles Brabin's name and tell them he has a fine entertainment to offer them in "Driven."
The laughs you'll never forget—

HAL ROACH prescribes

Harold Lloyd in

"Dr. Jack"

his latest and greatest—a feature

Pathépicture
Harold in "DR."

A picture to rouse you to uncontrollable laughter; to talk about; to think about; to rave about; and to remember forever.
In its originality, swift action, ludicrous incidents, fast recurring climaxes of irresistible comicality, Lloyd's greatest, a veritable masterpiece of mirth.
The need of the business today is big pictures.
Pictures big enough to fill the biggest houses; pictures big enough for people to talk about—to tell their friends to see; pictures so big that the little houses, as well as the larger, will have a constant turnaway.

Hal Roach presents the supreme attraction of the world, Harold Lloyd, in such a picture, "Dr. Jack"
Lavish Production to Famous Old Story

Preferred Pictures presents
"THORNS AND ORANGE BLOSSOMS"
Al Lichtman Corp.

DIRECTOR ...................... Louis J. Gasnier
AUTHOR ........................ Bertha M. Clay
SCENARIO BY ................. Hope M. Clay
CAMERAMAN .................... Karl Loring
AS A WHOLE ....... Will probably prove very satisfying box office attraction in certain houses

STORY ...... Its drama will appeal to some although situations carry little conviction

DIRECTION ...... A lavishly mounted production and it should strike them from this angle

PHOTOGRAPHY ............... Very good

LIGHTINGS .......................... Good

PLAYERS ...... Estelle Taylor well suited to the part and pleasing when she does not overact; Kenneth Harlan and Edith Roberts have roles next in importance

EXTERIORS .......................... All right

INTERIORS ........................ Very good

DETAILED ........................ Adequate

CHARACTER OF STORY ...... Opera singer, responsible for imprisonment of man she loves, finally relents. Her confession makes him free to return to his wife and baby

LENGTH OF PRODUCTION ........... 6,971 feet

Very likely "Thorns and Orange Blossoms" will make some money for exhibitors who cater to a class who favor the type of atmosphere and situations contained in it but its popularity is decidedly confined to these. The story is much too improbable and unconvincing to furnish entertainment for those who demand strong, original stories with reasonable situations.

Gasnier has mounted it lavishly and this angle of the picture will be one of the exhibitors best talking points. They like to look at elaborate settings, back stage shots and the variety of scenes that Gasnier has included to the end of making his picture good to look at.

As for the story, they'll pity the young heroine, suffer with the hero and accumulate a strong feeling of hate for the opera singer who causes all the trouble. It won't matter to them that hero's imprisonment is unconvincing, nor that his influence and the witnesses that he might have called, could certainly have won him an acquittal. The development is nearly always obvious and Gasnier has not succeeded in gathering much suspense so that when, after several reels of suffering on the part of hero, the opera singer relents, confesses the truth and brings about hero's pardon, there is no great punch to it.

The last reels might be improved in the way of a better sustained interest by cutting. The last two or three reels need some sort of speeding up. Some of the sub-titles are much too flowery, and at times there is a somewhat choppy continuity.

Estelle Taylor does very well as the Spanish opera star. Kenneth Harlan is a suitable hero and Edith Roberts is the young wife. Miss Roberts' own dark hair is much more becoming than the blonde wig, incidentally.

Story: Alan Randolph meets Rosita Mendez, a singer, in Spain, but immediately returns to his fiancée, Violet, in America, when he finds himself falling in love with Rosita. She follows him to America, threatens to shoot Alan and in a scuffle shoots herself. She accuses Alan and after he spends some time in prison, Rosita eventually relents and writes a confession that clears him. Alan then returns to Violet whom he had married in secret.

"Thorns and Orange Blossoms"—Sounds Like an Attractive Title, Especially to Women

Box Office Analysis for the Exhibitor

There is a lot of good interesting material for the average picture-goer in "Thorns and Orange Blossoms" and the title should be an easy winner especially to women. As a matter of fact the title comes from a famous novel written many years ago by Bertha M. Clay and had a tremendous vogue. At the time it was published almost every girl who went to work read it en route. It has a lot of sob stuff in it and while many of the situations are hardly problematical, the title alone if properly played up, will bring them in and there is enough of an interesting sort of picture to send them out well pleased.

For your present generation of picture goers who may not know the authoress tell them that Bertha M. Clay had one of the greatest audiences of any writer of her day. Your women folk will easily grasp that the title has something to do with marriage and that is probably the most absorbing topic for your women patrons. You can tell them that Gasnier who made "Rich Men's Wives" directed this.

If your crowd likes names you have Kenneth Harlan, Edith Roberts and Estelle Taylor to satisfy them with.
A Big Improvement Over Star’s Recent Offerings

Katherine MacDonald in
“WHITE SHOULDERS”
Associated First National Pict.

DIRECTOR ......................... Tom Forman
AUTHOR ............................ George Kibbe Turner
SCENARIO BY ...................... Lois Zellner
CAMERAMAN ...................... Joseph Brotherton
AS A WHOLE......Society drama that gives star
better vehicle than those she has had recently;
contains pretty fair audience appeal

STORY......The type that pleases a good majority
despite some obvious developments and slight
improbabilities

DIRECTION.......Satisfactory; nicely mounted
production and a thoroughly well suited and
capable cast

PHOTOGRAPHY ................. Usually good
LIGHTINGS ..................... Not quite sharp enough
STAR ....................... Does good work

SUPPORT......Very good; includes Bryant Wash-
burn, Nigel Barrie, Tom Forman and others

EXTERIORS ........................ Attractive
INTERIORS ........................ Appropriate

DETAIL ............................ Ample

CHARACTER OF STORY......Mother trying to
secure rich husband for her daughter exposes
girl to numerous embarrassments and misfortunes.

LENGTH OF PRODUCTION......5,966 feet

This is without doubt the best story that Katherine
MacDonald has had recently. It gives her a role that
demands a display of her dramatic ability and doesn’t
rely upon her beauty alone to make it a success. The
star handles the part especially well and seems thor-
oughly sincere in her interpretation. The theme does
not, however, take her into a new atmosphere. It
would be nice to see Katherine MacDonald in a story,
sometime, that would require her to be a happy, cheer-
ful person instead of habitually sad and distressed.

Talk About It as a Society Drama and Use Catchlines

Box Office Analysis for the Exhibitor

There is more or less of a good audience appeal in
a story such as this and it will please a good major-
ity of picture goers, the average “fan” crowd in par-
cular. You can pretty nearly always depend upon
satisfying them with a society drama and in “White
Shoulders” you can talk about the mother who sought
to marry her daughter to the highest bidder. The
theme lends itself readily to catchlines that should
attract attention. Say: “Shall a daughter’s beauty be
marketed by her mother?”

“White Shoulders” is a theme, familiar in its prin-
ciples, but built up with interesting by-plot and inci-
dent that keeps it from being commonplace. It is the
old idea of a mother with a beautiful daughter, auc-
tioning the girl off to the highest bidder. This in itself
is not new but the development, though occasionally
a bit obvious, makes it quite interesting and Director
Forman has handled it in a way that holds the atten-
tion and builds toward a fair suspense at the close.

It may not be wholly convincing that a girl would
allow a mother to force her into such negotiations, but
there is sufficient reason inasmuch as the girl’s brother
is standing trial for his life as a result of his shooting
a man who slurred the girl’s character. She is willing
to contract a marriage with a rich man in order to
secure money to save her brother’s life. The intro-
duction of meller at the end is not necessary but it
furnishes a thrill and puts some force into the climax.
The auto tumbling over the cliff will please the lovers
of thrills.

Besides the star the picture boasts of some popular
players such as Bryant Washburn, who plays the lead,
Nigel Barrie, as the rich suitor who jilts the girl when
he learns she was mixed up in a murder case, and Tom
Forman, as her brother. Others are Chas. K. French,
James O. Barrows, Richard Headrick, a cute young-
ster, Fred Malatesta, Lincoln Stedman and William
DeVauil.

Story: Mrs. Pitman persuades her daughter, Vir-
ginia, to accept the wealthy old Colonel, but the girl
is repulsed by his advances. For this the Colonel
tells the guests that he paid for the girl’s clothes and
is shot by Virginia’s brother, Robert, for the remark.
Mrs. Pitman takes her daughter to a fashionable re-
sort where she manages to engage her to another,
Clayborne Gordon, who cancels it when he learns of
her past. How Virginia is eventually happy with her
true love who turns out to have more money than any
of the others, and the brother is freed, completes the
story.

Explain that the title is derived from the fact that
the girl was nicknamed “White Shoulders.” Display
plenty of stills of the star in your lobby and if they
like thrills, talk about the race track sequence and the
automobile crash in the last reels. You can appeal
particularly to the star’s admirers, telling them it is
the best of her recent offerings. Also let them know
the story is by George Kibbe Turner and appeared in
the Saturday Evening Post.
"Till We Meet Again"
A SHOWMAN’S Picture

ALREADY BOOKED FOR
LOEW’S CIRCUIT
Marcus Loew’s Best Houses in Greater New York

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The Leading Fox Theatres in Greater New York

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AND HUNDREDS OF THE FOREMOST FIRST RUN
THEATRES IN EVERY SECTION OF THE COUNTRY

"Till We Meet Again"
A WILLIAM CHRISTY CABANNE Production

with

MAE MARSH
Norman Kerry
Walter Miller
Martha Mansfield
J. Barney Sherry
Julia Swayne Gordon and Others

Presented by
DEPENDABLE PICTURES CORP.
Morris Kohn, President

Physical Distributors
PATHE EXCHANGE, INC.

ASSOCIATED EXHIBITORS
Arthur S. Kane, President
Foreign Representative
Sidney Garrett
"An Exciting Picture with a Romantic Plot, Liberally Spiced with Thrills, Well Directed and Handsomely Photographed—"

**Motion Picture News**

There are a number of thrills in the picture and some comedy relief. The capture of Trooper Ramsey (Earl Fox) by the gang of bootleggers; his forced return to headquarters and his disgrace and the scenes attending his expulsion from the Mounted are well worked out, Ramsey's finding of himself, his conquering of fear under the power of Fenton (Frank Losee) and his capture of two criminals forms the other highlight of the production. The shooting of one of the hootch gang by the villain is staged in fine manner.

**Charles Miller Productions... presents**

**The Man She Brought Back**

**with**

Earle Fox and Doris Miller and Frank Losee

**EXHIBITORS TRADE REVIEW**

An exciting picture with a romantic plot, liberally spiced with thrills, well directed and handsomely photographed. "The Man She Brought Back" gives an entirely new twist to a Northwest Mounted story by making the hero a coward in the beginning of things, a very unusual angle and one that is cleverly developed; as under the influence of his fiancée's love and the burden of disgrace he bears, John Ramsey (Earl Fox) determines to conquer his fears, redeem himself or die in the attempt. The picture holds its interest from start to finish and should prove a likely box office asset.

Points of Appeal.—Apart from its adventurous lure the film rivets one's attention by the psychological problem it presents in the unfolding of the hero's character and his mental struggle against the timidity with which nature has cursed him. He wins sympathy even in his weaker moods, for the impression is skilfully created that he is more to be pitied than blamed. And his final triumph makes all the bigger hit because he conquers fear, much more so than if he were of the usual type of trading man who over-rides all obstacles with careless ease from the first moment he appears on the screen.

There is abundant suspense and a climax warranted to please every body. Cast.—Earl Fox gives a clean-cut, intensely dramatic performance as John Ramsey. Doris Miller is an attractive and thoroughly capable Margo, the support is excellent and the Canadian types are true to life.

Photography, Lighting, Direction.—There are many beautiful exteriors, including a number of fine winter scenes, with admirable long shots and good lighting prevails. The costume is smooth and the action travels at a brisk clip.

**EXHIBITORS HERALD**

As a photoplay of its type, this is interesting entertainment with Earle Fox playing the principle role; that of a recruit in the Northwest Division, who, after getting a perilous assignment is overcome by fear and later, through faith in the girl that loves him, he goes out into the wilderness and redeems himself by capturing a gang of outlaw smugglers. The production is finely staged, abounds in good photography of the outdoor country and boasts an excellent cast for the various roles.
The girl who tried to fool others succeeded only in fooling herself. For the victim of her wiles appeared at midnight and took by main strength the love which was rightfully his.
EVERYBODY

WILL SOON BE

READING THE

1923 FILM

YEAR BOOK

Better send in your advertising copy immediately or you are liable to be disappointed—Our advertising department is as close to you as your telephone.
Action and Thrills of This Will Appeal To Many

George Melford Prod.
"EBB TIDE"
Paramount

DIRECTOR ...................... George Melford
AUTHORS........ Robt. Louis Stevenson and Lloyd Osborne
SCENARIO BY .............. Waldemar Young
CAMERAMAN ................. Bert Glennon
AS A WHOLE .............. First rate thriller for those who like their entertainment of the exciting type

STORY.......Stevenson’s work considerably revised for picture production; some good dramatic moments and thrilling climax

DIRECTION ......On a big scale; spectacular and vivid; but uses too much footage

PHOTOGRAPHY ............... Excellent

LIGHTINGS .................. Good

PLAYERS..........A popular cast with parts pretty evenly balanced; the prominent roles handled by Noah Beery, Raymond Hatton, James Kirkwood and George Fawcett; Jacqueline Logan and Lila Lee haven’t much to do

EXTERIORS ................. Many beautiful shots

INTERIORS ................. All right

DETAIL .................... Satisfactory

CHARACTER OF STORY ...... White man, island recluse, wages war against all other white men; meets death trying to regain daughter from English lover

LENGTH OF PRODUCTION ......... 7,336 feet

Seven reels of attractive views, pleasing players and good action is what is offered in George Melford’s production, “Ebb Tide,” adapted from Robert Louis Stevenson’s novel. The original has been elaborated upon for the purposes of the screen, however, but only to include more action and a more thrilling entertainment on the whole. And for anyone that likes a virile sea story “Ebb Tide” is certainly a first rate picture, very well made.

Melford has secured truly fine atmosphere both for the water sequences and the island where the tyrant Attwater holds all white men at bay while he pursues his pearl fishing unmolested. There are beautiful shots throughout the film and together with fine photography contribute the production’s pictorial appeal. The storm episode is not nearly as realistic as Melford’s storm of “The Sea Wolf.” A miniature is used for the long shots of the ship floundering and in the close-ups the boat isn’t even tipping. But on every other angle the director has provided a production worthy of the material and the presentation is vivid and often spectacular.

There are many first class thrills in “Ebb Tide” such as a battle with an octopus in the ocean; the storm at sea; the battle on the schooner in which hero is overpowered and together with the heroine, made prisoner; hero’s escape from the island where he would be killed by the owner if caught by his black men; and the burning of the schooner and the tragic death of the island tyrant. Where they demand action and thrills there is certainly enough to hold them in “Ebb Tide.” Quite a good deal of footage is used for unnecessary detail and makes the picture too long.

The cast is composed of popular players and types especially well suited to these particular roles. James Kirkwood, Raymond Hatton and George Fawcett are a mighty interesting trio and Noah Beery is always a reliable villain. Lila Lee hasn’t a great deal to do, nor Jacqueline Logan who is pretty as a native girl.

Story: A storm sends a schooner in sight of an island ruled by Attwater, a man at odds with the world, white men in particular, against whom he swears vengeance because one stole his wife. Herrick, Huish and Davis, derelicts of the schooner are victims of Attwater’s wrath especially when Huish and Davis try to steal his pearls and Herrick falls in love with his daughter. The plot is involved but comes around to the happy ending for Attwater’s daughter and Herrick.

Plenty to Talk About If You Want to Interest Them

Box Office Analysis for the Exhibitor

Exhibitors can safely promise thrills and action for this latest George Melford production and if they have a clientele that strongly favors this type of entertainment, they can put their best efforts into its exploitation. Rightly handled it should do a first class business.

There are plenty of names to use in advertising it. Use the author’s name and arrange a tie-up with your local book dealer. Use George Melford’s name and mention his recent offerings, “The Sheik” and “Burning Sands.” The cast contains all well known names and offers a specially strong advertising angle. Talk about the action and thrills in capital letters and use stills and a trailer if you can get one.
Plenty of Excitement and Mystery If They Don't Mind Them Running Wild

Producers Security Corp. present
"BULLDOG DRUMMOND"
Hollandia Film Corp.—Hodkinson

DIRECTOR ..................... Oscar Apfel
AUTHOR ...................... Cyril McNeile ("Sapper")
SCENARIO BY .................. Not credited
CAMERAMAN .................. Not credited
AS A WHOLE................. A rather uncanny atmosphere;
has a lot of action and keeps things moving at
fast pace

STORY............... A mass of complications and mystery
stuff that gets quite confusing after a while

DIRECTION.............. Fair; at first keeps it quite com-
prehensive but seems lost in maze of events
toward close

PHOTOGRAPHY .............. All right generally
LIGHTINGS .................. Could be better

PLAYERS............. Features Carlyle Blackwell and
Evelyn Greeley in roles that are not difficult;
others adequate but not well known

EXTERIORS ................. Appropriate
INTERIORS ................. All right
DETAIL ...................... Fair
CHARACTER OF STORY..... Ex-army officer in
search of excitement finds it in mysterious san-
tatorium where rich patients are fleeced of their

LENGTH OF PRODUCTION...... 5,000 feet

Those who crave excitement in their screen enter-
tainment will have a lively one coming to them in
"Bulldog Drummond," an adaptation of the stage play
of the same name. It is the wildest kind of melodrama
and too vastly improbable and impossible to be given,
a serious thought. But it does furnish situations for
a fast moving and more or less thrilling film in which
things happen thick and fast. And there is a big
enough majority of screen patrons who favor this
type of entertainment to make the feature popular
with exhibitors who cater to this particular crowd.

It has an atmosphere of mystery and contains all the
mechanical contrivances that make for hair-raising
sequences. Some of the stunts are really new and
likely to produce chills among those with more acute
senses. The "thumb-screw," a device of torture, is
one of them and the poisonous bath another. These
bits supply much of the feature's thrills and unless
they are too gruesome or uncanny for your audience,
they should register the suspense for which they are
intended.

Director Apfel has done pretty well with a story
that is somewhat difficult to apply to the screen. There
is such a maze of incidents and complications that it
was no easy job to keep things comprehensive. Up
until about the last reel it is easy enough to follow,
but in an apparent desire to provide a speedy conclu-
sion events become confused and it isn't easy to tell
who is ahead in the game of wits—the doctor who
operates the mystery sanatorium or the ex-officer hero
who is trying to solve the mystery.

Carlyle Blackwell is kept on the jump as the army
man who sought excitement and Evelyn Greeley is the
girl who leads him to it. Other than being kept busy
the featured players are not required to display any
unusual ability. The picture was made in Holland
and the remainder of the cast is not known to Ameri-

Undoubtedly Can Do Good Business Where the Crowd is Right

Box Office Analysis for the Exhibitor

This is a good box office picture for the exhibitor
who caters to a meller loving crowd. If you know they
want excitement in their entertainment you can bank
on satisfying them with "Bulldog Drummond." You
can promise thrills and unusual mystery stuff that will
surely appeal to them. It is not right for the high-
brow clientele. It will be much too absurd for them,
especially since it is treated seriously.

The stage play was purposely overdone and pre-
sented in more of a burlesque fashion, but the screen
version is straight mystery meller with both mystery
and meller piled on thick. It will make a good number
for the right house but be sure you have the crowd or
you will undoubtedly hear some kicks. Carlyle Black-
well and Evelyn Greeley are names that have long
been before the picture public. Exploitation will be
necessary also.
WARNER BROS. announce another CLASSIC OF THE SCREEN —

WARNER BROS. PRESENT

THE BEAUTIFUL AND DAMNED

BY F. SCOTT FITZGERALD

with Marie Prevost
the infinitely appreciative, the apotheosis of tact and consideration . . .

"The—pan-ic—has—come—over us,
So ha-a-as——"

A drum of thunder from outside drowned out the rest of her words. She flung her empty glass on the table and set it aside. "I'm through with this book," she shouted.

Then, without warning, she felt other arms around her, felt herself lifted from the lounge. Joe Hull had picked her up and was trying, drunkenly, to imitate Dick.

"Put me down!" she said sharply.

His maudlin laugh, and the sight of that prickly yellow jaw close to her face, stirred her to intolerable disgust.

"At once!"

"The—pan-ic—" he began, but got no further, for
Gloria's hand swung around swiftly and caught him in the cheek. At this he all at once let go of her, and she fell to the floor, her shoulder hitting the table a glancing blow in transit . . .

Then the room seemed full of men and smoke. There was Tana in his white coat reeling about supported by Mark. Instantly he was blowing a gale and blend of music and — and smoke. But she could not have gone back into the living-room—better madness than the madness of that clamor . . . Up-stairs she fumbled for the electric switch and missed it in the darkness; a roomful of lightning showed her the button plainly on the wall. But when the impenetrable black shut down, it again eluded her fumbling fingers, so she slipped off her dress and petticoat and threw herself weakly on the dry side of the half-drenched bed.
THERE'S AN EXCHANGE NEAR YOU DISTRIBUTING

WARNER BROS. Classics of the Screen
You Can Please a Good Majority So Get Them Interested

Jane Novak in
“THELMA”
Film Booking Offices

DIRECTOR ...................... Chester Bennett
AUTHOR ........................ Marie Corelli
SCENARIO BY .................. Thomas Dixon, Jr.
CAMERAMAN ................... Jack MacKenzie
AS A WHOLE ............. A good box office attraction for
certain exhibitors; first rate production

STORY ........ Starts off splendidly with interesting
situations and atmosphere but drifts into
commonplace eternal triangle

DIRECTION ...................... Good usually though a trifle long
drawn out in last reels; secured exceptionally
fine atmosphere

PHOTOGRAPHY ................ Very good
LIGHTINGS ...................... All right

STAR .................... Thoroughly appealing and often very
beautiful in some close-ups.

SUPPORT .................. Capable and the right types; includes
Barbara Tennant, Bert Sprotte, Vernon Steel,
Jack Rollens, Harry Clark and June Elvidge

EXTERIORS .................. Especially attractive
INTERIORS ................... Quite appropriate

DETAIL ..................... Ample

CHARACTER OF STORY ........ Norwegian girl,
wife of English nobleman returns to native land
when jealous admirer of husband tells her he
is unfaithful; there is a reunion

LENGTH OF PRODUCTION ........ 6,497 feet

Regardless of the fact that “Thelma” eventually
develops into a very conventional eternal triangle, it
has a lot to recommend it (to those outside of the high-
brows) to whom it will furnish first rate entertainment.
Exhibitors can undoubtedly use it to their financial
advantage if they cater to a crowd that likes stories
combining the elements found in Marie Corelli’s novel,
“Thelma,” which has a faithful adaptation in Thomas
Dixon’s scenario. They strongly favor such romance
as joins a farmer’s daughter and an English nobleman
in marriage and besides this there is a tragic touch in
the love of a hunchback for the girl and his self-
destruction when he finds she is betrothed to another.

The commonplace episodes of the latter reels will not
appeal to a high class clientele but it is possible they
will accept the picture for the numerous other good
qualities which it contains. The early reels are
thoroughly interesting and for the most part, original.
The atmosphere is quite unusual and is certainly com-
 mendable. Director Bennett has secured many ideal
shots for his exteriors and the interiors are very well
done, many of them looking like the real thing. Ex-
cellent photography is another good feature.

Besides the pictorial attractiveness of the picture,
there is a star that has a really fascinating personality.
Jane Novak is very appealing and winning in the title
role. She is given a first rate supporting cast with
Vernon Steel as her leading man and other well known
players such as June Elvidge, Barbara Tennant and
Bert Sprotte who does good work as Thelma’s father.

Story: Thelma lives with her father in their cabin
on the coast of Norway. Lord Phillip, a bachelor, is
cruising about to escape marriage to Lady Clara. He
falls in love with Thelma and secures her father’s
consent to the marriage. Thelma and her father have
incurred the hatred of the villagers because they main-
tain that they are direct descendants of the Viking
Kings. To stop their talking, Thelma’s father recom-
mends an immediate ceremony. Phillip’s Norwegian
wife greatly surprises his English friends and the
jealous Lady Clara finds an excuse to tell Thelma that
Phillip is unfaithful. Back in Norway the lovers are
reunited and happy once more.

A First Rate Attraction For the Average House

Box Office Analysis for the Exhibitor

“Thelma” will be a good one for many box offices
and stands a good chance of getting over in good style.
In the first place talk about the star, get them inter-
ested in her by all means because she is quite charm-
ing and deserving of a following. Use plenty of stills
of her in the lobby. Talk about the Norwegian at-
mosphere and in catchlines indicate the story to the
extent of the young Norwegian girl as the wife of an
English nobleman. This will get a good many in.

You can make certain promises such as for pictorial
values and let them know that the picture is really
good to look at. Stills will give them an idea of the
many pretty shots found in the picture. The novel has
long been popular so use Marie Corelli’s name and ar-
range a tie-up with your local book shop. Tell them
the adaptation sticks to the original.
"WILL ROGERS"
always a favorite, scores heavily as Ichabod Crane

NEW YORK REVIEW: "The Headless Horseman" does credit to the great story by Washington Irving.

It should be hailed with a good deal of delight by the lovers of the ever-fascinating tale of the "romantic Ichabod Crane."

Will Rogers, always a favorite, scores heavily as Ichabod Crane. His characterization is clever and his performance all one could ask for.

"The Headless Horseman" shows what can be accomplished when an intelligent and sympathetic director decides to undertake the picturization of one of the classics. Why can't we have more such directors as Mr. Venturini and such actors as Will Rogers?

"The Headless Horseman" brings to the moving picture world something new and something well worth keeping.

MOVING PICTURE WORLD: Will Rogers has achieved the unusual in picturing the loveless Ichabod. The characterization is one that presents extreme difficulties, in understanding the type of man who is not likeable enough to win your entire sympathy, yet preserving something that keeps him from being at all times ludicrous. Mr. Rogers has avoided burlesque even though there seems to be plenty of temptation. He is funny in a natural consistent way, as one can imagine the author intended.

The ride of the Headless Horseman is the dramatic triumph of the picture. It is comic and weird by turns. These scenes have been vivified by skillful lighting and shading, and some spectacular shots of the sky at night. The whole production shows great care, and unusual regard for detail and a faithfulness in the characters and settings that bespeaks fine directing.

HARRISON'S REPORTS: It is well directed and for the most part well acted and artistically and realistically produced.

EXHIBITORS HERALD: Will Rogers fits the role of Ichabod Crane about as perfectly as anyone could desire and he is given excellent support by Lois Meredith and others.

It is well staged, excellently photographed and on the strength of the author's name should attract attention and should win appreciation from varying types of audiences.

THE MORNING TELEGRAPH: Bringing one of the outstanding American classics to the screen is in itself a worthy achievement. "The Legend of Sleepy Hollow," by Washington Irving, is one of the required pieces of literature in every school and should be seen in its screen version by all students, as it has been carried out with much of the original charm of Irving as accurate settings on the actual location of the story can give it.

The picture remains a delightful record of the life of other days and will serve to stimulate interest in the reading of the Irving story.

FILM DAILY: Rogers does fine work in vivid picturization of popular Irving story.

An amusing and convincing Ichabod Crane will delight everybody with his work in this.

Exhibitors should have very little trouble to induce their patrons to see "The Headless Horseman." Everyone is familiar with Irving's story, "The Legend of Sleepy Hollow," and they have probably all read it whether they wanted to or not—in school. You can promise an interesting presentation of the story and a good wholesome entertainment in C. S. Clancy's production.

EXHIBITORS TRADE REVIEW: "The Headless Horseman," adapted from Washington Irving's "The Legend of Sleepy Hollow," will be a rare bit of entertainment. It has been beautifully produced and Will Rogers gives a screamingly funny portrayal of Ichabod Crane.

"HEADLESS HORSEMAN"

Presented by Carl Stearns Clancy
from the Great Classic by WASHINGTON IRVING
The Legend of Sleepy Hollow

HODKINSON PICTURES
Quite a Good Bit of Audience Appeal in “The Jilt”

“THE JILT”
Universal

DIRECTOR .................. Irving Cummings
AUTHOR ..................... R. Ramsey
SCENARIO BY ............... Arthur Statter
CAMERAMAN ................ William Marshall

AS A WHOLE .......... Pretty good audience picture that will appeal to the majority

STORY ...... Quite an interesting romantic triangle although not convincing in its climax even though it does get away from the conventional ending

DIRECTION ...... First rate; tells story smoothly and springs a surprise in the ending

PHOTOGRAPHY ............ Excellent
LIGHTINGS .................. Good
PLAYERS .......... Marguerite De La Motte should have been starred; she does very good work; Matt Moore splendid and Ralph Graves adequate

EXTERIORS .................. Pretty
INTERIORS ..................... Look real
DETAIL ....................... Ample

CHARACTER OF STORY ...... Blind ex-soldier attempts to kill man who won sweetheart away from him

LENGTH OF PRODUCTION ...... 4,491 feet

Sympathy mistaken for love is the keynote theme of “The Jilt,” a good audience picture in which Marguerite De La Motte scores a personal hit in the role of the girl who decides that she does not love her blind war hero. She is quite charming in the part and really worthy of stellar prominence although Matt Moore does a good bit as the blind war veteran. He doesn’t seem the right one for the role as it develops toward the close when he attempts the life of his friend in an effort to retain the girl. Not that Moore can’t handle the part but he just doesn’t fit in with the sequence of events as they transpire toward the finish.

Following the girl’s decision to break the engagement with George she falls in love with Sandy, also an ex-service man and friend of George’s. George returns cured of his blindness but pretends still to be blind. It does not develop until the climax that he can see. There is not sufficient reason for him to have kept his cure a secret and it would have been more logical and sensible for him to have made it known, and probably won back the girl’s love.

Irving Cummings has directed the picture in a way that makes it a good audience attraction and it will appeal to a good many. It is nicely mounted and although not at all a pretentious offering, merits a place on your program. Cummings certainly springs a surprise ending in good style and builds toward it with an increasing suspense. It isn’t likely that many will guess the conclusion. The ending does get away from the convention finale and the chances are they will expect the girl and her former lover to patch up their difference and finish with the clinch. As a matter of fact it does come around to a happy ending but not in the way you expect.

Story: Rose Trenton had refused to marry George Prothero before he went to France but when he returned, blind, and proposed again she accepted him. Shortly after Rose discovered that she had mistaken pity for love and after somewhat of a conflict she breaks the engagement. Then came Sandy, also returned from France and a friend of Prothero’s. They chum about together. Then one day George and Sandy take a long trip and George returns alone, telling of how Sandy was blackjacked. At the same time a letter comes from Paris explaining that George’s eyesight had been restored weeks before. How George confesses an attack upon Sandy in an effort to win back Rose, and Sandy returns to the girl who loves him completes the story.

Use Catchlines and a Trailer Which You Can Secure

Exhibitors will please their patrons with this latest Universal offering. It has a good deal of audience appeal and will satisfy a majority anywhere. You have a good deal to talk about in the story. Play it up with catchlines that indicate the plight of the heroine when she finds she is not in love with the blind hero. You might also make a talking point of the surprise ending. Ask them if they can figure it out by giving the main facts and asking “Which one does she marry?”

You can secure a trailer on this and it would be easy to interest them sufficiently to bring them back. You can promise a picture that is very good to look at and mention the names of the three principals and use stills liberally in your lobby.
Heart Interest Story Based on Yiddish Melody Eili, Eili

E. S. Manheimer presents
"BREAKING HOME TIES"
Associated Exhibitors

DIRECTORS........Frank N. Seltzer and Geo. K. Rolands
AUTHORS.......Frank N. Stiltzer and Geo. Rolands
SCENARIO BY ..................Not credited
CAMERAMAN ..................Not credited
AS A WHOLE.....Another heart interest offering of the "Humoresque" type; should be a popular attraction and will appeal to the average picture-goer

STORY...........Situations have been used before but are twisted into slightly different form in this drama of Russian home life

DIRECTION.....Satisfactory; develops story logically and with well sustained interest

PHOTOGRAPHY ..................Fair
LIGHTINGS ..................Not very good
PLAYERS........Sincere in their portrayals; no well known players; Lee Kohlmar and Rebecca Weintraub do very god work

EXTERIORS ..................Few
INTERIORS .................All right
DETAIL .................Adequate

CHARACTER OF STORY.....Jewish youth flees to America to escape punishment for murder he believes he committed; later he finds his parents in poverty

LENGTH OF PRODUCTION.....About 6,000 feet

Here is another Jewish home life story that is full of heart interest and mother love. Its situations follow closely those of the initial Russian mother love story, "Humoresque," although they have been twisted into different form with the same climax, however, in which the son, now a prominent lawyer, removes his old parents from the poverty into which they have drifted.

As entertainment "Breaking Home Ties" may be destined for a big money-maker. One thing is certain—that with any Hebrew clientele it is going to be a sure-fire winner: The authors claim the traditional Yiddish melody, Eili, Eili, as the inspiration for their story. This is one certain boost for the picture even though there is little in the anthem that would suggest the story as the authors have written it. Nevertheless the connection is a clever tie-up and sure to afford profitable exploitation. The title has interesting associations. It was the title of a poem and also of a painting which were prize winners at the Chicago exposition. It also has fine exploitation possibilities.

The story has heart interest from start to finish and the directors have refrained from greatly overdoing any of the situations. They establish an immediate premise by introducing their characters and getting into the story right off. The first good dramatic moment is where the youth finds his sweetheart in the arms of his friend who was destitute until taken into the boy's home. The attack and the youth's escape to America follow in rapid succession. The logical and smooth development of the story is the same throughout and at the same time, they have made good use of all the dramatic bits available.

Most of the heart interest stuff is in connection with the old mother and father when they are shown struggling for an existence in the ghetto while the son, unaware that his people have followed him to America, is a prosperous lawyer. The plot is nicely dovetailed to bring about a happy reunion—the lawyer's fiancée suggests that they be married in the Home for the Aged in which she is interested. It is here that he finds his parents.

While there are no especially popular film players in the cast, there are several very interesting performances, notably those of Lee Kohlmar and Rebecca Weintraub as the old father and mother. Arthur Ashley is the son and Jane Thomas, the girl.

Unusually Strong Exploitation Possibilities In This One

Box Office Analysis for the Exhibitor

Exhibitors know what they did with "Humoresque" and "Breaking Home Ties" is of the same order although not nearly as pretentious as the Borzage production. Still it has box office possibilities and with a careful exploitation should prove a first rate offering. Very much depends upon your effort to put it over, so get behind it if you want it to make money for you.

Appeal strongly to your women folks. It is the sort of thing they like. They can "have a good cry" so let them go to it. A Hebrew clientele will be more than delighted with the picture so let them know that it is based on the traditional Yiddish melody, "Eili, Eili." Incidentally, a proper musical accompaniment will more than help to put the picture over properly. Associated's press sheet contains plenty of good exploitation ideas. Broadcast the title with catchlines. It is a good one and easy to exploit.
All Right If They Don't Mind Old Situations

Dustin Farnum in
"WHILE JUSTICE WAITS"

Fox

DIRECTOR ................Bernard J. Durning
AUTHORS ...............Charles A. and Don Short
SCENARIO BY ...........Jack Strumasser
CAMERAMAN .............Don Short

AS A WHOLE......Old fashioned drama that builds
to fairly effective climax though always obvious
in its development

STORY ......Conventional situations that have been
used time and again; contain dramatic possi-
bilities but no originality

DIRECTION ......Fair; probably couldn't improve
story but should have made story's progress less
obvious

PHOTOGRAPHY ...............All right
LIGHTINGS ........................Standard
STAR ....................Should satisfy his admirers

SUPPORT ............Irene Rich suffers convincingly;
Earl Metcalf, the villain; others Frankie Lee
and Gretchen Hartman

EXTERIORS .................Good
INTERIORS ..................Few
DETAIL ..........................Suffices

CHARACTER OF STORY ......Man returns from
Alaska to find his wife and son gone; his four
year hunt results in a happy reunion and the
death of the man who stole wife

LENGTH OF PRODUCTION ..........4,762 feet

"While Justice Waits" is an average offering that re-
peats a very well worn theme—a man returns to his
home to find his wife has gone off with another. Of
course the theme has been elaborated upon and at
times contains some new twists, but on the whole, it
is pretty conventional stuff that loses considerable of
the dramatic value it should have because it has been
done so many times. It is unfortunate that Durning
didn't succeed in keeping the development of the plot
less obvious. From the start, when hero strikes it
rich in the gold mines and drinks a toast to his wife
before returning to surprise her with his find, you
know just what to expect—that the wife will not be
there.

Then, after a lapse of four years, when hero, still
searching for the wife and son, comes upon a lad,
you fully expect that the boy will turn out to be his
son. And he does. The story's only new angle is the
manner in which the man goes about his revenge.
This part is well carried out and there is a fair bid for
suspense in it since you cannot figure out just what
the husband intends to do. At the same time you are
not told what has become of the wife. In this respect
Durning has done very well and leads up to the climax
in good style, bringing about the meeting of the hus-
band and wife before the man who had separated
them.

The incident in which the little boy is shot and the
doubt as to his recovery is too long drawn out but
cutting could easily remedy this. The villain's life
depends upon the boy's recovery and when he believes
he has killed him with the shot intended for the father,
the villain jumps off a balcony to his death. It looked
for a time as though a villain was really to exit un-
punished but the unusual doesn't happen this time.

Dustin Farnum's admirers will probably be satis-
ified with the feature. It presents him in a role typical
of his style of playing. Irene Rich gains a lot of sym-
pathy as the wife and Frankie Lee is a capable young-
er. Earl Metcalf plays the villain.

Story: Dan Hunt joins Carter's outlaw band to
locate his wife who had gone away with Carter four
years before. He finds his son in the home of a mis-
sionary but still no trace of his wife. Some time later
the two are reunited when the wife explains that
Carter had tricked her into going away with him and
then deserted her.

Will Do For the Average Crowd But Don't Make Promises

Box Office Analysis for the Exhibitor

Admirers of Dustin Farnum will like "While Just-
ice Waits" very well and if you cater to a crowd that
likes dramatic stories and won't object to fairly fami-
lar situations, you can undoubtedly satisfy them.
Talk about the man who struck gold and returned to
tell his wife the good news but found she had gone
away with another. Or if you think it better to keep
the plot from them, just play up the title with catch-
lines such as "What happens 'While Justice Waits.'"

Where the star is popular play up his name and let
them know Irene Rich is his leading woman. The
usual exploitation should be sufficient, such as posters,
stills in the lobby and your regular slide announce-
ments.
Plenty of Good Action Will Make It Popular With Many

Cosmopolitan Prod.
"THE PRIDE OF PALOMAR"
Paramount

DIRECTED BY .................. Frank Borzage
AUTHOR ........................ Peter B. Kyne
SCENARIO BY .................. Grant Carpenter and John Lynch
CAMERAMAN .................... Chester Lyons
AS A WHOLE........ Western; good action that embraces familiar plot in the main but has been nicely handled

STORY........ A little variation from the usual formula with fine action, will appeal to a majority
DIRECTION...... Good but allows feature to run too long; comedy touches are fine
PHOTOGRAPHY .................. First rate
LIGHTINGS.................. Nearly all exterior shots
PLAYERS...... All right; well suited and do good work; includes Forrest Stanley, Marjorie Daw, Warner Oland and Tote De Crow
EXTERIORS...... Very good; right atmosphere
INTERIORS .................. Not many
DETAIL ........................ Ample
CHARACTER OF STORY..... War hero returns to find father's ranch in hands of mortgagor; raising $300,000 to save it furnishes the thrills
LENGTH OF PRODUCTION ......... 7,500 feet

As an out and out action picture "The Pride of Palomar" offers one of the best entertainments of its kind—that is, of course, considering that the spectator does not object to the method of arriving at the action nor the quality of the situations that lead up to the events. The plot is frequently illogical in its development and often far-fetched but all this does not matter if they want excitement, for things certainly do happen and happen fast.

The story is essentially a western that offers a slight variation from the usual formula although its chief situation is the time worn mortgage theme. Some very unnecessary propaganda is introduced which may tend to make the feature unpopular where it is shown in theaters patronized by Japanese. The propaganda has to do with the effort to suppress the influx of Japs into California. The influence of this isn't very strong but it is more or less obvious and since it isn't especially essential to the plot, it might easily have been omitted. Warner Oland plays the part of a Jap who tries to buy Palomar ranch for colonization purposes.

The action is very well distributed and reaches the high spots in the derby at the climax. The race is splendidly timed and Borzage has injected a lot of spirit into it, sufficiently so to almost get them out of their seats at the Rivoli. There's a first rate thrill in it. The comedy touches throughout are also good and seemed to get real laughs. Borzage might have saved a lot of footage by getting into the story sooner. He takes too long to introduce hero and get things started.

Forrest Stanley does good work although he is not the best suited hero for this role. Others in the cast are satisfactory. It includes Marjorie Daw, Tote De Crow, James Barrow, Joseph Dowling, Alfred Allen, George Nicholls, and others.

Story: Don Mike, last of the Dons of California, returns from the war to find his father dead and the famous Palomar ranch in the hands of John Parker, wealthy westerner. Parker intends re-selling the ranch to Okada, a Japanese who wants it for colonization. Parker gives Mike one year in which to raise the $300,000 necessary to save the ranch. Mike has a friend in Parker's daughter, Kay, who, in spite of her father, helps Mike to raise the money. The remainder of the picture deals with Mike's adventures in getting the money which he finally puts into Parker's hand on the last day just as he is about to foreclose.

Talk About the Action and Thrills if That's What They Want

Box Office Analysis for the Exhibitor

For a first rate action picture you can depend upon this one to fill the bill. If your folks like excitement you can make promises for "The Pride of Palomar" and feel sure they'll be well satisfied with it. A few feet of the horse race used as a trailer might be all you need to bring them back. Make sure to advise them of the action and do your best to interest them because if they like action pictures it should go over big.

You have the advantage of the publicity back of the picture in the Hearst publications and the story has been running as a serial. Use Peter B. Kyne's name and of course a tie-up with your local book shop would be a good stunt. Of the cast use the names of Marjorie Daw and Forrest Stanley.
Lewis J. Selznick presents
ELAINE HAMMERSTEIN AND
CONWAY TEARLE
in
'ONE WEEK OF LOVE''
by Edward J. Montagne and George Archainbaud
Directed by George Archainbaud
Produced by Myron Selznick
“WHEN EXHIBITORS RUSH UP TO ME AND WILDLY ACCLAIM A PRODUCTION, I KNOW I HAVE A WINNER!

AND THAT'S WHAT THEY DID AT THE RITZ-CARLTON PREMIERE OF 'ONE WEEK OF LOVE'”
Short Stuff

Graphic No. 2547—Educational
Type of production..............................1 reel magazine
Grape pickers are seen at work in the world's largest vineyard at Guasti, Cal., where three million gallons of wine, a title says, is annually made "for sacramental purposes." Golf fans will be much interested in the analysis of Miss Glenna Colett, golf champion's shots. Her grip, her form and different shots are shown first in ordinary and then in slow motion photography. The bridle paths of Central Park and their guardian, Officer Cronin are then introduced. A thrill is inserted here when Miss Keith and Officer Cronin volunteer to show how a runaway is apprehended, but the plan goes wrong and a real accident results. Actual photographs of cod-fishing off the Cape fade into pen-and-ink sketches, and vice-versa.

Screen Snapshots No. 14—Pathé
Type of production..............................1 reel fan magazine
As in the preceding numbers of Screen Snapshots, No. 14 shows film stars off duty. Charles Ray is seen getting up early on the farm. Pola Negri arrives and is welcomed in Los Angeles; Carter de Haven and George Sisler of St. Louis discuss baseball; Eric von Stroheim is seen directing; Anita Stewart gets some contributions for charity and Mae Murray and her husband entertain a truck full of kiddies at their Los Angeles home. The reel is full of interest for picture-goers.

Starland Revue No. 16—Film Booking Offices
Type of production..............................1 reel fan magazine
The latest edition of the Starland Revue will be of particular interest to patrons of the stage since it presents intimate glimpses of the legitimate stars. Florence Reed appears in scenes from her current attraction, "East of Suez," Herbert Yost, star of "Why Men Leave Home," gives a good reason why they don't leave home, and Ula Sharon displays many of the elaborate costumes used in the Greenwich Village Folies. The remainder of the reel deals with Anna Fitz's selection of a tobacco at a Fifth Ave. shop, some views of Tamaki Murra, the Japanese singer, Ned Wayburn teaching his "Dancing Dozen" some new steps and Emma Haig proving that she is none the worse for having danced off the Music Box Revue stage and breaking her back.

"Pitter Patter"—Cameo—Educational
Type of production..............................1 reel comedy
Fred Hibbard's second Cameo comedy starring Jimmie Adams, deals with a bridal couple who have to get married before twelve o'clock in order to get the bride's inheritance. There is no way of telling whether the action takes place at twelve o'clock noon, or at night, but one is led to believe that it is at night for a shot of the bridegroom shows him soundly sleeping. It is pouring rain, hence the title, and the ceiling leaks which finally wakes him. After much rushing around, he finally gets dressed with the aid of his dog and gets there in time to marry the girl. The plot is further complicated by the appearance of small-pox in his house and the quarantine resulting. Average comedy, with gags neither startlingly new nor funny, but will doubtless get by.

"The Speed Boy"—Universal
Type of production..............................1 reel comedy
Lewis Sargent is again seen as the marvelous messenger boy. This time he is a speed king and delivers messages like hot cakes. Laura La Plante is his pretty sweetheart who vainly tries to catch him. Sargent has a likeable personality, but the stuff he has to work with in this is the old story of the childless couple whose rich aunt believes they have a child and is coming to see the baby before settling her money on him. Sargent arrives with a telegram informing them that the aunt is coming and they impress him into serving as the "son." All goes well, and the aunt promises to settle the money on "Willie" when his wig falls off. Sargent's followers may like him in this, but the story has been done innumerable times.

"Friday, the 13th"—Aesops Fables—Pathé
Type of production..............................1 reel animated cartoon
The opening footage of this fable will undoubtedly bring a laugh, showing as it does Farmer Al Falta's dog and cat dancing to the music of the Farmer's violin. They do all the latest steps and the animation is good. From there on the reel deals with the Farmer's troubles on Friday the 13th. The reel is entirely up to the standard of the series.

Graphic No. 2546—Educational
Type of production..............................1 reel magazine
Lodovico Miscow's establishment at Rio Janerio is visited first, where bric-a-brac is made from butterflies and sold for souvenirs. The pleasures in leading a dog's life nowadays is then shown conclusively. There is even a dog cemetery where they are buried with funeral pomp and grief. The scenic shots under the title "Way Down Upon the Swannee River" are extremely good. The photography is beautiful, the material interesting, and the atmosphere of Dixie has been caught successfully. An Olendorf cartoon closes the issue.

Pathe Review 184
Type of production..............................1 reel magazine
Scenic shots picturing Longfellow's "Sunrise on the Hills," open this issue. This is followed by interesting views of the people of the new republic of Latvia, showing the manner in which they trade their wool and grain for food and clothing. The chemical demonstration deals with the nature of air while the colored photography takes one to the White City of Gafsa.

"Shine 'Em Up"—Paul Parrot—Pathé
Type of production..............................1 reel comedy
This Paul Parrot offering while not terribly funny, will doubtless please the average audience. The familiar chase stuff—this time deals with a bunch of escaped convicts and of course Paul captures them and wins the station master's daughter. In the opening scenes, Paul is a bootblack. Two men come to have their shoes shined and getting their legs crossed are amazed to find themselves walking away with one shoe white and the other black. Only average production,
**Short Stuff**

*"The Chased Bride"—Christie—Educational*

Type of production........................................2 reel comedy

Neal Burns plays a most active part in this Christie two reeler. Vera Steadman is to be married to the wrong man because he has the whip-hand over father, but Neal drags her into the yard in her wedding dress and marries her before anyone knows it. Nevertheless, father tells her she must marry the villain to save him. Neal lays in wait for the preacher and he and his friends capture him and take his clothes. A mock marriage is performed but the villain is none the wiser. The laugh of the picture comes when Neal pursues the train the couple are on. First on foot, then by machine and finally by a hand-car which he works himself. Then the father discovers the real preacher all tied up and finds the supposed marriage bogus, so he too, pursues the bride. At length, however, she is caught and the villain arrested.

*"The Big Scoop"—Johnny Jones—Pathé*

Type of production........................................2 reel comedy

Johnnie Jones and Gertrude Messinger, assisted by their company of juvenile actors, offer a very entertaining two-reeler in "The Big Scoop." The kids are natural and enjoyable. In no way do they overact. Johnny is the editor of a little local paper full of scintillating gossip called "The Whisper," and Gertrude is the society editor. Everyone in town is saying that it has more news than "The Daily Tribune," and Old Man Jones is very hot under the collar. All "The Whisper" needs is a "big scoop," and with the aid of a false-alarm burglar scare and a flash-light photograph they get the picture of what they think is the burglar, and they sell out at a good price to Old Man Jones, the Tribune owner, just before their latest issue appears with a front page picture that nearly gives the Old Man apoplexy.

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**Stuart, Printer, on "Raspberry Jam"**

ONE package of millet seed, some boiled pumpkin, a little dye-stuff; mix thoroughly and call raspberry jam." That stuff will look, taste and smell like raspberry jam. Fact! But it's no more raspberry jam than a ruble is a gold dollar. Precisely so with printed matter. You can get the "synthetic" brand or the genuine, as you prefer. Over here in west twenty-eighth street we deal in the genuine only. We will do for you a special kind of pleasing printing which will represent you, your personality, your methods and your ideals more truly, perhaps, than your best two-legged salesman can represent you. When the lady at the switch-board is in an amiable mood, call Watkins 1416 or 1417 and ask for

Max Stuart
President
Everybody who is anybody will be there

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PRESENTS

EDWARD DILLON'S

WOMEN

MEN

MARRY

WITH

E.K. LINCOLN
FLORENCE DIXON
HEDDA HOPPER
JULIA SWAYNE GORDON
AND CAST OF DISTINGUISHED MERIT
Back Home

The Almadge girls, Norma and instance, accompanied by their
sister, Josephine Schenck, and Jack
linville, Schenck’s secretary, re-
ned on the Mauretania after a
week and a half months’ trip abroad.
They traveled through France, Ger-
many, Belgium, England, and Africa,
where they visited Tunis, Constan-
ta and Algiers. They traveled by
ship to the desert and slept on the
desert sands. Cunard had
added the news that they might
be scenes for “The Garden of All
Lands.”

While in London Norma conducted
tours through the “Daily Sketch”
the most beautiful girl in Great
Britain to return to America with
her pictures under her tutelage.
There were 8,000 entries. From these
100 most beautiful girls were se-
ted. Schenck made teas at
the studio. The winner se-
ted is Margaret Leath, age 20, who
arrived here Dec. 1 and met the
ladies with a tour to the studio
with her pictures. She will be
the star of “Aggie” in “Within the Law,”
which will be directed by Frank
B. He will shoot scenes
in the desert with Norma.
He also takes several interiors of the
houses and large department stores, her
famous pictures taken at the end of
week.

Norma and Norma will remain
in New York two weeks, with a view
of finding a home for Constance. The
ladies will return with them to the
East.

Ben Turpin in the Hospital
(Special to THE FILM DAILY)

Los Angeles—It is understood Ben
Turpin is in a hospital recuperating
from a slight operation.

All-Animal French Film
(Special to THE FILM DAILY)

Paris—After two years of produc-
tion work, Alfred Machin and Henri
Viennot have finished a feature in
which all the roles are taken by
animals. About 30 animals have
principal parts including chickens,
bats, guinea pigs, chimpanzees, a
rhino, a meerkat, a white mouse
and a small boa constrictor. The
leading roles are taken by a bull
dog and a rough-haired terrier.

A promise fulfilled! The many exhibitors who played “Rich Men’s Wives” were promised top-notch business because the distributor, the Al Lich-
man Corporation, knew it would make money and it sure did. Just com-
pleted a successful week’s run at the Chicago theatre in the Windy City
and still going strong all over. — Adv.

Where To?

Where are they going? And how will they get there? Re-
fering to five reeles. Made by noted comedians. Chaplin
started it. Lloyd followed suit. Keaton threatens to do it.
And so it goes.

Everybody knows why this idea developed. Exhibitors had
to pay so much for the two reeles. That smart producers
figured they could pay more. Use the comedians as feature
attractors—which they were. And save buying a second rate
feature. To pad out the program. All of which was—and is
smart. But how many of these comedies can live up? How
many can register?

Everyone in the producing end of the business. From execu-
tives on down. Know how difficult it is. To make four or five
reele comedies. But just as soon. As these big comedians get
going. In four or five reeles. They feel they have to keep it
up. The result may prove satisfactory. But it may not.

Now wouldn’t it be better. Wouldn’t it be a lot better. If
instead of making four or five reele comedies. One after another.
These important stars made the footage needed. For their com-
edy. If it was better in two reeles. All right. Or if four were
needed. Again all right. But let them be real comedies. In-
stead of footage.

(Continued on Page 3)
London Notes
From "The Film Renter and Moving Picture News."
London — The long anticipated première of "Flames of Passion," directed by Hyams, took place at the New Oxford on Friday night; and without doubt is one of the biggest productions that has ever been produced in this country. A packed house containing practically the whole of the prominent lights of the film industry in England, gathered to appraise the value of this new British picture, and this critical audience gave the film a great ovation.

German films are to receive their first showing at the New Scala on Dec. 11. It's success is certain, for "Passion" is the selected feature and there is not the slightest doubt that immediately following this première, now on his way to Cuba, England's great number of German super attractions which have been stored by exporters for the last two years. It will be very interesting to see the reception that "Passion" receives, but personally I do not think there is any question of it all about its success.

Producing films in England are forging ahead, and there is now a proposal to hold an all British film week in September next year, when nothing but British films will be shown at the leading kinemas throughout the country.

Gus Schlesinger, agent for Warner Brothers, has signed his contract with Arthur Clavering of Film Booking Officers who will market their six productions.

FREDMAN.

Fox Associates Reduce Capital
(Special to THE FILM DAILY)
Albany — The William Fox Associates, of New York, have filed a reduction of capital with the Secretary of State of from $500,000 to $150,000.

"Shadows" at Columbia
"Shadows" will be shown to the students at the Columbia University school of photography in the construction and in motion picture production today. One of the producing officers of Preferred Pictures, will be present to answer questions.

Universal Cuban Changes
Paul de Onzo, formerly with the Universal Kansas City exchange is now in Havana, Cuba to acquaint himself with business conditions there. He will later become manager of the Universal exchange in Havana, succeeding Beverly Griffith, who will be promoted.

Goldwyn's Schedule
(Special to THE FILM DAILY)
Hollywood — Goldwyn has purchased his super films rights and will produce Joseph Hergesheimer's "Wild Angels," Edgar Wallace's "Captain of Souls," Ethel M. Dell's "The Top of the World," and "The Old Folks at Home," which was made by Triangle Fine Arts in 1916, with Elmer Clifton and Mildred Harris in the cast. Nolan will do an original by a well-known scenarist, it is announced.

On Broadway
This Week
Apollo—"One Exciting Night."
Brooklyn Strand—"Oliver Twist."
Capitol—"Hungry Hearts."
Criterion—"When Knighthood Was in Flower."
44th St.—"The Village Blacksmith."
Tuesday—"Bells of San Juan" and "Unconquered."
Wednesday—"The Old Home steady."
Thursday—"Thelma."
Friday—"Mixed Faces" and "Hearts Haven."
Lyric—"Robin Hood."
Rialto—"Toll of the Sea."
Rivoli—"Singed Wings."
Strand—"For West."

Ask Simpler Customs Rules
(Special to THE FILM DAILY)
Washington — Jack S. Connolly, representing the Hays organization, has conferred with Ernest W. Camp, chief of the Bureau of Customs of the Treasury Department, asking that department to simplify its regulations covering the re-entry into the United States of American films returned from abroad without payment of duty. A system of registering the films when exported has been suggested.

Bray Series Through Houdinsohn
A series of 26 "Bray Romances" produced by Bray Prod. Inc. will be distributed by Houdinsohn at the rate of one every four weeks starting Dec. 10.
Thirteen of the subjects combine scientific and educational value. These include such pictures as "The Mystery Box," dealing with radio; "The Sky Svegeter," dealing with the speed at which light travels and "Gambling With the Gulf Stream" dealing with the proposition to change the course of the Gulf Stream to have it warm the Atlantic Coast.
The other 13 subjects are cartoon comedies which will alternate with the scientific subjects.
Where To?
(Continued from Page 1)

Because the exhibitors will pay. And pay. Just the same, proportionately. For a two reeler. As much as a five reeler. With these big comedy stars. Then they are sure of holding their audience interest. The other way around makes it a gamble.

WHAT MEANS THIS?

They say Sam Goldwyn has stopped playing tennis. Also that he has closed riding in Central Park. Also that he has been seen. In and about luggage stores. Looking over travelling bags. And they do say. Them—know. Or think they do. That all this anticipates a trip to Hollywood. And that maybe—just maybe—Samuel will be back. Among the producers. Soon. Very soon.

ROAR OF BATTLE


PLAYING PERCENTAGE

Talking with big producer. Very important man. Thinks exhibitors are kidding themselves. By not playing percentage. Thinks in the end they would see they were better off. Than paying very big prices. For all pictures. Because they are supposed to be "big"—and usually overpaying. And again paying regulation prices. For ordinary program figures. And he puts it right—"they overpay for these.

The answer is simple. The right way is percentage. You can't get away from that. Of course exhibitor's still oppose it. They don't want producers to know their income. And their operating expense. Fearful producer's will come in as opposition. And possibly wipe them out in business. And possibly they're right. It might happen.

But—and golly what a big BUT it is—there isn't a producer in the business. Who owns theaters. But what would give them away. To speak. And be glad to get rid of them. If he felt he could "get a bunk." In certain cities and towns. Surely these houses aren't making money for them. Not if their statements are to be believed.

And if this producer is right—and he owns a lot of theaters—the average exhibitor is paying too much for the "big" pictures. And too much for the little ones as well. But it's a tough job. To make exhibitors believe in producers. Maybe an angel could. But hardly a mortal.

GO AND GET A LAUGH

If you're in the picture business. And you live anywhere near New York. Come on over. And get yourself a treat. Go and see "Merton of the Movies." It's full of picture interest.

There should be advertising rates for this department. But there isn't.

THOSE BOOKING COMBINATIONS

Everybody's busy with 'em now. Since their danger was pointed out this column. The Right Honorable Wm. A. Johnston. Advises in his usual way. In the News—suggesting to exhibitors to go slowly, very slowly, in connection with booking combinations.

And The Exhibitors Trade Review runs a symposium. On the subject. And in the events of the week. Comes the news that in Chicago Mr H. Bush is guiding such a movement. But keeping dark the names of the houses. In his organization. Which proposes to fight Aaron Jones. All the other big strings. Like Ascher's and Lubリンler & Trinz. And Hagan & Katz. And in Los Angeles Glenn Harper. A strong Sidney Shen man. Has a string of 40 houses. In his Exhibitor's Association. All that's the way it goes.

To Johnston's idea let's add this: Don't bother about going slow. Mister Exhibitor. Learn how to crawl on this subject. And after you start. Think it over. And crawl a little more. Before you "shout." You'll start something worse than circuit booking. If you don't watch out. And if you exhibition writers are high today. You'll have a wet towel on your forehead. And maybe something else. Because you'll just force the producers. And distributors to combine. As sure as you are alive. And on top of that. Maybe you'll have trouble. In your own booking organizations. For a booking combination. Is as attractive to gentlemen of easy living. And slippery fingers. As a speckled fly. Is to a trout.

To Bill Johnston's "go slowly" add this: "Beware!"

THE NIGHT OF NIGHTS

Is in sight. Next Saturday. When the T. O. C. C. Trips the big fantastic. Gentlemen who haven't taken the moth balls out. Will adopt this as due notice. Men's styles in hips for Saturday is that they hold bulge.
To Be Successful
You must constantly know how you stand so as to be able to plan the development of your business.
We can help you.
W. A. FLEMING & CO.
Public Accountants and Business Advisors
452 Fifth Ave. Tel. Longacre 9074

The Barnes Printing Company
INC.

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Increased Facilities for Printing Colored Inserts, Heralds, Programs, etc.

“We Never Disappoint”

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IN A FEW WORDS—
Editing and titling that will win the case for your picture before OLD JUDGE PUBLIC
LESLEY MASON
729 7th Ave. Bryant 8174

Wm. B. LAUB
Film Continuity—Subtitles
Editing Only the Highest Type of Independent Productions
130 West 46th St. Bryant 9900

Three Bell & Howell Cameras and a staff of expert cameramen always at your service.
Better let us make your next set of titles.
We know how.
LOUIS MEYER
Craftsmen Film Laboratories
251 West 19th Street
Watkins 7620-7461

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

Little Ads
BRING
Big Results
IN
The Film Daily

ENLARGEMENTS
of
Motion Picture Film Clips
For All Purposes
W. J. MORAT
302 E. 33d St. Vanderbilt 7361

Library Stuff?
Foreign shots, atmosphere, wrecks, animals, punch scenes—
JAWITZ HAS IT
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MR. PRODUCER
Have your Negatives and First Prints done the right way
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COMMERCIAL FIBRE CO. OF AMERICA, INC.
Phone: Madison Square 4430
15 East 26th St. New York City
Sole Agents for
Fabbrica Italiana Lamine Milano
“F. I. L. M.”
Positive raw film manufactured in Italy. Ask for samples and prices.

Van Horn & Son
Established 1852
THEATRICAL COSTUMERS
Specialists in Motion Pictures
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“The Light in the Dark” and others
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Big Results
IN
The Film Daily
More Distribution

or Independents—Vitagraph Announces Special Attention to This Department

In a statement issued yesterday by resident Albert E. Smith of Vitagraph, the following appears: "Vitagraph's activities during the mining year, according to the statement by Mr. Smith, will be further increased by the distribution of errititious productions by independent producers. With its thoroughly organized sales force, distributed in its exchanges throughout the world, at the highest point of efficiency in its history, this particular branch of the industry is to receive special attention."

The statement tells of the release of the Jesse Robbins specials and the release of the Urban Popular Classics. No additional information regarding the proposed widened distribution for independent producers appears in the statement, and it was impossible to obtain additional information at Vitagraph offices.

The announcement added that 24 reels would be released during 1923.

Goldwyn to Coast

Possibilities of His Return to Production Activities—Some Comment

"Special to THE FILM DAILY"

Chicago—Samuel Goldwyn, former president of Goldwyn Pictures, passed through here yesterday en route to the coast.

There has been considerable discussion in film circles recently of the possibility of Goldwyn reentering production independently. This comment has been occasioned by reports that he had a number of appointments with authors as well as stars.

An effort was made to reach Goldwyn several days ago at the S. S. Benicia in New York, for the purpose of clarifying the situation, but he could not be located.

Bert Adler Back

Bert Adler representing Distribution, Inc., returned yesterday from an extensive trip in which he visited exhibitors in Omaha, Kansas City, St. Louis, Indianapolis, Toledo, Cleveland, in the interests of "The Man to Play God."

Schenck's Views

Believes Russia Not Yet Ready for American Picture Help—Opening New Pictures in England—Production Plans

The Russian situation is not yet in readiness for co-operation of Americans either for distribution or production.

English exhibitors should have the benefit of showing the newest American pictures. First National's London office has started a plan to make this feasible.

Connie Talmadge will make "Madame Pompadour," the big Parisian hit. "Ashes of Vengeance" and "Dust of Desire" have been purchased for screen material.

These are the high spots of Schenck's European trip, as he talked of them yesterday. "The Russian situation is not as important as some people may have been led to believe."

"I was willing to go to Russia to discuss production and distribution. But I made it clear to Racht, the Soviet representative who met me in Berlin—by the way he is a New Yorker—that I would not deal with any except the heads of the Government. It was no use to waste time with bureau chiefs. He said he would get things straightened out and I received a cable from one Lieberman in London, a bureau head, in charge of the Kino's, or cinemas of Russia. I referred him to take all matters up with Al Kaufman of Famous Players, who is in Berlin and would transmit the ideas to the Hays organization. That is how I left it."

Schenck deplored the showing of old American pictures in England. "The people want the new American pictures, he said, "and while some exhibitors in an effort to be patriotic show the English pictures the people are not yet in condition to be discussed."

Novelty Features at Ball

"In the Spotlight" is the title of the special attraction, which will be presented at the Theater Owners' Dance at the Astor on Saturday.

It is understood that this will be a novelty sensation in which all the stars will appear in pairs and one of Broadway's most prominent comedians will introduce them.

In the box party with Governor-Elect Alfred E. Smith, who will be the guest of honor, will be Senator-Elect Copeland, James Walker, and others.

First Nat'l December Releases


Crane to Direct Hutchison

(Special to THE FILM DAILY)

London—Frank Crane will direct Charles Hutchison in "The Hawk," for Ideal Films.

A Correction

Due to an error which appeared in yesterday's issue F. M. Brockell appeared to have been appointed manager of First National. The item should have read "sales manager."

Goldwyn in Chicago?

(Special to THE FILM DAILY)

Chicago—It is understood that Goldwyn is considering erecting a house on the site which they with Ascher Brothers, own on Washington Street.

Von Stroheim's Pictures

(Special to THE FILM DAILY)

Hollywood—Under Von Stroheim's contract with Goldwyn, he will adapt all his productions as well as directing them. He will act in some of the productions as well. His first picture, it is said, will have a continental theme with a large cast.


Wesley Barry Here

Wesley Barry chugged into town yesterday, with all of his freebies in tow. He intends to remain two weeks.

Powers Back

P. A. Powers of the Film Booking Office has returned from abroad. Important matters closed on the other side are not yet in condition to be discussed.

First Nat'l December Releases

Schenck's Views

(Continued from Page 1)

of the picture which was booked several years ago and is shelved, is split between the exhibitor and the distributor. This seems to be an equitable way of handling a difficult problem.

Discussing the plays he saw abroad, Schenck declared that there was little material which his stars could use. "Madame Pompadour" the big hit in Paris which Charles Dillingham will produce on the stage here has been acquired for Constance, so he said, and he also told of buying the two books mentioned above.

When the Talmadge party leaves for the Coast he expects to go along and except for special visits from time to time expects to remain on the Coast for a year making three pictures with Norma and three with Connie, for First National.

High Rentals

A letter from an important film man in the mid-west west yesterday says: "The exorbitant demand of film rentals are driving intelligent capital out of the field, and when I say intelligent capital, I mean men who have a Broadway rating of from monos to billions."

"The discord and discontent of some of the big money men in this business is appalling, and they are actually seeking means to withdraw their capital from the retail end of our industry, that they might invest it in a more honorable and safe business."

Uncensored Movies

The Times of the Times carried statements from Jesse Lasky and Douglas Fairbanks relative to the prospect of uncensored pictures in New York State in anticipation of Gov. Elect Smith revoking the present censorship act.

Pete Smith Writes

Pete Smith takes his Underwood in hand to say that the item regarding Frank Lloyd making scenes in the Subway in New York is not, as noted, for the first time, and goes on to say that Mickey Neilan did it, with his aid, and with Georgey Cohen in the picture, five years ago.

New Lichtman Distribution

(Special to THE FILM DAILY)

Milwaukee—A new division of territory has been made here in order to secure a more adequate distribution of the Preferred Pictures handled through the Al Lichtman Corp. The Celebrated Players Film Corp. of Wisconsin has taken over the release of Lichtman product in the state of Wisconsin beginning with "Thorns and Orange Blossoms," "Rich Men's Wives," "Shadows," are being handled by F. C. R. Lichtman of Wisconsin is headed by J. L. Grauman, who is managing and works in conjunction with Celebrated of Chicago. The latter company handles the Lichtman output in Northern Illinois and Indiana.

Great Northern Finance Corporation

CHARLES O. BAUMANN, PRESIDENT

RESOURCES - $6,000,000

LEGAL RATES - PICTURE INDUSTRY EXCLUSIVELY

WE REPRESENT PRODUCERS & STARS

in negotiating releasing contracts. Act as Sales Agent and New York Representative for individuals, firms and corporations producing in California and elsewhere in the U.S. or in Foreign Countries.

FINANCE PICTURES & MAKE ADVANCES

of any amount on Feature Productions, Producer-Distributor Contracts, etc. We also finance Positive Prints, Advertising Matter, Exposition, etc.—rendering every form of financial service at legal rates.

ARRANGE DISTRIBUTION

In effecting releasing arrangements, we require no advance whatsoever from established and responsible Distributors. We are, therefore, free to represent and collaborate in exploiting the production of any Producer—through any and all channels of distribution.

UNDER THE DIRECTION

and personal supervision of CHARLES O. BAUMANN, President-originator and organizer of Kessel-Bauman, New York Motion, Keystone, Sales Co., Universal, and Triangle Film Companies, producers of Ince-Kay Bee, Sennett-Chaplin-Keystone and other Famous Productions.

Telephone 2399 Bryant
Knickerbocker Building
Broadway at 42nd Street
New York City
Daylight Savings Committee
(Special to THE FILM DAILY)
Baltimore, Md.—Louis Schlicter
domy' Goldberg and J. Louis
see, have been appointed by the
land Exhibitors' League to de-
upon action against daylight sav-
law when it is voted on here.

Quitted on Sunday Opening Charge
(Special to THE FILM DAILY)
Indy, O.—C. E. Gilmore,gned with keeping his house open
Sunday, was acquitted. His at-
ased their defence on the argu-
that the State law prohibiting
ay theatrical performances does
apply to motion pictures. The
ages were filed by the Rev. W. E.
and John N. Doty, attorney for
local ministerial association. Mo-
t picture theaters have been closed
Sundays since 1917.

September Exports
(Special to THE FILM DAILY)
Washington, D. C.—Exports of
ng picture film during the month
September totalled a value of more
half million dollars, according
figures compiled by the Depart-
Commerce. Shipments during
month included 3,009,732
of raw stock, valued at $86,591;
32 feet of exposed negatives,
value of $48,702, and 11,182,258
positives, worth $462,914.

The best market for raw stock was
Canada, whose imports totalled 1,453,
feet, valued at $32,715.
Canada was our best market for
atives, taking 1,287,756 feet, valued
,364.

Among Exchanges
Chicago—H. Rittenhouse has
joined the United Artists sales staff.

Pittsburgh—Robinson Bell has
left from Paramount to Goldwyn.

Dallas, Tex.—A. M. Wolf is now
travelling for First National.

Cleveland—Wm. Muir, late of
Famous Players' Indianapolis ex-
change, is now with Hodkinson.

St. Louis—F. S. Russell and V. M.
Dailey are recent additions to the
Hodkinson sales staff.

New Orleans—Jack Shaefer, for-
erly manager for Hodkinson at Dal-
has been appointed man-
ger of Asso. Exhibitors.

Dallas, Tex.—Bert E. Graetz has
been made special feature salesman
for Consolidated. T. R. Barber and
W. Hall have been added to the Con-
solidated sales staff.

Omaha—Al Kahn, general manager
of the Crescent Film Exchange, has
appointed "Bud" Barksy manager of
the local Crescent office.

Toronto, Ont.—Gordon White,
formerly connected with First Natl,
has joined the sales force of Hodkin-
son at special sales representative in
Canada.

Toronto, Ont.—Charles Ramage
succeeds W. Reid, who resigned, as
manager of the First Natl exchange
in this city.

Supposing you robbed your best
girl's safe for a packet of her letters
which you had returned to her?
Supposing the safe had already
been robbed that same night of a
fine string of pearls?
Supposing in the end you found that
the burglar was your own trusted
valet and that he has been leading
all the evidence towards you? How
would you get out of a hole like
this, with the law about to put its
hand on your shoulder?

DEUCES WILD begins with a
poker game, but after that the deuces
run wild; that is, you make them
what you will. A fast gripping tale
of adventure.

HAROLD MACGRATH wrote "DEUCES WILD"

Apply for further information to

JACOB WILK
1476 Broadway
Room 825
New York City
Clara Hamon Film Barred
The Appellate Division of the Supreme Court has sustained the action of the New York State Motion Picture Commission in refusing to license "Fate," featuring Clara Smith Hamon, who was tried and acquitted on a charge of having killed Jake Hamon, Oklahoma politician.

The film had been shown, as noted, to the Judges of the Appellate Division. Deputy Attorney General E. Rose characterized the production as "grossly immoral."

Right Name
For Your Photoplay
LAURA-LEE ROGERS
NAME MAKER
Tel. Schuyler 3241 181 W. 75th Street

Phone-Brecken 9091

Get
BULLDOG
DRUMMOND
Dead or Alive!

HE WHO HESITATES IS LOST
The truth of this old adage may be forcibly brought home to you this minute. A lack of surplus cash may prevent you from grasping the opportunity of a lifetime. We can help you in just such an emergency. Confidential, speedy service; moderate terms.

CHROMOS TRADING CO. 1123 Broadway Suite 616 *Phone Chelsea 8284

Newspaper Opinions
"The Toll of the Sea"—Technicolor—Rialto
TIMES.—"The Toll of the Sea" is notably superior to that of "The Glorious Adventure"—almost uniform in the first role. It is clear, true and bright without being harsh. The producers of the picture have been wise in selecting it for their subjects of a similar kind. 

WORLD.—Is really something quite marvellous. The picture is an interesting experiment, but a poor photoplay. The Technicolor pictures seem to be the best colored films. The acting is good, but we cannot believe that different pictures of the same nature, it is so beautiful. 

TRIBUNE.—We are afraid that it has spoken for all other pictures of a similar nature, it is too beautiful. 

MORNING TELEGRAPH.—The effect is rarely beautiful at times. This commendation does not, however, cover the length of the film. It is in many places unsatisfying, even mediocre.

SUN—This experiment should be seen by all those who have any interest in moving pictures. It is undoubtedly the foretaste of great things in the department of colored photography, and while we cannot call it anything but gorgously beautiful, as for instance many of the colored scenes in "Kings Row" are. "Robins Hood" are beautiful, it is uneden-

TELEGRAM—Predictions had been made that Technicolor's first film production would mark a revolutionary step in photoplay production, and from the reception which "The Toll of the Sea" received at its first showing, it was easy to sense that the public's approval endorsed the opinions of famous artists who had previously shown them.

JOURNAL—It is with difficulty the specta-

ator is made to realize that he is not looking at the actual persons and places, for every tint and tone in nature, is reproduced exactly as the human eye views the original.

MAIL—What is undoubtedly the greatest advance yet made in color photography for the films. It is not yet, of course, a perfect art—there is still room for improvement—but for reproduction of natural colors this film, in the reviewer's opinion, has come closest to the goal.

"Hungry Hearts"—Goldwyn—Capitol
MORNING TELEGRAPH—"Hungry Hearts" is the best thing since "Humor par Excellence." The pictures are charged full of human interest. It is all true to life, the characters are so well played and Director E. Mason Hopper has screened it admirably. Standing out prominently in a brilliant cast is Rose Rosenthal, who plays the role of the Jewish mother. "Hungry Hearts" ranks high among the finest motion pictures.

TWICE.—There is one—and really only one—stirring moment in "Hungry Hearts," The photoplay does not face the situation, however. It approaches it through a fictional retelling of the "Offerings of a Russian Jewish Family, "it is not the restrained performance of Helen Ferguson as the daughter of the family, the acting consists largely of self-conscious posing before a camera.

HERALD—"Hungry Hearts" registered an emphatic hit. It deserves to succeed, for it possesses many of those rare qualities which go to make up a great picture. It does not achieve real greatness, but it threatens the heights several times. Ross Roth has a very fine performance as a Jewish mother.

AMERICAN—A vivid account of immigrant life, with an understanding blend of humor, in great part due to the titles written by Montague Glass. The mother's craving for "a beautiful woman," the girl's loneliness and aching desire for life, and the consequent situations are sympathetically inter-

GLOBE—"Hungry Hearts" is one of the finest things of its kind ever done with any form of expression. The magnificent liter:

cy efforts of Israel Zangwill, Fannie Hurst and Montague Glass along similar lines are all surpassed by this screen portrayal. As a motion picture it is far better in every way than "Great Expectations." One feels safe in saying that much of the success of the present picture is certainly coming to the picture at the Capitol due to E. Mason Hopper, the director. No one should omit "Hungry Hearts" from his theater-going schedule. It is one of the pictures of the current season.

JOURNAL—An emotional study of immi-

grant conditions rendered from the social point of view. The trend of the play is dramatic, there is a light love there, and the acting is well done. The pictures of the production is appealingly sympathetic and well rounded.

Ver Halen with Lichtman
Charles J. Ver Halen in now with the Al Lichtman Company as advertising manager. He has been with Paramount, Robertson-Cole and Clarke-Cornellus.

Fun from the Press
is showing weekly at the Eastman, Mark Strand, Brookly, the Capitol, Detn, Graman's, Los Angeles and a host of other play
palaces.

BOOKED BY THE MASTER [EOF沃]

Produced by The Literary Diger
Distributed by the W. W. Hodkinson Corp.

$250 HOME PROJECTORS COMPLETE WITH UNI-
VERSAL MOTOR.....$75.00
We have secured the entire output of a standard and reliable manufacturer, and offer them for immediate sale at less than 1/3 their original cost.

CORN & HILKEMEIER
Room 307
117 West 46th St, New York

Eastman Positive Film
Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman." Kodak" stenciled in black letters in the transparent margin.

To Open $1,000,000 Theater
(Special to THE FILM DAILY)
San Antonio, Tex.—Louis Santikos announces that his $1,000,000 theater, which name has not yet been chosen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Godsol to Coast

expected He Will Hustle Along Production—"Ben Hur" May Have Attention

F. J. Godsol, president of Goldwyn pictures Corp., will leave for the Silver City Studios on Thursday. The duration of his stay is not announced. Edward Bowes, vice president, has been at the studios for the last month.

This announcement came from Goldwyn offices yesterday.

It was impossible to secure any additional information from the Goldwyn offices, but it should not be surprising that Godsol is anxious to speed up production and to look to the future in anticipation of products, not only for the season starting later Jan. 1st but for next year's product as well.

While no one in the organization talking, it can hardly be a secret at Goldwyn is anticipating much, due to the forthcoming production, "Ben-Hur," and though work is progressing on the scenario, and in various departments regarding properties, etc., it is a fact that at this time the director has not yet selected who will handle this production which is expected to take me to time to complete, and to cost considerable.

Second Arbuckle?

Some Film Folk Figure This May Be Behind Hiers Starring Contract

"Fatty" Arbuckle's place on the screen to be taken by Walter Hiers. Film folk who were speculating on this yesterday when it became known that Lasky had placed Walter Hiers under a five-year contract to star him in Paramount pictures.

Hiers is a jovial, rotund type who weighs 250 pounds and who has appeared in many pictures made on the Lasky lot. His first starring venture will be "Mr. Billings Spends His Last Time," work upon which will be started immediately at the Lasky lot in Hollywood.

Those in the know figure the Hays office will not change the before noted attitude of disapproval of Arbuckle running to the screen, and it is far from an impossibility so some simple figure, that Lasky wants to develop some one to take his place.

Stanlaws Resigns

Penrhyn Stanlaws has resigned from Famous Players effective Jan. 1st. Stanlaws says he will spend some time abroad.

Sterns' In Town

For the first time since they have been operating Century comedies, Abe and Julius Stern are in town together.

Coogan's Next Two

(Special to THE FILM DAILY)

Los Angeles—When Jackie Coogan finishes his next production, "Otho Tyler," he will make "Buster Brown." Want Children's Bill Amended

At the T. O. C. C. meeting yesterday the proposed amendment to the bill preventing children from seeing pictures without adult escort was considered. The amendment will allow children to attend theaters at certain hours, with adequate legal supervision and proper programs. The problem is particularly acute on the east side.

Allege Monopoly

Vitagraph Sues Famous Players-Lasky for $6,000,000 Under Federal Anti-Trust Act

The Vitagraph Company of America, Inc., organized in 1896, the oldest motion picture company in the world, yesterday commenced suit against the Famous Players-Lasky Corp., alleging certain unlawful acts in violation of the Federal Anti-Trust Acts by which the plaintiff has been damaged in the sum of $2,000,000 and demanding treble judgment in the sum of $6,000,000. The bill of complaint was filed late yesterday afternoon in the United States District Court, Southern District of New York, by William Marston Seabury, attorney for the plaintiff, Adolph Zukor, Jesse L. Lasky, Jules E. Brulatour, Frank A. Garbutt, Cecil B. DeMille, Daniel Frohman, Emil E. Shaefer, Eugene Zukor, Sidney R. Kent, William H. English, Frederick G. Lee, Maurice Wertheim, Gayer G. Dominick, Felix E. Kahn and Theodore F. Whitmarsh are named with the Famous Players-Lasky Corp. as defendants.

The suit is based upon the claim that in 1919 the defendants conspired together to control a large number of "first run" theaters of the country for the purpose of restraining trade and suppressing competition among the producers and distributors of motion pictures by booking all the pictures produced by Famous Players and its subsidiaries in all the first run theaters owned, controlled or influenced by Famous Players, and by excluding the pictures of the plaintiff and of other producers and distributors from such theaters.

The complaint contains much that is of great interest to the trade in general, especially at this time, and presents to the courts, for the first time, the legal status of the first run theatres.

(Continued on page 3)

Smith's Statement

Albert E. Smith, President of Vitagraph said last night:

"In filing suit against Famous Players I want the industry to know and understand that the suit represents much more than a personal controversy between two producers and distributors of motion pictures. As I see it, this suit is not only the case of Vitagraph against the Famous Players-Lasky Corp., but it is the suit of every independent producer and every independent exhibitor in the country."

Speakers at Showing

Folllowing the special showing of "Omar the Tentmaker" to the critics at Wurlitzer Hall, yesterday afternoon, Hamilton M. Wright, noted war correspondent, and A. N. Mitcick, authority on Oriental philosophy, spoke.

Big Opening for Lady Hamilton

(Special to THE FILM DAILY)

Providence—The opening of "The Affairs of Lady Hamilton" at the Strand, is reported the biggest business of any picture that ever opened here.

"Lady Hamilton" the big German production upon which this is based was a big success abroad and led to its purchase here for what was regarded as a tremendous sum, $175,000. Sterling Pictures will handle the release.

Ray Buys Stage Rights

(Special to THE FILM DAILY)

Los Angeles—It is reported that negotiations have been closed, whereby Charles Ray has secured the stage rights to James Whitcomb Riley's "The Girl I Loved," and upon the completion of his contract with United Artists, the latter part of 1923, he will return to the stage in this play. Ray recently finished the screen version of the same story.

Arthur S. Kane refused to confirm the report yesterday, saying a deal for the purchase of the stage rights to the book had been pending, but he was not sure if Ray would ever return to the footlights.

Hague Here

Clair Hague, Canadian District Manager of Universal is in New York to arrange for the Canadian distribution of "The Flirt."

At Broadway Theaters

Maurice Tourneur's "Lorna Doone," will be shown at the Strand next week, while "A Blind Bargain," featuring Lon Chaney, will be the feature at the Capitol.

Allied Laboratories Dinner

The Allied Film Laboratories Assso. is planning to hold its second annual dinner at Delmonico's on Dec. 7th. Will Hays has been invited. The dinner will also be attended by, not only the executives of the various laboratories, but representatives of raw stock manufacturers, leading film companies, representatives of the trade press and others.

The Valley Studios

ART TITLES

1493

White

See the Art Titles in Color by J. S. Elend, the English Portrait Painter, in "THE TOLL OF THE SEA" at the RIALTO.
Alleged Monopoly

(Continued from Page 2)

Wagner Amusement Co., the defendants directly or indirectly acquired and now control about 40 per cent of the stock of the Metropolitan Amusement Co., which, in turn, owns and controls more than 25 motion picture theaters, some of them first-class, first-run theaters, and in the process, the exclusive right to book pictures in more than 60 theaters all within and throughout the state of Louisiana, Texas, Arkansas, Missouri, Alabama, and Western Florida, and that by reason of these controlling interests in all or almost all the pictures of the plaintiff have been excluded with negligible exceptions from all, or almost all of the theaters.

Complaint is also made that Famous whenever possible under closed contracts, sold its entire output and "the whole of all possible these contracts are made with franchise holders for First National and the effect of such contracts is to monopolize all or almost all of the exhibition time of a large number of exhibitors."

The complaint describes the Real Corporation as a bogy independent.

As further evidence of attempts of Famous to interfere with Vitagraph, business the complaint sites that an announcement was made by Famous layers with regard to Alice Joyce, Vitagraph's best known star allegedly at in 1920 "public announcement is made in London that thereafter the defendants company are to market a large number of pictures in which Alice Joyce is starring without mention that Joyce was under contract with Vitagraph until June 1922 but of such the defendants were well aware."

As further evidence of unfair competition, the complaint alleges a letter written by R. Kent, as sales manager for Famous layers under date of January 31, 1922, and addressed to the defendants branch manager, Mr. E. W. Wilson, at Denver, Colo., in which he advised, in part, to "kick out every Vitagraph account to the best of your ability, irrespective of the things you may have to make, just so you can cancel the contracts and get them out of the way. As long as they insist on a fight it gives us an advantage."

These instructions, the complaint alleges, were further carried to various salesmen in a letter signed by Wilson which reads in part:

"Please do not permit anyone to read this communication and work quietly on this subject, but get results. You will note that he has down the barriers regardless of the fact which you may have to make, but you will have convincing proof that you will be on your way to Vitagraph out."

The complaint states that these instructions have been extensively circulated among famous layers and that almost immediately after this the Vitagraph's American and Canadian gross income showed a drop of more than $22,000 a week, and that the loss continued for upwards of 46 weeks. It appears to be the basis of the plaintiffs' claim for over $500,000.

It is impossible to obtain a statement in famous layers with reference to the motion pictures. In all likelihood, however, while and Henderson will represent Famous in court.

William M. Seabury, attorney for the defendants, commenting on the suit brought on behalf of Vitagraph, said:

"Perhaps one of the most significant allegations in the whole of the lawsuit is the statement of interest and importance to the trade and general isn't that in every country and indeed, wherever possible, Famous Players makes a booking contract for the exhibition of all or almost all of the films with the franchise holders of the Eastern F. B. O. Managers Meet

Branch managers of F. B. O. from all Eastern cities will meet at the Hotel Office on Sunday, for a meeting to discuss plans for the sale and exploitation of "The Third Alarm," an Emory Johnson picture of fire department life, which will open at the Astor, on Jan. 8th. Harry M. Berman will preside at the meeting. Mr. Berman returned last week from a countrside tour of exchanges. This meeting will be the first of a series in the course of which all branch managers will be brought to the Hotel Office.

Bill Against Pictures

(Special to THE FILM DAILY)

Topela, Kans.—Among the proposed changes in the Kansas Children's Code laws which will be introduced at the next session of the Legislature is a bill prohibiting children less than 12 years old from attending a theater or motion picture show unless accompanied by parent, guardian or other adult unless the entertainment is given under the auspices of a recognized educational or religious agency and approved of in writing by a superintendent of schools, superintendent of country department of public welfare or by a clergyman.

Special Music Tax Investigation

(Special to THE FILM DAILY)

Kansas City, Kan.—C. E. Cook, business manager of the Kansas M. P. T. O., is investigating the situation by which exhibitors must pay the music tax on music dedicated to and written for various film productions and stars. The exhibitors feel that this music comes under the head of exploitation and that they should be able to arrange a license at the same time that their films are approved.

For Sale—Cooper Hewitts

Two Cooper Hewitt seventeen tube elevators stand with wings and equipped with alternating current tubes. Perfect condition.

Address K31, care The Film Daily

NEGATIVES BOUGHT

We will purchase negatives of all pictures only.

ACRON SALES CORP.
1540 Broadway, N. Y. C.

Seven years at making titles. Always on the job, ready to turn out a complete set in 24 hours if necessary.

LOUIS MEYER
Craftsmen Film Labs., Inc.,
251 West 19th Street
Watts 7461, 7620

1923 FILM YEAR BOOK

Will be read throughout the coming year by practically everyone in the industry. Can you afford to be out of its advertising pages?

Out Jan. 1st—Bigger and Better Than Ever
The Universal Pictures Corp.

since it's Inception

ten Years ago has

made something

like 5500

Photoplays... In my opinion

BOOTH

TARKINGTON'S

Masterpiece

The FLIRT

Directed by HOBART HENLEY

is the best picture

that Universal has

Ever made

(Continued on Page 4)

Pathe' News

No. 96

HAROLD HUMBLE YALE—78,000 persons jam great "Bowery" and witness Cymbeline triumph at New Haven.

ARMY WINS—Brilliant gathering see Cadets win great football battle over the Navy at Philadelphia.

IN THE LIMELIGHT—Men and women now in the public eye here and abroad.

Steamer Sailing

Sailing of steamers, for foreign ports, with time of sailings, destinations and points for which they carry mail are as follows:

Today

Pres. Monroe sails at 1 P. M. for London; mail close at 9 A. M. for Cork and Queenstown, (other parts of Ireland, and other countries specially addressed). Eastern Glade sails at 11 A. M. for Cape Town; mail close at 8:30 A. M., for South Africa, specially addressed. Princess sails at 12 M. for Athens, 13 A. M. for Sofia, 11 A. M. for Belgrade, and 10 A. M. for Vienna; mail close at 9 A. M., for Greece, Bulgaria, and Albania, specially addressed. Wallen sails at 12 M. for Havana, mail close at 9 A. M. for Cuba, specially addressed.

Thursday

Manitou sails at 11 A. M. for Hamburg; mail close at 7 A. M. for Europe, Africa and West Asia; mail addressable.

Back from England

Frank Urson, assistant director, and David Kesson, photographer, who have been in England for some weeks photographing scenes for "Tess of the D'Urbervilles" to be produced by Marshall Neilan for Goldwyn, returned Tuesday on the Olympic. The purpose of the trip was to secure pictures in the actual localities described by Thomas Hardy in his famous novel.

October Admissions Improve

Washington, D. C.,—Admission taxes collected during the month of October totaled $3,596,461, according to figures just made public by the Bureau of Internal Revenue. This was an increase of approximately a half-million dollars over the collections for September, which amounted to $4,789,391, but was more than a million dollars below those of October of last year, when $6,415,680 was collected.

Allege Monopoly

(Continued from page 1)

letters, the legality of several of the booking circuits, particularly those in New England, in Philadelphia, in the South and in the Atlantic and Gulf states, and demands an inquiry into the extent to which producers and distributors of motion pictures may invade the field of the exhibitors.

The complainant goes into the question of the value of the run theaters and the effect on bookings by exhibitors, claiming that the exhibition value in the run represents "at least 20 per cent" of American-Canadian gross receipts of a production.

The complaint was that since 1890, Vitagraph has built up a great business which uniformity since 1909 showed a large profit each year sometimes exceeding one million dollars.

A description of the business of Famous Players is also given, and the substantiation of the charge against Famous theater is about 1919 they conducted and conspired to monopolize a number of large first run theaters in the United States and Canada.

The complaint goes into the New Angle situation following the "combinations and agreements" with Alfred S. Black and William Gray. Famous excised almost all of the plaintiff's pictures and the pictures of a number of other producers" from those theaters.

It alleges that through one or more contracts with Jesse Lasky, the Stanley Co. of America and the Stanley Booking Corp., the Famous Players exchanged 34,000 and 15,000 shares of the common stock of Famous Players, for a large interest in these two companies, one of which is said to own or control more than 57 theaters and has an exclusive booking contract with 92 other theaters, making a total of 149 theaters, all in the Philadelphia territory, and including the control of the entire eight first-run theaters in Philadelphia, and that as a result of these contracts all, or almost all of the pictures made by Vitagraph and a large number of other producers are excluded from this territory.

It is further alleged in the complaint that as a result of similar contracts with Stephen A. Lynch and the Stephen A. Lynch Enterprises, Famous Players caused a corporation known as the Southern Enterprises, Inc., to be formed under the laws of the State of Delaware, which corporation is owned and controlled by the Famous Players-Lasky Corporation, and which owns, controls and operates a large number of desirable motion picture theaters, upwards of 140 in number, throughout the states of North Carolina, South Carolina, Tennessee, Georgia, Florida, Alabama, Mississippi, Missouri, Arkansas, Louisiana, Texas and Oklahoma, and that by reason of a contract with one or more stockholders of the

President
At Broadway Theaters

Capitol

The regular Capitol Magazine opens, followed by the overture, Tchaikovsky's "Allegro con brio." The orchestra then plays "The Nutcracker Suite," with the house Ballet Corps dances. A poetic scene study, "The Canyon of Dreams" then raises the screen, followed by the prelude, Betty Ayres and William Robyng sing, "Where the Volga Flows." The feature, "Hungry Hearts," is next, after which Barbara I. violinist, makes her debut in "Air Rose." "The Fortune Hunter," one of the Aesop Fables' series is shown just before the organ solo.

Rialto


Rivoli


Strand

The Strand Orchestra plays selections from "Madame Butterfly," for the overture, "Oddi and Ende," a Pathetique short reel then screened, while Robert Armbuster plays "Concert Waltz" on the piano. The customary topical review is followed by a number of dances by the Foxtrot Ballet. "be orchestra sings the feature, which is "East is West," starred by Connie Talbot. An organ solo follows the finale number.

At Other Houses

"One Exciting Night" remains at the polo; "The Town That Forgot God" is still playing to a good house. The comic portrayal of "When Kith took the Flower" continues on at the Criterion. The Fox feature, "The Village Blacksmith" will run at the 44th St., and "Fairbanks as Robin Hood" continues to pack them in the Lyric.

"Unlimited Facilities for Quality Work"

SERVING THE FOREMOST PRODUCERS OF THE WEST

Standard Film Laboratories

John M. Nicolaus

Phones

Hollywood

6315 and 6943

Seward and Romaino Streets

Hollywood California

Ten Nights in a Projection Room

Frankly, my friends—I am an exhibitor. I am one of those strange American men of business who make my living by projecting a series of celluloid imprints onto a white screen. I have a box office where I sometimes sell tickets— and I have a big lobby which leads into a rather nice theatre crowded with plush-covered seats. Every friend I have tells me that my little showshop is a perfect gem. I haven't yet been able to find out whether they are flattering me get free tickets for my shows. All I know is that so far they haven't succeeded in getting anything out of me.

"Try and get it," is what I say, but somehow, though at first they don't succeed they try—try—again—and again.

So much for that—

As I said, I'm an exhibitor— But that's not all the confession I have to make. Here's another . . .

I rent pictures from the various motion picture distributors. And I've spent the last ten nights in a projection room looking over all the films to be booked. I reached an important decision—along about the 10th night.

I decided to book Goldwyn Pictures, because they've got the best product on the market. I'm all set to play some daisies right now, and soon I'm due to get Marshall Neilan's "The Stranger's Banquet," Maurice Tourner's production of "The Christian" by Hall Caine, a great Pola Negri picture, several other bearcats, and the great and only "Ben Hur." So Brother exhibitors, that's my confession. Get wise like me and spend ten nights in a projection room seeing the Goldwyn stuff.
WILLIAM V. MONG

The Screen's Greatest Character Actor

Personal Direction

J. L. FROTHINGHAM
Closing Down

T. Arizona would owned out. May its flex-

That EFA would, in all likelihood other make pictures when Continental or close, has been forecast in exiguous cables from Berlin. The first inkling of this came with Pola Negri coming to America to make pictures.

Levine Resigns

Ben Levine, manager of the New York exchange of Goldwyn, has resigned, effective Dec. 2nd.

The Troubles of an Exhibitor

DENEKER CIRCUIT
Clem Deneker, Manager
Pneumonia, Nevada
Exzema, - Arizona
No Picture Too Super For Us
Two consecutive days for clean sex plays

Dear Sir Film Daily:

Well, you're getting this letter from circuit owner. I bought that house two. But at that, I ain't happy-
ter I got it. I found it had a flex-

cating capacity. It seats two

of those broad minded church
take the fix. when it rains. The place is owned by

first eight rows. There's twelve
told. Well, it sure makes a

Denexer.


Another

(Special to THE FILM DAILY)
St. Louis — It is rumored that St. Louis will have another booking combination of exhibitors. Several of the smaller houses along Broadway on the South Side have been invited to form the group. There is already a close relationship between some of the houses. Conferences making to a consummation of the deal have already been held.

Elliott Returns
Clyde E. Elliott, director of Post Pictures, is back from a six months trip in Europe.

Doug and Mary Home
(Special to THE FILM DAILY)
Hollywood — Mary Pickford and Douglas Fairbanks have reached their home at Beverly Hills.

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J. D. Williams, former general manager of First National, has returned from the coast after spending about 48 hours in Los Angeles.

Vitagraph Suit for Millions On Grounds of Monopoly Awakens Unusual Interest

Interesting Figures Showing Decline of Vitagraph's Profits

Appearing in Complaint—Other Charges Include Unfair Methods Used by Famous in Distribution of "The Little Minister" and "The Son of Wallingford"

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(Continued on Page 8)
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Lichtman in Los Angeles

(Special to THE FILM DAILY)

Los Angeles—Al Lichtman arrived here yesterday from New York for a stay of six weeks. His purpose is to discuss future plans for Preferred Pictures with B. P. Schulberg. On the return trip Lichtman expects to visit exchanges.

In the Limelight

Harry Reichenbach will serve as master of ceremonies at the T. O. C. C. ball tomorrow night at the Astor. All of the boxes have been sold, and practically every company will be represented, while a number of stage and screen celebrities are also expected to be on hand.

So?

Hollywood—Goldwyn announces that upwards of two million will be spent on "Blen Hur," preparations for production of which are already under way. Cedric Gibbons, art director, is at work on designing of sets and Sophie Walker on costumes.

Continente Change

Maurice A. C. Chase, Universal, has been appointed general manager for their European interests. He sails for Berlin, Dec. 3.

Still Going Strong

The drawing power of Griffith's "Birth of a Nation" was again manifested when sales and revivals amounted to over $1,700, were made within 24 hours after the announcement of the showing of the picture at the Selwyn. After one week, "Intolerance" will be put on.

Arthur Loew Made a Bet

The members of the Paramount base ball team, this year's pennant winners in the Motion Picture League will be guests of Arthur Loew at dinner and vaudeville entertainment at the N. Y. A. club Sunday evening. Loew was a member of the Metro team which lost its two games with Paramount; otherwise, the Metro team would probably be guests of Eugene Zukor, instead.

AN OLD SWEETHEART OF MINE" PLAYED TO TWICE AS MANY PEOPLE AND TWICE AS LARGE A GROSS AT THE BROADWAY STRAND THEATRE, DETROIT, LAST MONDAY AS A FAMOUS FEATURE, NATIONALLY ADVERTISED AND SPECIALY EXPLOITED, DID THE MONDAY PREVIOUS. IT PLAYED TO AS MANY PEOPLE ON SUNDAY AS THE THEATRE COULD POSSIBLY HOLD. TUESDAY IT DID TWO HUNDRED MORE THAN MONDAY.

AN OLD SWEETHEART OF MINE" EVEN IF IT WERE NOT A VERY FINE DRAMATIC FILM WITH EVERY FOOT FULL OF SENTIMENT AND ROMANCE WOULD STILL HAVE BOX OFFICE PERSONALITY. HARRY GARNER CONTROLS IT DISTRIBUTION WILL BEANNOUNCED WHEN PRESENT NEGOTIATIONS ARE CONSUMMATED
Closing Down

Famous Not Expected to Make Any More Pictures in Germany
(Special to THE FILM DAILY)

Berlin—The E. F. A. (Famous players) has practically ceased all operations here. The studio has ten closed, and all contracts with stars and others have been settled.

Just Lubitsch early in December for New York and will work for Famous after his picture with Mary Pickford is completed, probably in January. Al Kaufman, its charge of production here, says on the Matrix from Cherbourg early in December.

That EFA would, in all likelihood, make pictures for Continental or close, has been foretold by previous cables from Berlin. The initial of this came with Pola Negri coming to America to make pictures.

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By Sir Film Daily:

Well, you're getting this letter from a ticket owner. I bought that house in C.K. But at that, I ain't happy. After I got it, I found it had a flex seating capacity. It seats two hundred in dry weather and only 85 when it rains. The place is owned by some of those broad minded church groups, the roof leaks in twenty places, they won't fix it, and when it rains no one can sit in any seat of the first eight rows. There's twelve as told. Well, it sure makes a feel important when he owns a house. I guess I'll get in bad with the T. O. C. C. crowd for expanding it may have to come east (when to pick up) and sort of form some sort of protective league with Mars Loew. (Continued on Page 4)

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In addition to the many charges made in the complaint, some interesting additional data is discovered in a more careful perusal, some of which follows:

Some Figures

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Great Northern Finance Corporation

CHARLES O. BAUMANN, PRESIDENT

RESOURCES - $5,000,000

LEGAL RATES - PICTURE INDUSTRY EXCLUSIVELY

WE REPRESENT PRODUCERS & STARS

in negotiating releasing contracts. Act as Sales Agent and New York Representative for individuals firms and corporations producing in California and elsewhere in the U. S. or in Foreign Countries.

FINANCE PICTURES & MAKE ADVANCES

of any amount on Feature Productions, Producer-Distributor Contracts, etc. We also finance Positive Prints, Advertising Matter, Exploitation, etc.—rendering every form of financial service at legal rates.

ARRANGE DISTRIBUTION

In effecting releasing arrangements, we require no advance whatsoever from established and responsible Distributors. We are, therefore, free to represent and collaborate in exploiting the production of any Producer—through any and all channels of distribution.

UNDER THE DIRECTION

and personal supervision of CHARLES O. BAUMANN, Pres.

"The Covered Wagon" is on the way!

After three months continuous work in the Utah desert, ninety miles from a railroad, the exteriors on "The Covered Wagon" have been completed.

Another month or so will be spent at the studio, making the interiors.

Last week the great scenes showing the attack of 1000 Indians on the two mile wagon train were completed. We had hoped to show a still from this, but heavy snows have cut the Camp off from mail service, and none have arrived. Telegrams advise us, however, that this episode is more thrilling than any similar scene ever staged.

Other thrill scenes include the buffalo hunt, with 500 bison, the fording of a mile-wide river, the prairie fire, and the rescue from quick-sands.

"The Covered Wagon" is not all spectacle, however. One of the most beautiful romances ever written runs through this epic-drama of America's making, enacted by a distinguished cast including Lois Wilson, J. Warren Kerrigan, Ernest Torrence, Charles Ogle, Alan Hale, Tully Marshall, Guy Oliver and a supporting cast of 3000.

There never was a picture like "The Covered Wagon." There never will be another like it. It is the most gigantic undertaking ever attempted by any motion picture producer.

James Cruze is producing the picture, from the novel by Emerson Hough, adapted by Jack Cunningham.

Watch for further FACTS about "The Covered Wagon"

It's a Paramount Picture
The Troubles of an Exhibitor

(Continued from Page 1)

It is funny how a person changes their minds. Before I bought that old box of Slapstick off of Mr. Marcus Loew out of the exhibitor society, then I grabbed the other joint and now I am all for it. I sure makes a difference to you where you sit.

You remember I told you about that print in the box of Slapstick; well it got me in terrible bad with my clientele at Pneumonia. It turned out to be the fourth episode of a serial, and when the would-be stopper with no finish to the story, they wanted to tear my house down. Now I'm hooked and it looks like I got to book the rest of it or get into some kind of boycott here. This catering to the public ain't all orchids either.

I wish you would give me some advice as to who I should deal with. Sidney Cohen, Jimmy Walker or Will Hay? All three are bad to the bone. I'm on the fence. Naturally I listened to Hays a couple of years ago and voted his way, and I'm not kicking on this either for fear of getting in with any guy two chances, but as your business is to advise, why, I'll wait.

I wish you would take up the matter of that leaky roof with Famous Players-Lasky company for me and find if they are willing when I pay them four bucks for a feature, and rains and I can only use four of the rows, (losing eight of them) if they are willing to share this with me. I can always get it from my customers when the roof is leaking, to prove it. You see, I buy on the strength of having two hundred seats, then when my capacity shrinks through no fault of mine, I only get eighty-five—should I get a break?

Also let me know if that firm that used to give one feature for every feature you booked, is there any more. I will give you a chance to get every other one from them.

Will send you story on my opening at my new joint in my next.

Clem Deneker

Denecker Circuit

Pneumonia, Nev.da

P. S.—How do you like my new letter head?

New Supply House

(Special to THE FILM DAILY)

Toronto—Charles A. Dentebeck, supervisor of projection for the Famous Players Canadian Corp., for a number of years, is president of Local 73, Projection Machine Operators, A. I. T. S. E., for the past seven years, has organized an exclusive distribution in Canada of all major projection machines and other lines. The company has been incorporated with a capital stock of $10,000. The branch office has already been opened at Montreal. Arrangements are also being made to establish the Canadian Theater Supply at Winnipeg and Vancouver.

The Coleman Electric Co., has opened offices in the Herriot Building.

Newspaper Opinions

"Singed Wings"—Rivoli

AMERICAN—Miss Daniels acted buoyantly alert and amusing and Mr. Nagel treats Miss Henley as the villain, and Mabel Truettle as the heroine. Perhaps "Singed Wings" means a little more than I thought it did. It is to tell of "material" that somebody will surely find amusing and entertaining.

MORNING TELEGRAPH—It has been turned into an amusing picture by Penrhyn Stanlaws.

TRIBUNE—"Singed Wings" is almost as much a comedy as for goonp, Grover. Perhaps "Singed Wings" means a little more than I thought it did. It is to tell of "material" that somebody will surely find amusing and entertaining.

EVE. WORLD—The story proper is tense drama, with comedy and will be appreciated by those who like to think a little with their thumbs. Conrad Nagel and Bebe Daniels are both well cast in the leading roles.

"East Is West"—Strand

HERALD—"East Is West" succeeds in being a good vehicle for Constance Talmadge, and is well directed by Ernst Lubitsch. Fortunately, "East is West" doesn't shirk emotional romance or melodrama. It is a comedy, and should appeal to the masses.

FORUM TELEGRAPH—Occidental comedy with a generous amount of melodrama by Warner Oland, as Charley Yong, is central.

WORLD—To us at least, Tin Pan Alley is no more than a thing of the past.

World—The story proper is tense drama, with comedy and will be appreciated by those who like to think a little with their thumbs. Conrad Nagel and Bebe Daniels are both well cast in the leading roles.

Coast Brevities

(Special to THE FILM DAILY)

Hollywood—Fatty Ruth Miller plays opposite Charles Lane in his next picture, "The Girl I Loved."

Hobart Bosworth will be Lord Teyn in "Vanity Fair."

Malcolm McGregor has been added to the cast of "Noise in Newbor."

Irving Luddy is writing continuity for Popular Pictures, Inc.

The Metro force is expected to be doubled as a result of the 1923 program.

Miss Du Pont, who appeared in "Foolish Wives," will be added to the cast of "Brass."

Barbara La Marr and Mae Busch are the latest additions to the Goldwyn production, "Souls for Sale."

Gloria Swanson is working on the "Prodigal Daughters." Sam Wood is the director.

Upon the completion of "Scarlet Lily," Katherine MacDonald will start work on "Retrue." Victor Sherzing will direct.

Harry Carey has completed "Can- 

/*ons of the Fools," his third picture for F. B. O., to be released early next year. Val Paul directed.

The fire scenes in "Hearts Aflame" will come to the screen colored in red. Charles J. Van Enger is chief cinematographer for Nilbo's "The Famous Mrs. Fair."

Rupert Hughes' "Souls for Sale" company has gone on location to PA, for the Spring champions of the "White Frontier" company has left for Truckee, Cali.

Barbara La Marr has been selected for the casts of both "Souls for Sale" and Gansier's "Poor Men's Wives," to which ZaSu Pitts has also been added.

The Louis B. Mayer studios have been re-crenated the "Mayer-Schulberg" studios which, with the erection of two new stages and other improvements, will be used by both corporations.

Gansier's new picture which was referred to in this column as lacking a title is "Poor Men's Wives," which will be a companion piece to "Rich Men's Wives." The cast will include, in addition to Barbara La Marr and David Butler, Richard Tucker, ZaSu Pitts and Betty Francisco.

Budde Messinger's first Century company which was carried as directed, was titled "When Boyhood Was in Flower." Messinger will have Medrano as Betty May, Jack Earle and Brownie and in a comedy under Herman C. Ray- maker's direction. Betty Peggy has booked a fifteen room bouse in Beverly Hills.

Nora Completing Exchange Affiliations

Nora Pictures Inc., of which R. C. Cropper is vice-president and general manager, has practically completed its exchange affiliation according to the announcement by Mr. Cropper.

"Contracts have been closed for distributing 'The Red Man' to the entire country," says Mr. Cropper, and the remaining territory is now under negotiation. The entire country will be covered within the next ten days.

Come Off The Perch

(Special to THE FILM DAILY)

Philadelphia—John Evans, who operates several small houses here writes:

"It would do well for producers, actors and distributors to forget these millions they are talking about, come down from their high-brow station and make entertaining pictures that everyone can witness, even to the little ragamuffin or the lowly farmer in the country.

"These faults, along in conjunction to extended runs in practically all key towns, if the public have not yet produced a situation that instead of the family going two or three times a week they are not going every two weeks, I am sure you know that the best thing in the world is to keep them in the little rather than placing them in a class of fastidiousness and being over particular for the pennes they spend amid the.
EXTRA!  EXTRA!

First National Offers 22 Big Time Pictures
to Start Off the New Year

Look them over—count them. Nothing bigger yet offered. Look at the names of the stars and producers. Did you ever see a bigger line-up? And there's more good ones coming!

"THE DANGEROUS AGE"

"A MAN OF ACTION"
Thomas H. Ince production with the Ince touch. With Douglas MacLean. An original story by Bradley King and directed by James W. Horne.

RICHARD BARTHELMESS in "Fury"

KATHERINE MACDONALD in "Money, Money, Money"
Adapted by Hope Loring from the story by Harry Evans. Directed by Tom Forman and presented by B. P. Schulberg.

NORMA TALMADGE in "A Voice From the Minaret"
From the famous novel and stage success by Frank Hitchins. Adapted by Frances Milton and directed by Frank Lloyd.

JACKIE COOGAN in "Daddy"
Til boy marvel of the screen in another of his heart winning pictures.

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A Richard Walton Tully production taken from the famous novel by George Du Maurier in which Guy Bates Post probably will play the part of Svengali.

A JAMES YOUNG PRODUCTION
Title to be announced later.
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Le Saint to Coast
Edward J. Le Saint has returned to the Coast to begin work on "Temptation," his third production for C. B. C.

Using 8 Prints
(Special to THE FILM DAILY)
Boston—Pioneer has arranged to book eight prints of "Deserted at the Altar" for New England.

F. B. O. Release
"When Love Comes" a Ray Carroll production starring Helen Jerome Eddy, is soon to be released through the F. B. O.

Exchange Moves
(Special to THE FILM DAILY)
Dallas, Tex.—The Specialty Film Co. will move to 1914 Main St., occupying the quarters formerly used by First National.

"Expose" Film Sale
Weiss Bros.' Clarion Photoplays, Inc., has sold the film "Expose of a Lady in Haiti," a Creole Enterprises, Ltd., of New Orleans, for the states of Texas, Louisiana and Mississippi and parts of Florida and Arkansas.

Sampson Made Manager
(Special to THE FILM DAILY)
Chicago—Jack Sampson has been appointed manager of the F. B. O. office, to replace Mr. Klein, who is going back to New York. Sampson was formerly in charge of the Short Subject Department for Universal.

Norca Releases
Norca Pictures releases to follow "Just a Mother" are announced by R. C. Coppers, general manager as follows: "The Edge of Beyond" by Gertrude Page; "Linked by Fate," by Charles Garvice; "Grip of Iron," by Charles Shirley.

To Handle Warner Product
(Special to THE FILM DAILY)
Dallas, Tex.—The Specialty Film Co. has contracted to handle Warner Bros. features in the Southwest. Offices are located in this city, Oklahoma City and Little Rock, Ark.

Booked for Interstate Houses
(Special to THE FILM DAILY)
Dallas, Tex.—"What's Wrong with the Women?" handled in this territory by the R. D. Lewis Film Co. has been booked by the Interstate Amuse. Co. for its circuit. The picture will be first shown here and in Houston, San Antonio and Ft. Worth.

Anchor Moves Offices
(Special to THE FILM DAILY)
Hollywood—Anchor Film Dist., Inc., have moved their general offices to 1442 Beachwood Drive, to take care of expanding activities. This organization will release a series to be known as "Gold Seal" productions, which will include vehicles of Arthur Tremble, boy star; Hobart Bosworth and Grace Darmond. First of the series is "The Wheel of Fortune," Capt. Leslie T. Peacocke and starring Miss Darmond. Hal C. Norfleet has been appointed sales manager for outfit and has left on tour of key cities.

New Independent Exchange Opens
(Special to THE FILM DAILY)
Chicago—Carl Harthill, who has been managing the National Cosmopolitan Exchange, has opened an independent exchange, which will go under the name of Harthill Pictures. His first feature will be "Sawed by Radio," a Russell production.

Managing Director of one of New York's largest theaters, Reader, desires change, would like to join executive staff of small circuit or growing chain of theaters. Would also consider production field. Box A. A., Film Daily.

Bucheister Moving
Oscar C. Bucheister is moving his art title office to larger quarters, 130 West 46th St., where he will be located at 12th Ave. The quarters will be equipped with a new Bell & Howell camera and an outfit for making printed titles.

To Produce Six a Year
Abbey Pictures, Inc., announce they will produce six pictures this year, from the work of well known authors. Lola Lee is completing the continuity of the first story. Actual production work will start soon in this city.

Lesser Gets Wright Material
(Special to THE FILM DAILY)
Hollywood—Sol Lesser has acquired rights, both stage and screen for Principal Pictures, for a consideration said to be $50,000, to Harold Bell Wright's novels which include "When a Man's a Man," "Eyes of the World," "Their Yesterdays," "The Winning of Barbara Worth," "The Shepherd of the Hills," "Call of the Mounted Man," "Uncrowned King," "Call of the Royal City," "The Creation of Brian Keat," and "The Calling of Dan Matthews." Frank Lloyd has been retained to adapt "The Re-Creation of Brian Keat" and, if his other arrangements will permit, will direct the film.
THE EXHIBITOR MUST SOLVE HIS OWN PROBLEM

No Producer, Distributor, or Booking Circuit can solve it for Him

IF THIS BE TRUE:

What is the Exhibitor doing in a constructive way to protect his investment in theatre holdings and the good will he has built up with his patrons?

What is the Exhibitor doing toward permanently securing film rentals that will assure a profit to himself commensurate with the risk he takes?

What is the Exhibitor doing to protect himself against any movement in the industry that ultimately must be a burden to him?

What is the Exhibitor doing toward safeguarding his investment against any alignment that will tend to confine or restrict production or distribution?

What is the Exhibitor doing toward securing equitable film rentals during his good season, in order that slack periods do not absorb all his profits and more?

What is the Exhibitor doing in a constructive way toward keeping the independent producer independent and in business?

THE ANSWER IS THAT THE EXHIBITOR IS DOING NOTHING.

These problems relate not only to the present and the immediate future—they affect vitally the Exhibitor's destiny.

The purpose of this advertisement is to advise the Exhibitor that a plan has been created to cover every phase of Exhibitor protection, which will sweep the country.

Every Exhibitor in America owes it to himself, irrespective of location, size of house, priority of run, or population, to write for details of this plan. Address your first letter to:

ARGOSY,
Care The Film Daily,
71 West 44th St.,
New York City.
past, namely, from 1918 to 1922, both years in which incidents did affect the gross business in the United States and Canada alone approximately as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Gross Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1918</td>
<td>$4,281,126.62</td>
</tr>
<tr>
<td>1919</td>
<td>$5,240,655.23</td>
</tr>
<tr>
<td>1920</td>
<td>$6,195,164.00</td>
</tr>
<tr>
<td>1921</td>
<td>$4,970,435.11</td>
</tr>
<tr>
<td>1922</td>
<td>$5,714,826.19</td>
</tr>
</tbody>
</table>

The net profits from its business in each year hereinafter stated was approximately as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Net Profit</th>
</tr>
</thead>
<tbody>
<tr>
<td>1909</td>
<td>$353,849.00</td>
</tr>
<tr>
<td>1910</td>
<td>$725,372.00</td>
</tr>
<tr>
<td>1911</td>
<td>$755,969.00</td>
</tr>
<tr>
<td>1912</td>
<td>$1,010,432.00</td>
</tr>
<tr>
<td>1913</td>
<td>$1,240,821.00</td>
</tr>
<tr>
<td>1914</td>
<td>$907,321.00</td>
</tr>
<tr>
<td>1915</td>
<td>$385,751.50</td>
</tr>
<tr>
<td>1916</td>
<td>$185,324.72</td>
</tr>
<tr>
<td>1917</td>
<td>$290,574.32</td>
</tr>
<tr>
<td>1918</td>
<td>$19,297.71</td>
</tr>
</tbody>
</table>

Theaters Owned by Famous

In addition to the connection of Famous Players with the Black, New England, Cleveland, Shirley Co., Southern Enterprises and the Sanfier Amusement Co. as noted in yesterday’s issue, beginning with paragraph 59, the complaint includes the statement that Famous proposes “in the near future to erect a thirty-story building at a cost of upwards of $3,000,000 which building is to contain a first-class, first-run motion picture theater on the first floor and a playhouse on the second floor at Broadway. The complaint goes on to say that Famous own “recently completed” theaters in Canada totaling upwards of $900,000 and its said defendant leases the Majestic Theater in the City of Detroit, Michigan, and erects and operates the Star Amusement Co. which holds a 99 year lease on the English Hotel Building at Indianapolis, Indiana, upon which Famous Players proposes in the near future to erect an office building containing a first-run theater. And Famous Players is erecting an office building and first-run theater in St. Louis, and recently by means of one or more contracts with the franchise holder of the Associated First National Exhibitors Circuit, Inc., in St. Louis, has undertaken the operation of theaters in the Missouri, Illinois, and Iowa states. A corporation known as the Famous Players, Enterprises, Inc., has increased the number of theaters controlled or whose having power is influenced by it in the state of Missouri, and has thereby excluded plaintiff’s pictures therefrom.” The complaint charges that Famous has been associated with the Motion Picture Studio of the West Coast, the Grandwa and the California Theaters in San Francisco, and to build and operate some other theaters throughout the State. And said defendant has also acquired, owns and controls first-run theaters in Denver, Col-

Oppose Selling Entire Program

That it’s organization go on record as opposing the method used by the Corporation, and any other Corporation, which attempts to give the entire product of a distributor, without giving the exhibitor the right to select any part of such product, and to control such product without the necessity of buying the entire output of such distributor.

Furthermore, it is resolved that this condition should be brought to the attention of all the exhibitors throughout the country, and that a recommendation be made that to all exhibitors cease buying product from any exchange or distributing company, which attempts to favor any particular method of sale.

The name of one company was used in this resolution. The influence of using this name, when the term “any other corporation” is part of the resolution, thus covering all companies so far operating, is obvious.

In connection, Vitagraph claims that Famous gave special instructions to its sales force to offer “The Little Minister” to exhibitors “at any price” which the exhibitor could afford to offer therefor, and that except in some instances, without any price or charge whatever, and that the number of prints to be made to distribute this said unfair attack upon the plaintiff, and in order to induce exhibitors to sell such pictures other than to exhibit Vitagraph’s “Little Minister,” Damage of $100,000 is claimed for this particular action.

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Get More Houses

Mabel Bardine and Grace Anderson have formed an agency to represent producers, authors and actors, with offices in the F. B. O. building.

$60,000 Studio Fire

Hollywood—The Richard Thomas Producing Co. studios suffered $60,000 damages by fire which started in the cutting rooms. Units working in the studio include the Eddie Lyons comedy company and the Ben Wilson Company.

Crusoe Passed, Not Rejected

London—The published report that the British Censor rejected "Robinson Crusoe" is an error. Rob Law son, of the Universal office in London, states it is showing at the principal cinemas in England.

Election Postponed

At the recent M. P. T. O. A. of Massachusetts meeting, it was the sense of the body that the Allied Theaters conference for purposes of confederation should determine the course of the organization, since members of the M. P. T. O. A. are also members of the other group. Annual election of officers was postponed until the committee report would be made.

1923 FILM YEAR BOOK

Will be used by casting directors all next year. Maximum advertising value at minimum cost.

Out Jan. 1st—Bigger and Better Than Ever
"The Covered Wagon" is on the way!

FTER three months continuous work in the Utah desert, ninety miles from a railroad, the exteriors on "The Covered Wagon" have been completed.

Another month or so will be spent at the studio, making the interiors.

Last week the great scenes showing the attack of 1000 Indians on the two mile wagon train were completed. We had hoped to show a still from this, but heavy snows have cut the Camp off from mail service, and none have arrived. Telegrams advise us, however, that this episode is more thrilling than any similar scene ever staged.

Other thrill scenes include the buffalo hunt, with 500 bison, the fording of a mile-wide river, the prairie fire, and the rescue from quick-sands.

"The Covered Wagon" is not all spectacle, however. One of the most beautiful romances ever written runs through this epic-drama of America's making, enacted by a distinguished cast including Lois Wilson, J. Warren Kerrigan, Ernest Torrence, Charles Ogle, Alan Hale, Tully Marshall, Guy Oliver and a supporting cast of 3000.

There never was a picture like "The Covered Wagon." There never will be another like it. It is the most gigantic undertaking ever attempted by any motion picture producer.

James Cruze is producing the picture, from the novel by Emerson Hough, adapted by Jack Cunningham.

Watch for further FACTS about "The Covered Wagon"

It's a Paramount Picture

There's a GOLD MINE AHEAD!
The Troubles of an Exhibitor

(Continued from Page 1)

It is true that a person changes their minds. Before I bought that other house, I was in favor of firing Marcus Lowcex out of the exhibitors company. He was a stubborn man and now I'm all for him. It sure makes a difference to you where you live.

You remember I told you that print in the express office: well, it got me in terrible bad with my clientele at Peaceland. They all turned out to be the fourth episode in a serial and when the damn thing stopped with no finish to the story, they wanted to tear my house down. Now I'm hooked and it looks like I got to book the rest of it or get into some kind of boycot here. This catering to the public aint all orchids either.

I wish you would give me some advice as to which I should take with, the Sidney Cohen, Jimmy Walker, or my Hays. All three being strangers, why I'm on the fence. Actually I listened to Hays a couple of years ago on a talk show of his. But if I would not go on this either for I'm willing to give any guy two chances, but as your business, I would go for you.

I wish you would take up the matter of that leaky roof with Famous Players-Lasky company for you. I always find if they are willing when I pay them for a buck or a feature, and it rains and I can only use four of the rows. If they would charge me I would be willing to share this with me. I can always get lots of affidavits from my clients to prove it, etching, to prove it. You see, I buy on the strength of having two hundred seats, then when my capacity shrinks, through no fault of mine, I only have eighty-five—should I get a break?

I also mean let you know that that firm that used to give you one feature for every feature you booked, is there any more. I got a scheme how to get every other one from them.

Well, end of story on my opening at my new joint in my next.

Yours,
Clem Deneker
Demeter Circuit
Pneumonia, Nev.
P. S.—How do you like my new letterhead?

New Supply House
(Special to THE FILM DAILY)
Toronto—Charles A. Dentlebeck, supervisor of the Famous Players-Lasky Canadian Corp., for a number of years, and president of Local 73, of the Machine Operators I. A. T. S. E., for the past seven years, is the president of the Canadian Film Supply Co., 22 Dundas St., Toronto, which has been organized to handle the exclusive distribution in Canada of Simplex projectors and other equipment.

The company has been incorporated with a capital of $50,000, and a branch office has been opened at Montreal. Arrangements are also being made to open offices of the Canadian Film Supply at Winnipeg and Vancouver.

The Coleman Electric Co., has opened offices in the Hermit Bldg.

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$250 HOME PROJECTORS
COMPLETE WITH UNIVERSAL MOTOR............$75.00

We have secured the entire output of a standard of reliable manufacturer, and offer them for immediate sale at less than 1/3 their original cost.

CORN & HILKEMEIER
Room 307
117 West 46th St., Bryant 9490

HE WHO HESITATES IS LOST

The truth of this old adage may be forcibly brought home to you this minute. A lack of surplus cash may prevent you from grasping the opportunity of a lifetime. We can help you in just such an emergency. Confidential, speedy service; moderate terms.

CHROMOS TRADING CO.
1123 Broadway
Suite 616 Phone Chelsea 8284
First National Offers 22 Big Time Pictures to Start Off the New Year

Look them over—count them. Nothing bigger yet offered. Look at the names of the stars and producers. Did you ever see a bigger line-up? And there’s more good ones coming!

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Exchange Moves
(The Film Daily)
Dallas, Tex.—The Specialty Film Co. will move to 1914 Main St., occupying the quarters formerly used by First National.

"Expose" Film Sale
Weiss Bros., Clarion Photoplays, Inc., has sold the film "Exposing a Lady in Half" to Creole Enterprises, Ltd., of New Orleans for Louisiana and Mississippi and parts of Texas, Florida and Arkansas.

Sampson Made Manager
(The Film Daily)
Chicago—Jack Sampson has been appointed manager of the F. B. O. office, to replace Mr. Klein, who is going back to New York. Sampson was formerly in charge of the Short Subject Department for Universal.

Norca Releases
Norca Pictures releases to follow "Just a Mother" are announced by R. C. Cropper, general manager as follows. "The Edge of Beyond" by Gertrude Page; "Linked by Fate," by Charles Garvice; "Grip of Iron," by Arthur Shirley.

To Handle Warner Product
(The Film Daily)
Dallas, Tex.—The Specialty Film Co. has contracted to handle Warner Bros. features in the Southwest. Offices are located in this city, Oklahoma City and Little Rock, Ark.

Booked for Interstate Houses
(The Film Daily)
Dallas, Tex.—"What's Wrong with the Women?" handled in this territory by the R. D. Lewis Film Co. has been booked by the Interstate Amuse. Co. for its circuit. The picture will be first shown here and in Houston, San Antonio and Ft. Worth.

Anchor Moves Offices
(The Film Daily)
Hollywood—Anchor Film Dist., Inc., have moved their general offices to 1442 Beachwood Drive, to take care of expanding activities. This organization will release a series to be known as "Gold Seal" productions, which will include vehicles of Arthur Trumble, boy star; Hobart Bosworth, and Grace Darmond. First of the series is "The Wheel of Fortune," Capt. Leslie T. Peacock, starring Miss Darmond, Hal C. Norfleet, has been appointed sales manager for outfit and has left on tour of key cities.

Pioneer and Crescent Move
(The Film Daily)
Omaha—The Pioneer Film Co. and the Crescent Film Exchange have consolidated.

Second Equity
Daniel Carson Goodman is producing his second picture at the Tilford Studios, J. Searle Dawley is directing.

Fishes First
Edwin Mortimer has completed the direction of the "Broad Road," by Hapsburg Liebe. It is the first of several pictures to be made by Asso. Authors, Inc., released through Asso. Exhibitors.

"After Six Days" for Broadway
"After Six Days," the foreign feature handled by Archlss Pictures Corp., will open on Broadway shortly after Christmas. Rights for California, Arizona and Nevada have been sold to Jake J. Cone of Los Angeles.

Buchelester Moving
Oscar C. Buchelester is moving his art title office to larger quarters, 130 West 46th St., where he will be located after Dec. 1. The quarters will be equipped with a new Bell & Howell camera and an outfit for making printed titles.

To Produce Six a Year
Abbey Pictures, Inc., announce they will produce six pictures a year, a first for a small independent. Lola Lee is completing the continuity of the first story. Actual production work will start soon in this city.

Lesser Gets Wright Material
(The Film Daily)
Hollywood—Sol Lesser has acquired rights, both stage and screen for Principal Pictures, for a consideration said to be $540,000, to Harold Bell Wright's novels which include "When a Man's a Man," "Eyes of the World," "Their Yesterdays," "The Winning of Barbara Worth," "The Shepherd of the Hills," "That Printer of Udell's," "The Unconquered King," "The Re-creation of Brain Kent," and "The Calling of Dan Matthews." Frank Lloyd has been retained to adapt "The Re-creation of Brain Kent" and, if his other arrangements will permit, will direct the film.

New Independent Exchange Opens
(The Film Daily)
Chicago—Carl Harthill, who has been managing the National Cosmopolitan Exchange, has opened an independent exchange, which will go under the name of Harthill Pictures. His first feature will be "Saved by Radio," a Russell production.

Managing Director of one of New York's largest theaters, desires change, would like to join executive staff of small circuit or growing chain of theaters. Would also consider entering production field. Box A. A. A., Film Daily.

Westerns par Excellence

WANTED SHORT REELS
FOR CALIFORNIA
Branch manager of ten years' experience with proven sales record, highest bank and character references, offices in Los Angeles and San Francisco conducting distribution on a business basis, desires best single and two reel subjects for above territory, also limited number of features which will warrant big exploitation. We pay for prints and split fifty, but you get it each week. All subjects worked out in nine months. Address B-920, C/o Film Daily.
THE EXHIBITOR MUST SOLVE HIS OWN PROBLEM

No Producer, Distributor, or Booking Circuit can solve it for Him

IF THIS BE TRUE:

What is the Exhibitor doing in a constructive way to protect his investment in theatre holdings and the good will he has built up with his patrons?
What is the Exhibitor doing toward permanently securing film rentals that will assure a profit to himself commensurate with the risk he takes?
What is the Exhibitor doing to protect himself against any movement in the industry that ultimately must be a burden to him?
What is the Exhibitor doing toward safeguarding his investment against any alignment that will tend to confine or restrict production or distribution?
What is the Exhibitor doing toward securing equitable film rentals during his good season, in order that slack periods do not absorb all his profits and more?
What is the Exhibitor doing in a constructive way toward keeping the independent producer independent and in business?

THE ANSWER IS THAT THE EXHIBITOR IS DOING NOTHING.

These problems relate not only to the present and the immediate future—they affect vitally the Exhibitor’s destiny.
The purpose of this advertisement is to advise the Exhibitor that a plan has been created to cover every phase of Exhibitor protection, which will sweep the country.
Every Exhibitor in America owes it to himself, irrespective of location, size of house, priority of run, or population, to write for details of this plan.
Address your first letter to:

ARGOSY,
Care The Film Daily,
71 West 44th St.,
New York City.
Vitagraph Suit
(Continued from page 11)
past, namely, from 1918 to 1922, both
years inclusive, plaintiff did a gross
business in the United States and
Canada alone approximately as fol-
loows:

1918...$4,281,126.62
1919...5,340,655.23
1920...6,193,519.06
1921...4,949,035.11
1922...4,940 weeks ending
and that its net receipts from its busi-
ness in each year hereinafter stated were
approximately as follows:

1918...$334,849.00
1919...756,900.00
1920...1,010,432.00
1921...1,240,821.00
1922...997,321.00

Theaters Owned by Famous
In addition to the connection of
Famous Players with the Black, New
England Circuit, the Stanly Co.,
Southern Entry National, and the Sugar
Amusement Co., as noted in yester-
day's issue, beginning with para-
graph 59, the complaint includes the
statement that Famous proposes to
the near future to erect a thirty-story
building at a cost of upwards of
$3,000,000 which building is to con-
tain a first-class, first-run motion picture
theater on the Putnam Bldg., site on
Broadway. The complaint goes on to
state that Famous owns "recently com-
pleted" theaters in Canada costing
upwards of $3,000,000. The said
defendants today erected the Majestic
Theater in the City of Detroit, Michi-
gan, and owns all of the stock of the
Star Amusement Co., which holds a
90-year lease on the English Hotel
Building at Indianapolis, Indiana,
upon which Famous Players proposes
in the near future to erect an office
building containing a first-run the-
ater. And Famous Players is erecting
an office building and first-run
theater in St. Louis, along with
contracts with means of one or more contracts
with the franchise holder of the As-
sociated Exhibitors' National Exhibitors
Circuit, Inc. in St. Louis, i. e., a
company known as Skouras Bros.
Enterprises, Inc., has increased the
number of theaters controlled whose
building policy is influenced by it
in the State of Missouri, and has
thereby excluded theater owners there-
from." The complaint charges that
Famous Players of California, has been incorporated with capital-
ized of $8,000,000, and has been
controlled and conducted the "Imperial, the Portola,
the Granada and the California
Theaters in San Francisco, and to build
and operate theaters throughout
the State. And said defendant has also acquired, owns and controls
first-run theaters in Denver, Col-

cades; Quincy, Massachusetts, and
Dover, New Hampshire, and owns
and enjoys a large interest in Loew's
Ohio Theaters, a corporation own-
ing and operating six theaters in the
City of Cleveland, and a large num-
ber of theaters in other cities through-
out the State of Ohio and elsewhere.

Opposition Houses
The complaint also declares: "that
only about one-half of the theaters in the United States are
open continuously for six days in
each week, that more than 7,000 the-
aters or more than one-half of the
said 14,000 have no "opposition,"
which means that approximately half
of the said theaters in the United
States are operated and conducted
without direct competition from any
other motion picture theater in close
proximity thereto, and that the
strictly first-class, first-run theaters in
the United States do not exceed
14,000 number, and are so situated
as to be within 10 miles of the said distinctions, that the said "key" cities in that many in-
stances only one or two such first-
run, first-class theaters are operated
and conducted in each such "key"
city, and that by producing and con-
trolling from one to three pictures a
year for exhibition in first-class,
first-run theaters Famous Players is
able to and does "monopolize and
control" the entire output of film and
the average of the time of far more
than one-half of the said first-class,
first-run theaters, thereby excluding
the whole or almost the whole of the
producers and distributors there-
from."

Vitagraph Employees Interfered
With
This portion of the complaint reads:
"That in order with whose con-
tacts with plaintiff the said defendants so interfered are the follow-
ing: Alice Joyce, Victor Smith, Frank
Ranes, of the Still Picture Depart-
ment; Frank Heath, of the Produc-
ion Department; Edward Unitt, of
the Production Department; Leon
Sheldrer, of the Camera Depart-
ment; Harry Waldron, connected
with the plaintiff's garage; Al Olsen,
Manager of the Cutting Department,
Flashby, of the Electrical Depart-
ment."

After detailing the situations as
reward to Alice Joyce, as noted in
yesterday's issue, the complaint
charges that Famous withheld its
distribution of "Get-Rich-Quick Wahl-
endorf," made by Comunidad, on
"until it would do the greatest injury
to the plaintiff" which was releasing another Gertie O'Neal Picture," "Wahl-
endorf."" And Vitagraph maintains
that it sustained a loss of at
least $100,000 through this,
"controlled and operated for
some time between Famous Players
and Vitagraph with reference to the
production of "The Little Minister"
and its way into the complaint. In
this connection it charges that Fa-
mous caused a copy of the "Resto-
ration" by the Vitagraph Laboratories in 1922 (which
contained criticism of the rival
productions of "The Little Minister") to be "scattered broadcast throughout
the nation." And defendant
knows that the statements con-
tained therein were false and highly
advertising value at minimum cost.

Out Jan. 1st—Bigger and Better Than Ever

1923 FILM YEAR BOOK
Will be used by casting
directors all next year.
Maximum advertising
Plan Suggested
By Baron Dewitz to Improve Artistic Tone of Pictures

The following has been received from The Baron Dewitz, 79 Haven Avenue, New York:

November 23, 1922.
Editor, The Film Daily.

If the producers and distributors of this country are really in earnest about cooperating on progressive lines to accomplish better results, they can suggest a plan that may be considered a trifle more important than preserving John Barrymore in a film version of "Sherlock Holmes."

Thanks to Mr. Griffith and his numerous imitators the motion picture has been advanced to the status of the highly refined Broadway show. That is to say, about a dozen motion pictures are produced annually that may be said to be in this class, but in no sense are these productions to be considered as original works of art.

The screen still remains largely imitative of stage craft, and persists in matching its effects from arts and crafts that have nothing to do with the making of pictures better the better grades of pictures still remain on a commercial basis and exhibited on the box office angle. The producers and distributors are wedded to this plan because as business men, they cannot conceive of any better way of making pictures.

(Continued on Page 4)

Bill Hart in Town
William S. Hart is in town. He came from Hollywood on the famous special. He expects to make a few more pictures before retiring.

Mrs. Flugrath Dead
(Special to The Film Daily)
Los Angeles — Mrs. Flugrath, mother of Viola Dana, Shirley Mason, and Edna Flugrath, died at a private sanitarium here yesterday, after a long illness.

Tonight's Party
Promises a Lot of Fun—Many Prominent Film Folk Expected

In Attendance

The annual supper dance of the T. C. C. scheduled for the Astor tonight promises to furnish a lot of entertainment. Many prominent film people are expected as well as notable stars, both of the screen and stage.

Roxy is to be in charge of the entertainment, and Harry Reichenbach will be master of ceremonies, and his usual clever talks should help entertain a lot. He will have charge particularly of the spotlight, and will sing out all the important folk present and in the usual way describe them. Incidentally Rodolf Valentino and Ramon Navarro will be present, and there will be a voting contest to determine who is the most popular man. All present will have the right to vote. It promises to be a big night.

39 From Famous
For Next Six Months Makes Total of 80 for Year—Less Production But More Costly

Below will be found the complete list of the 39 productions Famous Players will release for the six months period beginning February 1, 1923. This, with the 41 released beginning last August, totals 80 pictures from Famous that will be available to the public next August. While this is the smallest number of releases Famous has made in any one period, it is, we understand that the amount expended for production is larger than heretofore.

The complete list of the releases beginning Feb. 1, 1923 follows:

"The Great Rib," Cecil B. de Mille production.
"A Romance of the Moon," an Allan Dwan production. From the story by Edith Wharton.
"Bluebeard's Eighth Wife," starring Gloria Swanson, a Sam Wood production.
"The Nor-do-West," starring Thomas Meighan, directed by Alfred Green.
"Grimmey," a William de Mille production with Theodore Roberts and May McAvoy.
"Children of Jazz," a Penelope Stannards production.
"Only," a William de Mille production.

(Continued on Page 2)

Nell Shipman in Town
Nell Shipman is in town with a production recently made feature which includes a number of novel stunts. Bert Van Tuyl, Miss Shipman's director, is also here. At the Astor.

Hays On Coast
Thomas G. Patten to be Western Representative Some of His Work

Thomas G. Patten, who was Postmaster of New York from 1917 to 1921, and who was in Congress as a representative of this city for four years previous to that, has joined the staff of Will H. Hays, and departed for Hollywood on Thursday, for his new chief. He will remain there indefinitely, it is understood, as Hays' Western representative.

At the Hays office, where this announcement was made, the exact duties of former Postmaster Patten were not set forth; but part of his work out there, it is understood, will be to maintain the friendly spirit of cooperation between Hays and all the actual makers of pictures—the writers, directors and actors and all employees which Hays established during his visit last summer, when he made it clear that he was not a

(Continued on Page 2)
39 From Famous
(Continued from page 3)
"The Rustle of Silk," a George Fitzmaurice production, with Betty Compson and Con- 
yee, Tears. By Conno Hamilton.
"The Song in the Shadow," starring Pola 

Hays On Coast
(Continued from Page 1)
dictator or a Czar, but actually a 

partner with everybody" in the 

industry.
Fatten has for years been a mem-

ber of the Players Club and has long 

had a deep interest in the drama. He 

has an unusually wide acquaintance 

among producers and actors, and 

has many friends in the Hollywood 

colony.
When asked about the possible ac-
tivities of his western representative, 

Will Hays said: "The industry is 

going to be sure that it discharges 

its full duty in helping to main-

tain an industrial community which 

shall stand as a model not only as to 

the activities of the industry itself, 

but also in its relations to the splen-
did civic community of which it is a 

part,"

Ayles, Jack Holt, Betty Compson, May 

McAvoyle, Laura Joyce, Wanda Haway, 

June Lee, Theodore Roberts, Conrad Nagel, Los 

Wilson, Theodore Roosevelt, George Fawcett, 

Charles Ogle, Walter Hier, Jacqueline Logan 

and others, based upon the novel by 

Frank Condon.
"The Exciters"—starring Bebe Daniels. 

"A Gentleman of Leisure," starring Wal-

ter Hiers.
"The Woman with Four Faces," starring 

Betty Compson.
"You Can't Fool Your Wife," George 

Melford production.
"The Silver Streak," starring Alice Brady, 

Victor Fleming, director.
"Vendetta," Cosmopolitan production with 

Lionel Barrymore and Alma Rubens. 

Directed by Alan Crosland.
"Torn Curtain," starring Dorothy Dalton. 

Victor Fleming, director.
"The Light to Leeward," starring Jack 

Holt and Agnes Ayres. Joseph Henabery, 

director.

IF A PICTURE OPENS BIG AND 
FLOPS—THAT’S ADVERTISING.
IF IT OPENS BIG AND BUILDS 
EVERY DAY—THAT’S A PICT-
URE. “AN OLD SWEETHEART 
OF MINE” OPENED BIG—IM-
PROVED EACH DAY—AND 
FORCED AN EXTRA SHOW 
THURSDAY AT THE BROAD-
WAY STRAND THEATRE, DE-
FROIT. THAT IS A PICTURE 
PRODUCED BY HARRY GAR-
SON, NOW AT THE AMBASS-
ADOR HOTEL, NEW YORK.
Plan Suggested
By Baron Dewitz to Improve Artistic Tone of Pictures

The following has been received from The Baron Dewitz, 79 Haven Avenue, New York:

Editor, The Film Daily:
If the producers and distributors of this industry are really earnest about cooperating on progressive lines, I can suggest a plan that may be considered a trifle more important than preserving the lawyers who portray in a film version of "Hamlet."

Thanks to Mr. Griffith and his numerous imitators the motion picture has been advanced to the status of the well made Broadway show. That is to say, about a dozen motion pictures are produced annually that may be said to be in this class, but in nonsense are these productions to be considered as original works of art.

The screen still remains largely imitative of stage craft, and persists in matching its effects from arts and crafts that have nothing to do with cinematic values. The production of even the better grade of pictures still remains on a commercial basis and crucified in the box office angle. The producers and distributors are wedded to this plan because as business men they cannot conceive of any other.

(Continued on Page 4)

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William S. Hart is in town. He came from Hollywood on the famous special. He expects to make a few more pictures before retiring.

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(Special to THE FILM DAILY)

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Tonight’s Party
Promises a Lot of Fun—Many Prominent Film Folk Expected in Attendance

The annual supper dance of the T. O. C. C. scheduled for the Astor to-night will be, according to its purpose, the most up-to-date in entertainment. Many prominent film folk are expected as well as notable stars, both of the screen and stage. "Roxy" is to be in charge of the entertainment, and Harry Reichenbach will be master of ceremonies, and his usual clever talks should help entertain a lot. He will have charge of the entertainment, and Harry Reichenbach will be master of ceremonies, and his usual clever talks should help entertain a lot. He will have charge of the entertainment, and Harry Reichenbach will be master of ceremonies, and his usual clever talks should help entertain a lot. He will have charge of the entertainment, and Harry Reichenbach will be master of ceremonies, and his usual clever talks should help entertain a lot.

The premiere showing of the first three episodes of Pearl White’s "Thunder" was held yesterday afternoon on the New York roof, before an audience composed of exhibitors and newspaper people. Miss White gave a short talk after the showing.

Pettitjohn General Counsel

Charles C. Pettitjohn has been appointed General Counsel of the Hays organization.

This undoubtedly means that Pettitjohn will have charge of the various matters pertaining particularly with regard to the Sunday closing and censorship problems which will come under the jurisdiction of the organization. Pettitjohn was in charge of the Massachusetts campaign, which, as is well known, proved exceedingly successful.

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The complete list of the releases beginning Feb. 1, 1923 follow:

The Covered Wagon,” a James Cruze production, was released on Adam’s Rib,” Cecil B. de Mille production.

"The Bella Donna" starring Pola Negri; a George Arliss production, "Java Head," a George Melford production.

"Story of Joseph" directed by Joseph Hencken.

"The Idlers," directed by Alfred Green.

"Horsehead’s Eighth Wife," starring Gloria Swanson, a Sam Wood production.

"The Ne'er-Do-Well" starring Thomas Meighan, directed by Alfred Green.

"Grimpy," a William de Mille production with Theodore Roberts and May McAvoy.

"Children of Jazz," a Pantages Swanson production.

"Only Jr." a William de Mille production.

(Continued on Page 2)

Hays On Coast

Thomas G. Patten to be Western Representative—Some of His Work

Thomas G. Patten, who was Postmaster of New York from 1917 to 1921, and who was in Congress as a representative of this city for six years previous to that, has joined the sales division of the Western office which started for Hollywood on Thursday, for his new chief. He will remain there indefinitely, it is understood, as Hays’ Western representative.

At the Hays office, where this announcement was made, the exact duties of former Postmaster Patten were not set forth; but part of his work out there, it is understood, will be to maintain the friendly spirit of cooperation between Hays and all the actual makers of pictures—the writers, directors and actors and all employees which Hays established during his visit last summer, when he made it clear that he was not a (Continued on Page 2)
39 From Famous

(Continued from page 1)


Hays On Coast

(Continued from page 1)

dictator or a Czar, but actually a "partner with everybody" in the industry. Hays has for years been a member of the Players Club and has long had a deep interest in the drama. He has an unusually wide acquaintance among producers and actors, and has many friends in the Hollywood colony. When asked about the possible activities of his western representative, Will Hays said: "The industry is going to be sure that it discharges its full duty in helping to maintain an industrial community which shall stand as a model not only as to the activities of the industry itself, but also in its relations to the splendid civic community of which it is a part."
LEWIS J. SELZNICK
announces that
MYRON SELZNICK
has started production on the most stupendous photoplay ever filmed

"RUPERT of HENTZAU"

Sir Anthony Hope's celebrated sequel to "The Prisoner of Zenda"

With an All-Celebrity cast—the biggest in amusement history—

Elaine Hammerstein  Bert Lytell
Lew Cody          Claire Windsor
Hobart Bosworth   Bryant Washburn
Marjorie Daw      Elmo Lincoln
Irving Cummings   Mitchell Lewis
Josephine Crowell Adolph Menjou
Nigel Debruelier

The whole produced under the personal supervision of

MYRON SELZNICK

with the following staff:

Director .................. Victor Heerman
Chief Cameraman .......... Clem MacWilliams
Scenario by ............ Edward J. Montagne
Court Scenes by Baron Von Brincken
Costumes by ............. Walter Israel
Art Director ............. Stephen Gobson
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

A Real Campaign

Portsmouth, Va.—Frank L. Norton of the Tivoli and Roy LaVoice, of the Goldwyn Washington office, put over a real campaign on “Remembrance.” Personal letters and post cards were sent to the theater’s mailing list. Plenty of stickers were used on autos. By a tie-up with the Victory dealers, records of old time songs were played for an hour every noon and evening. An extra loud sound box was used on the show in front of the building. Hit men were employed to block the windows. North says “the results from this campaign were all that we could ask.”

Bargain Sale Tie-Up

Waterloo, Iowa—The real stunts arranged by J. M. Schultz, manager of the Plaza, for the run of “Sherlock Holmes” was compared with a local newspaper and its advertisers. In several stores bargain counters were arranged and passed for “Sherlock Holmes” and were placed in some of the articles on sale. The publicity was carried in the merchants’ ads and in special stories in the paper under the caption “Do you think you would make a good detective?” The contest was carried for a week in advance of the show, and every salesman was asked to talk. “The results were assured” says Schultz.

A cut-out shadow box, illuminated from the rear, was also shown in the lobby for a week in advance. This attracted the attention of all the regular patrons.

On the Front Page

Evansville, Ind.—Getting on the front page of a big city newspaper for two weeks is a feat of motion picture publicity that any exhibitor might covet. Manager Brentlinger of the Strand got such publicity for “Remembrance,” in the Evansville Press, through a “Happiest Remembrance” contest, “Tell Your Happiest Remembrance” was the 3-column head over the announcement.

A single-page advertising tie-up was used twice in the Press. Prizes of $22 tickets to “Remembrance” were offered in connection with this advertising tie-up. The page was divided into eleven equal squares, considered across the page. Each ad was limited to the space in one box. The entire space of each box, at the left hand side of the page, was occupied by one of the letters to be found in the title, “Remembrance.” Each letter began the first word in the commercial advertisement. The prizes were offered for the best substitute for the first sentence in each ad, retaining the same initial letter in “Remembrance” in heavy type ran clear down the left side of the page.

Furniture Van Stunt

A large furniture van loaded with furniture and with banners along the side stating that this furniture was on offer because of non-payment of insurance, was conned into waiting no one to buy furniture on that plan until he had seen “Brothers Under the Skin.” Then being shown at the Capitol, New York City, was a most effective exploitation stunt for the showing of the photoplay. The van was driven about the streets for several days in advance of the showing and during the screening. Heralds and other accessories were distributed from the van.

Following immediately upon the publicity concerning the filing in a small civil suit the articles of incorporation for an “Association of Brothers Under the Skin,” to maintain the right of the company, the van proved an unusually good tie-up.

Several laundry carts were requisitioned and boys sent out pushing them through the streets in the White Light district. On each side of these carts was a banner: “Use Artistic Laundry Service and avoid the matronly mix-ups that occur in ‘Brothers Under the Skin.’”

Sketches of Famous Men

Cumberland, Md.—The Strand theater has proved anew that if you give the newspaper a good story you can have plenty of space.

Leslie F. Whelan, Paramount exploiter, drafted seven stories under the general title of “The Man Who Saw Tomorrow,” in which he sketches of the careers of some of the greatest visionaries of the age, including the sketches of the careers of some of the greatest visionaries of the age, including the

In the pictures was a series of the careers of some of the greatest visionaries of the age, including the

The stories were signed by Thomas Meighan, star of the picture and run with the title as a caption. One was published each day for a week.

Hindu Seer Told Fortune

New London, Conn.—Walter Murph of the Croton told “The Young Rajah” with a ballyhoo representing an Indian fortune teller.

With the cooperation of Russell B. Moon, Paramount exploiter, a cigar store window was secured and the dressed-up ballyhoo sat in it, playing cards. Early one morning the crowd collected he began to show them some stunts of the picture.

It was planned to get a crowd, and then he stepped out a moment and distributed a herald fold so that one side read: “Your prophecy foretold. Inside was a false message leading into advertising for the picture.”

Mr. Meighan’s lobby was decorated in red and green with the mummery head of Valentino cut-out of the 42nd displayed on the marquee. Two large cut-outs taken from the stock—Paramount six-sheet flanked the lobby.

Plan Suggested

(Continued from Page 1)

other plan. And it is this very commercial plan of putting motion pictures in quantity which is responsible for the fact that only 5% of our producers are successful financially on the very box office front they have taken.

I some ten years ago I set to work on a plan of producing motion pictures as works of original cinematic art—art imitations of real productions such as our present form of motion picture. This plan was not at first and has been proved in writing as practical and efficient for its purpose by two of the best reputed of our leading distributors, not to mention other authorities. If the producers and distributors will get together on this I would be willing to give them the benefits of my experience in this new field.

Baron Dewitz is one of the most photogenic fotographers in the East.

Managing Director of one of New York’s largest theaters, desires change, would like to join executive staff of small circuit or growing chain of theaters. Would also consider entering production field. Box A. A. A. Film Daily.

WANTED SHORT REELS FOR CALIFORNIA

Branch manager of ten years’ experience with proven sales record, highest bank and character references, offices in Los Angeles and San Francisco conducting distribution on a business basis, desires best single and two reel subjects for above territory, also limited number of features which will warrant big exploitation. Write for prints and split fifty, but you get it each week. All subjects worked out in nine months. Address B-929, c/o Film Daily.

1923 Film Year Book


Out Jan. 1st—Bigger and Better than Ever

Theatre Burns

(Special to THE FILM DAILY)

Pittsburgh—Several firemen were injured Wednesday in a fire that destroyed the Pearl Theater.
LEWIS J. SELZNICK announces that

MYRON SELZNICK has started production on the most stupendous photoplay ever filmed

"RUPERT of HENTZAU"

Sir Anthony Hope's celebrated sequel to "The Prisoner of Zenda"

With an All-Celebrity cast—the biggest in amusement history—

Elaine Hammerstein  Bert Lytell
Lew Cody            Claire Windsor
Hobart Bosworth    Bryant Washburn
Marjorie Daw       Elmo Lincoln
Irving Cummings    Mitchell Lewis
Josephine Crowell  Adolph Menjou
Nigel Debruelier

The whole produced under the personal supervision of

MYRON SELZNICK

with the following staff:

Director .......... Victor Heerman
Chief Cameraman.. Clem MacWilliams
Scenario by .... Edward J. Montagne
Court Scenes by Baron Von Brineken
Costumes by ........ Walter Israel
Art Director ...... Stephen Gobson
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

A Real Campaign

Portsmouth, Va.—Frank L. Norton of Goldwyn and Roy LaVois of LaVois Goldwyn Washington office, put over a real campaign on "Remembrance." Personal hand-written post cards were sent out to be used in the mailer's mailing list. Plenty of stickers were used on autos. By a tie-up with the Victrola dealer, records of old time songs were played for an hour every noon and evening. An extra loud sound box was used and the machine was heard over a block away. Window displays were also secured from the Western Union a confectionery store, a book store and a gift shop. The town was liberally billed and window cards, telephone hangers and door hangers were used extensively. North, says: "The results from this campaign were all that we could ask."

Bargain Sale Tie-Up

Waterloo, Iowa.—The best stunt arranged by M. Schultz, manager of the Plaza, for the run of "Sherlock Holmes" was a contest arranged with a local newspaper and its advertisers. In several stores, bargain counters were arranged and passes for "Sherlock Holmes" were placed in some of the articles on special. The publicity was carried in the merchants' ads and in special stories in the paper under the caption "Do you think you would make a good detective? Then this contest was carried for a week in advance of the show and created considerable talk. The results were assured," says Schultz.

A cut-out shadow box, illuminated from the rear, was also shown in the lobby for this advance. This attracted the attention of all the regular patrons.

On the Front Page

Evansville, Ind.—Getting on the front page of a big city newspaper for two weeks is a form of motion picture publicity that any exhibitor might covet. Manager Brentlinger of the Strand got such publicity for "Remembrance," in the Evansville Press, through a "Happiest Remembrance" contest. "Tell Your Happiest Remembrance" was the 9-column head on the announcement.

A single-page advertising tie-up was used twice in the Press. Prizes of $22 tickets to "Remembrance" was offered in connection with this advertising tie-up. The page was divided into eleven boxes, extending clear across the paper, one box to the space in one box. The entire space of each box, at the left hand side of the page, was occupied by one of the letters used in the title "Remembrance." Each letter began the first word in the commercial advertisement. The prizes were ofered for the best substitute for the first sentence in each ad, retaining the same initial letter so that "Remembrance" in heavy type ran clear down the left side of the page.

Furniture Van Stunt

A large furniture van loaded with furniture and with banners along the side stating that this furniture was being taken back because of non-payment of installments and advising customers on that plan until he had seen "Brothers Under the Skin," then being shown at the Capitol, New York City, was a most effective exploitation stunt for the showing of the photoplay. The van was driven about the streets for several days in advance of the showing and during the screening. Herrals and other accessories were distributed.

Following immediately upon the publicity concerning the filling in a Supreme Court of the articles of in- cident bridge: Edson Alexander Gra- ham Bell, Sigmund Einstein, and others.

The stories were signed by Thomas Wilson, star of the picture and run with the title as a caption. One was published each day for a week.

Hindu Seer Told Fortunes

New London, Conn.—Walter Murphy of the Crown sold "The Young Rajah" with a ballyhoo representing an Indian fortune teller.

With the co-operation of Russell B. Morgan, Paramount exploiter, a cigar store window was secured and the dressed-up ballyhoo sat in it, playing cards on a little table. As soon as a crowd collected he would show them some slips of the picture.

This performance was sure to get a crowd, and then he stepped out a moment and distributed a herald folded so that one side read: "Your prophecy foretold." Inside was a large envelope, putting into advertising for the picture.

Mr. Murphy's lobby was decorated in red and green with the mammoth portrait of Valentino cut-out of the 24-page displayed on the marquee. Two life-size cut-outs taken from the stock Paramount six-sheet flanked the lobby.

Plan Suggested

(Continued from Page 1)

other plan. And it is this very commercial plan of outputting movie merchandise in quantity which is responsible for the fact that only 5% of our producers are success- ful financially the very box office stand they have taken.

Some ten years ago I set to work on a plan of production whereby it should be possible to produce motion pictures as works of original artistic art—not imitations or re- productions such as our present form of motion picture. This plan is now complete, and has been proven in writing as practical and efficient for its purpose by two of the best repeated of our leading distributors, not to mention other authorities. If the pro- ducers and distributors will get together on this I would be willing to give them the benefits of my experience in this new field.

It so happens that the industry, which has developed on purely mechanical and com- mercial lines of effort, has not as yet developed cinematic artists of adequate caliber for the new kind of work. If producer and distributor will stand together and go through with one picture on the new lines it will mean that we shall have on the screen a work of cinematic art original in the same sense that other works of bona-fide art are original. It means that the audience will see on the screen no scene which the stage could do as well as the screen, and that nothing would go on the screen which is not truly inter- pretative in a purely cinematic sense. Then, and not until then, shall the cinema have achieved the position of an art original in itself, and it is this very work done to satisfy the persistent public demand for something better than million dollar "meller" and star thrillers, and fancy labeled movie merchandise of the well-known commercial brand.

Inspiration along truly artistic lines of originality is what is wanted, not precipitation. Progress along lines of creatively artistic work, not progression in a routine circle.

Managing Director of one of New York's largest theaters desires change, would like to join executive staff of small circuit or growing chain of theaters. Would also consider entering production field. Box A. A. A., Film Daily.

WANTED SHORT SEE
FOR CALIFORNIA

Branch manager of ten years' ex- perience with proven sales record, high bank and character references, offers good service in Los Angeles and San Francisco conducting distribution on a bus- timus for above territory limited number of features which warrant big exploitation. We for prints and split fifty, but you will have to work seven days every week. Address B. C/o Film Daily.

Baron Dewitz is one of the most artistic photographers in the East.


Out Jan. 1st—Bigger and Better Than Ever

1923 FILM YEAR BOOK

Theater Burns
(Special to THE FILM DAILY)

Fifteen men were injured Wednesday in a fire that destroyed the Pearl Theater.
RAISING THE CURTAIN

The greatest series of two-reelers ever offered

Carl Laemmle presents

The NEW LEATHER PUSHERS

starring

REGINALD DENNY

With the Original Cast Including

HAYDEN STEVENSON

in 6 SMASHING ROUNDS

Directed by HARRY POLLARD
From the Famous Collier's Weekly stories by H.C. WITWER

UNIVERSAL JEWEL
COLLIER'S SERIES

FIRST BIG NEW YORK PRESENTATION AT THE RIALTO THEATRE on DECEMBER 10TH
Is It Another "Miracle Man"?

Thousands of exhibitors are asking this question.

For "Heart's Haven" isn't like any other picture released in many years.

It is a masterly handling of the subject uppermost in the public mind today—does my will control my body?

Do you remember "The Miracle Man"? Nobody thought it was "what the public wanted" until the public itself stepped in and settled the doubt forever. Many critics have called "Heart's Haven" another "Miracle Man." Maybe it is; the first few big exhibitors who show it and exploit it will quickly find out.

The thinker will tell you that it is a masterpiece of psychology. The seeker after entertainment only will rate it a bully good picture.

So you've pleased both orchestra and gallery, and you won't have to defend your judgment when they file out after the show. If you are honestly trying to give the public "What it wants," this is what it really wants, because it is the one big topic of conversation on the tongue of everyone old enough to think!

A week's prerelease showing in Los Angeles turned into a three weeks' sell-out. Another prerelease showing in Boston not only registered capacity business, but received the critical endorsement of every big newspaper in the city. Three hundred theatres booked it before release date, for a total of one thousand days!

When you deal for "Heart's Haven" you are playing with a big-time picture. It is the clearest-cut answer to the query, "What does the public want?" that has been given by any picture released in months. If you doubt it, listen-in on the next conversation you can, in club, in church, on the street corner, or right in your own theatre! Folks no longer talk about "How do you feel?" It's all about "How do you think?"

A Thousand Days in 300 Theatres before Release Date
Features Reviewed

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“Pardoning the bad is injuring the good.”—Benjamin Franklin.

News of the Week in Headlines

Monday

Norma and Constance Talmadge and Joseph M. Schenck return from European trip.

Sid Grauman sells half interest in the Hollywood Egyptian to West Coast Theaters, Inc.

Tuesday

Albert E. Smith of Vitagraph plans wider distribution of independent productions; also release of 24 specials during 1923.

Samuel Goldwyn on way to coast, possibly to re-enter producing field as independent.

Joseph M. Schenck believes Russia not yet ripe for American picture help; arranges for improved distribution in England and buys material.

Wednesday

Vitagraph sues Famous Players-Lasky for $6,000,000, alleging conspiracy in restraint of trade; Albert E. Smith calls it “suit of every independent producer and exhibitor.”

F. J. Godsol, of Goldwyn, to leave for coast, possibly to speed up production on next year’s program.

Walter Hiers may take “Fatty” Arbuckle’s place on Paramount program.

Thursday

Holiday.

Friday

Vitagraph suit arouses keen interest among film folk; complaint quotes figures on decline of plaintiff’s profits as result of alleged unfair competition.

Famous studio in Berlin closes; Ernst Lubitsch sails for New York for work on Mary Pickford picture.

Saturday

Thomas G. Patten, former New York Postmaster, on his way to Hollywood where he will represent the Hays organization.

Famous Players’ releasing schedule of 39, beginning Feb. 1, indicates total of 80 productions for year.
A Mighty Fine Picture With a Tremendous Cast

"QUINCY ADAMS SAWYER"
S-L Prod.—Metro

DIRECTOR .................. Clarence G. Badger
AUTHOR .................. Charles Felton Pidgin
SCENARIO BY .............. Bernard McConville
CAMERAMAN ................. Rudolph Bergquist

AS A WHOLE.........It climbs right into the band wagon. It's there with both feet. Sure fire in its appeal

STORY.............Charming village romance full of smiles and tears

DIRECTION.........Excellent. Mingles comedy with drama and pathos and has picked with rare decision necessary village types

PHOTOGRAPHY ............. Generally very fine
LIGHTINGS ................. Very good

PLAYERS...........What a cast! Practically all-star. You have something to talk about

EXTERIORS.........Very good. Whirlpool rapids stuff fine

INTERIORS.........Faithfully kept in harmony with New England village life

DETAIL.........Excellent except for weakness during biggest thrill of whirlpool rapids sequence. Titles excellent

LENGTH OF PRODUCTION.....About 7,800 feet

If "Quincy Adams Sawyer" doesn't start a new era of smashing box office records there is something wrong, because boys, this has got it all. For the first few reels they are going to chuckle and laugh. And they are going to feel good when the story starts to roll and the various characters are planted and then Director Badger slowly begins to twist the smiles into tears and the tears into thrills. And after that, much too soon, the clinch comes and you know it's all over.

If Clarence Badger did not have a long line of successes to his credit this one would put him up among the real directors. Perhaps Arthur H. Sawyer, who supervised, had something to do with it, but there is glory enough for a lot of people in the result. They hand out a cast that begins with Blanche Sweet, who as the girl who becomes blind gives a most realistic and sympathetic performance. Your crowd is just going to choke up at the trifling little incident which shows her returning to the village, blind, and unable to see the kiddies who are waving their hands to her. Then there is Lon Chaney, who adds another to his long list of splendid characterizations as the village attorney, with his special haircut for the party and his elaborate use of facial expression. He practically steals this picture. Then there is John Bowers as the hero, and Barbara La Marr, Elmo Lincoln, Louise Fazenda and Gail Henry—and what a riot they are—Victor Potel and so many more that you wonder where they all come from. Everyone is fitted to their part.

The big wallop of the picture comes in the sequence when the blind girl is set adrift on a rickety old ferry-boat through the hatred of the villain and his scheming accomplice and the hero effects her rescue. This sequence is splendidly handled. There is a real thrill when Bowers, astride of his horse, plunges about two hundred feet from a cliff into the whirling rapids. There is just one weakness in the whole production and it occurs in this sequence. The manner in which the hero and heroine escape from the ferry which is smashed to smithereens could have been done much better, otherwise it is excellent.

Put This Over—It's a Cinch—or Quit

Box Office Analysis for the Exhibitor

If you don't get "Quincy Adams Sawyer" don't blame anyone but John W. Yourself, and if after you get it you don't go to the bank every morning with your chest puffed out and your pockets heavy it's again your fault. If you don't revive or stimulate the whole picture business of your community with this one, suppose you quit and give somebody else a chance because if there ever was a blond-haired, blue-eyed baby doll of a box office picture, it is this one.

You have so much to work with it is a crime to have to tell you about it. You have the names of a half dozen real stars and about ten more who are almost as important. You have a great production with a tremendous thrill. You have a story that keeps them chuckling, smiling, choking-up and all the rest, and so if you don't know how to do business with this sort of a production and get yourself a lot of money you can do one of two things: watch a brother exhibitor who knows how to do it or take a special course in some institution where they supply brains.
Neilan’s “Minnie” a Sure-Fire Comedy Entertainment

“MINNIE”

DIRECTORS..........Marshall Neilan and Frank Urson
AUTHOR..................Marshall Neilan
SCENARIO BY........Marshall Neilan
CAMERAMEN.............David Kesson and Karl Struss
AS A WHOLE........Original and sparkling comedy feature that offers sure-fire entertainment

STORY..........A first rate idea and contains fine comedy possibilities; it has real laughs and plenty of them

DIRECTION.......Very good; gets genuine humor out of story and plays to the audience from all angles

PHOTOGRAPHY...........Excellent
LIGHTINGS..............All right

PLAYERS.......One of the best acting parts Leatrice Joy has ever done; Matt Moore in just his type of role; Raymond Griffith excellent comedian; fine cast all the way

EXTERIORS..........Many very beautiful shots
INTERIORS..........Look like the real thing
DETAIL.................Ample

CHARACTER OF STORY....Homely girl's search for happiness which leads into highly amusing complications

LENGTH OF PRODUCTION......6,696 feet

They are going to get a lot of enjoyment out of this picture, that's sure, because Marshall Neilan's latest, "Minnie," is a sure-fire comedy entertainment that doesn't miss the mark. It hits every time and if they cannot be amused by it, there is something radically wrong. The picture is a genuine comedy number with plenty of real laughs; it doesn't merely try for laughs.

Neilan's basic theme is fairly familiar—the homely girl who is ridiculed and hasn't a beau like the other girls—but its familiarity ends there. Everything else is original and the idea is certainly cleverly carried out. Neilan has taken the joke about the girl who walked home from an automobile ride and worked it into the story in great style. The first fellow that takes her for a ride runs out of gas and when he asks her for a kiss, Minnie gets out and walks home. The next time she goes for a ride, with another fellow, and they run out of gas at the same place, Minnie knows just what's coming. On the way home she is stopped and invited to ride, but informs the fellow she's just coming from one. But the best laugh comes when Minnie, now in the company of one who loves her, goes riding to the fateful spot and they again run out of gas. Minnie is prepared for the emergency and has brought along a pair of old shoes to walk home in. The telling of this doesn't do the comedy half justice. You have to see it.

Throughout Neilan has taken advantage of every comedy possibility so that the feature offers a first class entertainment with humor that is sure-fire. Besides the troubles of Minnie and her struggle for happiness there is plenty of by-plot. In this connection the director has used a little too much footage in dovetailing the sequences into a climax. Of course it probably gives things a more satisfactory conclusion to finish up each sequence separately and make the hero and heroine beautiful through plastic surgery. However, as far as the comedy goes, it might finish up with Minnie and her lover strolling down the lane hand in hand.

Undoubtedly the role of Minnie gives Leatrice Joy the best opportunity she has ever had for character acting and she does it splendidly. Matt Moore is an ideal hero in a role that just suits him. Raymond Griffith as the fast working gum salesman is fine. The cast on the whole is very good.

If They Want To Be Amused Don't Miss It

Box Office Analysis for the Exhibitor

The story of "Minnie" is a bit too complicated to give an idea of it in a short synopsis, but it is safe enough for you to book it without knowing the story because if you are out for a sure-fire comedy number, you'll want to get it. If your audience appreciates comedy pictures, they'll surely enjoy “Minnie” and you can make promises for its originality and be sure to let them know it has plenty of laughs.

Do your best to assure them of its humor and say that Leatrice Joy appears in a role very much different from anything she has done yet. Make promises for her performance and that of Matt Moore, who has the kind of a role that he does best. Use plenty of stills in the lobby and whatever exploitation you can in the way of stunts to get them interested. A girl dressed up like Minnie would attract a good deal of attention and you might invite them in to see how Minnie became the envy of all the beautiful girls. Exploitation should be easy and the results worth your effort. Go after all the “Minnies” in your town.
BRAY ROMANCES and BRAY COMEDIES

in one reel

13 Romances

13 Comedies

The MYSTERY BOX

Tells you more about Radio, its whys and wherefores, in fifteen minutes of solid screen entertainment than a shelf-full of text-books. Advise the Radio fans of your town that you have this one-reeler and watch 'em fill your house.

The SKY SPLITTER

The astounding adventure of the scientist who outdistanced the speed of light itself! He traveled so fast and so far that he looked back upon his own boyhood, and lived over again the events of fifty years ago!

HEEZA LIAR

Heeza Liar is back on the screen, in a new series of blood-curdling adventures that make the world-wanderings of Baron Munchausen look like a Sunday school outing

First two releases now ready:
Heeza Liar's Treasure Island.
Heeza Liar and the Ghost.

GAMBLING With the GULF STREAM

What will happen when the Atlantic Coast becomes a tropical fairyland, and the North Polar ice cap shifts to England? A thrilling speculation, based on scientific research, as to the future effects of an erratic Gulf Stream.
Decidedly the Best Thing That Has Been Accomplished in Colors

Technicolor presents
"THE TOLL OF THE SEA"
Metro

DIRECTOR .................. Chester M. Franklin
AUTHOR .................... Frances Marion
SCENARIO BY ................ Frances Marion
CAMERAMAN ................... J. A. Ball

AS A WHOLE ............ Certainly an advancement as far as artistry is concerned; a really delightful offering

STORY ...... Rather a pathetic little romance of the "Madame Butterfly" variety; a thoroughly sympathetic tale

DIRECTION .... A... always directed toward the artistic; shows less effort in connection with story's dramatic value

PHOTOGRAPHY .............. Excellent
LIGHTINGS .................... Fine
PLAYERS .............. Anna May Wong delightful and charming as the little Chinese girl; Kenneth Harlan her American hero; Etta Lee and Ming Young good as the gossips
EXTERIORS ................ Very pretty
INTERIORS ................ Attractive
DETAIL ............................ Suffices

CHARACTER OF STORY .... Chinese girl, deserted by her American, gives their child to his wife and throws herself into the sea

LENGTH OF PRODUCTION ...... 4,600 feet

Technicolor's production, "The Toll of the Sea," is undoubtedly the best example of colored motion photography that has yet been secured. While the coloring in this is still somewhat removed from perfection, it is the closest approach to the natural that any of the experimenters have obtained. The tones are clear, unconfused and the colors do not jump. This is one particular satisfaction, not to have the various hues running into each other where they are not intended to combine. The outlines in this are always very definite and another excellent feature of this process is naturalness. They have shown good judgment in the selection of colors and there are no harsh mixtures. "The Toll of the Sea" looks like a decided advancement in this field of endeavor.

The producers were also keen to recognize in this sympathetic Chinese story by Frances Marion, a decidedly appropriate vehicle for their experiment. The atmosphere lends itself especially well to coloring and provides a fine variety of combinations. The scenes in the garden, those by the sea and those in the Chinese girl's home are all mighty attractive. Pictorially the feature has almost unlimited appeal.

The story, in plain black and white, might not have been so attractive and even in its delightful color presentation, it may not appeal to some. The racial question arises in the marriage of the American to the Chinese girl and later in the adopting of the girl's baby, of which the American is the father, by his American wife. There may be those who will take exception to this. But the theme is really a very sympathetic one made doubly interesting and sincere by the splendid work of Anna May Wong. She is a clever little actress and displays fine emotional ability.

Chester Franklin has directed with the artistic side more particularly in view. He has paid less attention to the building of dramatic sequences and effects although his climax is very good. There is no sugar-coated happy ending and the story closes as stark tragedy with the pretty little Chinese girl "paying her debt to the sea" by throwing herself into it. Kenneth Harlan is Lotus Flower's faithless American husband, Beatrice Bentley his wife, and little Baby Moran, the child of Lotus Flower and Harlan whom Beatrice adopts in compliance with Lotus Flower's last wish.

Should Be Well Received Where They Like Artistic Photoplays

Box Office Analysis for the Exhibitor

It may be that "The Toll of the Sea" will not prove a god box office attraction because there are probably not enough theaters catering to a class of people that would appreciate it. It is essentially an artistic accomplishment and will best appeal to a high class clientele. But it is worth your while to try and interest them in it and you certainly have something to talk about in Technicolor's achievement in colored motion photography.

You can tell your folk that "The Toll of the Sea" is a very big improvement over any colored feature ever shown. You can let them know about the story if you think well of it and of course, you must make it clear that it is a full length feature. Anna May Wong deserves mention for her performance as Lotus Flower and you can use Kenneth Harlan's name also. A trailer should be very good advertising.
Elinor Glyn's
THE MAN AND THE MOMENT

From the astounding novel by Elinor Glyn

Playgoers Pictures

"The moment came to this strong man and this adorable woman, causing time and place and all else to be forgotten."

Elinor Glyn

Elinor Glyn's name is synonymous with ravishing love stories and "The Man and the Moment" is a typical Elinor Glyn novel, read and re-read by her millions of followers.

It starts out with a marriage between a man and a woman who are utter strangers to each other. The heroine is being forced to marry a man she hates.

The hero can only be saved from an nullifying marriage by marrying someone else. So they wed each other. But such a marriage of convenience offers complications as this one does, in true Elinor Glyn style.

As a photoplay, "The Man and the Moment" can be played up strongly and, relying upon the fame of Elinor Glyn and the fascinating appeal of this sensational drama, it is sure to be a tremendous success at the box office.

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
An interesting picture that will bring novelty to your program and money to the box office

"HEAD HUNTERS OF THE SOUTH SEAS"

Martin Johnson's Thrilling Adventures Among the Wild Tribes of Malakula

ASSOCIATED EXHIBITORS—PATHE

ENTERTAINMENT ... Excellent

EXPLOITATION ... Excellent

PRODUCTION ... Good

DIRECTION ... Not directed in the usual sense of the word, but rather shows the tremendous nerve of Martin Johnson, who persuaded the natives to pose.

STORY......A thrilling narrative of the adventures of a white man and his wife among head-hunting cannibals.

CAST .........Natives in their daily pursuits, also Mr. and Mrs. Martin Johnson; all are excellent.

PHOTOGRAPHY ... Excellent

TIME ... One hour

Seventy-five per cent of the complaint against the motion pictures is that one is too much like the other. Well, here is something different. It tells no story of a neglected wife, gives no pictures of the horrors of crime, and the players cannot be criticized, for the simple reason that they are not acting—they are just living their daily lives; and for real interest, for thrills and for the absolutely unusual, this feature can be recommended.

There is no plot to "Head Hunters of the South Seas." Martin Johnson, the young American explorer, who had his first taste of adventure when he accompanied Jack London on the cruise of The Snark, went to Malekula several years ago, and was eaten by the cannibals of that island. Only the timely arrival of a British patrol boat saved him. One would have expected that he would not care to repeat the experiment, but in spite of all dangers Johnson went back to Malekula to get the motion pictures which are now released as "Head Hunters of the South Seas." The picture shows him arriving at the island, his reception by the fearsome savages, how he accompanies them inland to one of their villages, and the strange rites and ceremonies that he was permitted to witness, always in danger, and yet never afraid. The picture has several outstanding incidents. The native dances are weird, but nothing compares to the shots that show the natives proudly displaying their trophies of human heads. The monky men fascinate because they show how closely the lower forms of civilization resemble the apes. Also there are scenes taken among the pigmies, beautiful scenery, shark fishing and excellent views of a volcano in eruption. All in all it is one of the greatest screen novelties, and made more so by the fact that in the past year or two there has been a growing interest in the United States regarding the South Seas.

As this is the type of picture that is sure to gain you new patrons, it is well worth exploiting. Martin Johnson is well known among the better class of people and has a new book that has recently been published. Use the book tie-up. There is a great woman's angle to the feature, for Mrs. Johnson accompanied her husband. Run her photograph and use a good interview with her in your papers, it undoubtedly being possible to get this interview from the distributing office. Be sure and call the attention of the schools and clubs to this feature. They will endorse it, and it will help future business. For a ballyhoo dress a man in black tights and beads, and have him in front of the theatre. For prelude and lobby use tropical palms, and by cutting out posters you will probably make a most startling display. But the best bet is that the picture is a great novelty and one that will thrill as well as educate. Also watch your music—you need good music to put the picture over.

A feature that will bring patronage to your theatre and which will cause a great deal of favorable comment once you get them in.

Edited and titled by Arthur Hoerl.
Photographed on the Island of Malekula by Martin Johnson.
Screen Adaptation Based On Famous Persian Poem—Just a Movie

Guy Bates Post in
"OMAR THE TENTMAKER"
Tully Prod.—Asso, First National

DIRECTOR .......................James Young
AUTHOR .........................Not credited
SCENARIO BY ............Adaptation of stage play
by Richard Walton Tully
CAMERAMAN ......................Not credited

AS A WHOLE...........Just a movie with a Persian background. Will probably disappoint those who expect big artistic production of The Rubaiyat

STORY......Th familiar quatrains of the great poet are seldom used and there is a long slowly told double love story; first of Omar as a youth and then later of his daughter

DIRECTION......Some artistic touches but many sequences allowed to drag needlessly

PHOTOGRAPHY .................Generally fine
LIGHTINGS.......Average good. A few harsh shots

STAR.......As Omar the father and wine bibbler, excellent. Hasn't a great deal to do

PLAYERS.......Well cast generally—very pretty in the earlier sequences

EXTERIORS .................Several beautiful shots
INTERIORS .................Fit the character of the story

DETAIL .................Generally well handled

CHARACTER OF STORY.......Nothing objectionable. Will do for any audience

LENGTH OF PRODUCTION.....About 8,000 feet

Guy Bates Post was regarded as a box-office clean-up several years ago when he presented "Omar the Tentmaker" on the stage. In all probability there will be a great desire on the part of many to see this on the screen, but excepting that the picturization follows the stage story, generally speaking, there is little to it to appease the desire and appetite of those who attend pictures and who, knowing their Rubaiyat, will probably expect something materially different than what they will see.

"Omar the Tentmaker" despite its excessive gorgeousness in costumes and trappings is just a movie with a Persian background. Disappointing is the failure of the producer to present a picturization of some of the more famous quatrains or excerpts which have made this volume the chief emissary of sentiment between young lovers. There is of course the famous quotation ending "wilderness were paradise now." This is used early in the production during the love affair of Omar and the daughter of the Imam, but other than this it is difficult to find even a trace of these famous lines, even in titles.

The picture rolls along showing Omar as a student in love with the daughter of his teacher, and her forced marriage to the Shah after she has been secretly married to Omar, and her imprisonment and the birth of her daughter who is turned over to Omar for protection. How the mother becomes a slave and the daughter, growing up, falls in love with a Christian slave and how Omar and his wife see their daughter finding happiness completes the story which is rounded out with sketches of villainy on the part of Omar's former friend who becomes governor of his city. It is more or less disappointing and unsatisfactory and to add to this the sequences are carried so long that at times they become tiresome.

Stick to Title and Go Easy On Promises

Box Office Analysis for the Exhibitor

Fans and picturegoers will undoubtedly be interested in knowing that "Omar the Tentmaker" based on Fitzgerald's immortal character in "The Rubaiyat" has been picturized. There is a natural and easily understood desire on the part of those as well as others of far more serious inclination to see what has been done with this. The chances are that the average fan will be satisfied but if the so-called "highbrows" of your neighborhood come out of curiosity and interest they are probably going to be disappointed and when they leave you will probably hear them say something like, "Oh, it's just another movie."

Production values are excellent and there are several names in the cast which you may be able to capitalize but in all probability your best bet is to stick right to the title and use the exploitation matter offered without making enthusiastic promises. Then you will probably have no comeback.

James Young the director is responsible for many well known pictures and probably is known by a lot of people so his name can be used to advantage. The star has only made one other picture, "The Masquerader" and if your crowd liked this you can use his name as well.
Metro Announces

A Burlesque of Bull-Bulliers

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

Stan Laurel as Rhubarb Vaseline in Mud and Sand

Produced by Amalgamated Productions
Directed by Gil Pratt Photographed by Irvin Reis

Distributed by Metro Pictures Corporation
STAN LAUREL

is the world's champion matador of melancholy

in

MUD AND SAND

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

Produced by
AMALGAMATED PRODUCTIONS Inc.

Distributed by
METRO PICTURES CORPORATION
Artistic and Novel But Not a Particularly Good Entertainment

Penrhyn Stanlaws Prod.
“SINGED WINGS”
Paramount

DIRECTOR ......................... Penrhyn Stanlaws
AUTHOR ......................... Katherine Newlin Burt
SCENARIO BY ...................... Edfrid A. Bingham
CAMERAMAN ...................... Paul P. Perry

AS A WHOLE...... Fantastic picture but is isn’t likely the majority will take it seriously enough to make it good entertainment.

STORY...... Looks like an attempt to get around a spicy theme by building it up with fairy tale setting.

DIRECTION...... Always very artistic; picture is good to look at but drags badly and is often very tedious.

PHOTOGRAPHY ....................... Excellent.

LIGHTINGS ......................... Very good.

PLAYERS...... Bebe Daniels and Conrad Nagle work hard enough in fairly unattractive roles; a good cast including Adolph Menjou, Ernest Torrence and Mabel Trunelle.

EXTERIORS ......................... Suitable.

INTERIORS ......................... Pretty to look at.

DETAIL ......................... Overdone.

CHARACTER OF STORY...... Dancer sends lover away because of dream in which she dies when she has found her true love.

LENGTH OF PRODUCTION .......... 7,788 feet.

“Singed Wings” is quite a novelty and offers a very fantastic atmosphere but its appeal will not reach beyond those who are satisfied with these things alone. It is not a good entertainment in a box office sense and it isn’t likely that it will interest a very big majority of picture patrons regardless of class. The picture quite obviously did not find favor with the audience in the Broadway house where it was reviewed and its most dramatic moments were greeted with audible chuckles.

It seems more or less apparent that the original story contained more spice than would ever get by the censors so it has been neatly camouflaged in the guise of a fantasy with a fairy tale prologue to give it an atmosphere of the unreal but here and there the real objective appears and you are given a hint at it although the harm is immediately removed by a counter-acting title or another scene. This isn’t to say that there is anything objectionable in the picture. It just looks as though they would liked to have given you the real thing but knew it couldn’t be done, hence the fairy tale version of a cabaret dancer and a man who tried to buy the rose she wore in her hair and which she reserved for the man she would truly love.

A most exaggerated character drawing is that of the clown, also in love with the dancer. His performance is at times boring and particularly so in the last reels when Stanlaws consumes so very much footage to reach the climax. The picture drags badly in the latter sequences and excess footage is going to harm the picture’s entertainment value even more than its rather unappealing story. Director Stanlaws has conceded it a very attractive and artistic production but pictorial appeal alone doesn’t make for entertainment. The fairy tale prologue is quite beautifully done.

Bebe Daniels is pleasing as the dancer but they could find much better material for her. Conrad Nagel is the lover who goes sailing each time he doubts the girl’s love. Ernest Terrence is the over-capricious clown and Mabel Trunelle, a favorite of the old Edison days, the wife of the sporty Bliss Gordon, in love with Bebe. Menjou plays the latter part.

Story: Bonita, daughter of an old Spanish settler in San Francisco, fears that she will be killed by the half-wit clown, Emilio, if she meets the man she loves. So runs her dream and when she meets John Peter she sends him away, meanwhile accepting the attentions of Gordon, husband of Peter’s aunt. Following numerous complications the jealous Emilio finally shoots Mrs. Gordon in mistake for Bonita, making it possible for her to marry Peter without further fear.

Better See This One For Yourself and Decide What You Can Do With It

Box Office Analysis for the Exhibitor

You had better see this one first and decide what you can do with it. It is a case where you will probably have to use your own judgment. It looks like you can do anything with it, there are enough angles to exploit it and get them interested. But for the average crowd it isn’t very likely that it will do very much for the box office. The average picture-goer doesn’t go in for the fantastic sort of thing that it offers.

Of course on the strength of its being a novelty you might get it over. In all events it would be well for exhibitors to see it first in order to get the angle that will be best to exploit for their own particular clientele. Bebe Daniels’ name and Conrad Nagle’s can be used and they have undoubtedly come to expect good production values from Penrhyn Stanlaws. The title lends itself to the moth and the flame idea and could be easily exploited along these lines.
"The Kind of a Story the Majority Likes!"

*Pyramid Pictures presents*

**WHEN THE DESERT CALLS**

*Ray C. Smallwood Production*

From the story by Donald Mc Gilveney

Featuring

**VIOLET HEMING**

with star cast including

SHELDON LEWIS and ROBERT FRATER

---

**The Report of the Critics**

*The Film Daily*: The story is the kind that appeals to a good majority of picture patrons. It should be easy to put "When the Desert Calls" over to your satisfaction. Lots of colorful atmosphere and some new situations.

*Motion Picture News*: A well-known cast of stage and screen players, lots of atmosphere and a plot that has a new twist. The production highlights are the scenes laid in the desert showing caravans and some well-fought fights.

*The Trade Review*: A melodramatic story that will give satisfaction to audiences. It is exactly what its name implies, another Sheik picture, that should please your patrons.

*Sunday Telegraph*: Ray C. Smallwood has injected a bit of good action into the telling of this story. Has all the atmosphere of a desert picture, excellent photography and even continuity.
What Minneapolis Critics Said About the Big
PANTAGES THEATRE
Attraction That Set the Entire City Talking ~ ~

Greater Amusements: "Mark Twain's 'The Prince and the Pauper' tops the bill at the Pantages. The picture got away to big business Saturday and Sunday."

Minneapolis Daily News: "This column recommends without reserve 'The Prince and the Pauper.' Mark Twain's undying story comes here with the highest recommendations from the leading critics on newspapers and trade publications."

Minneapolis Morning Tribune: "'The Prince and the Pauper' converted into a motion picture is, without question, the biggest thing in the cinema world offered Pantages patrons since the opening of the Minneapolis unit of the coast circuit."

Minneapolis Journal: "Jackie Coogan has a rival. A little, round-faced, wide-eyed boy with a mop of short curly hair, has arrived in America by way of Poland to dispute with young Coogan the honor of being the screen's best child actor... there are many who will find Tibi Lubin a juvenile player of uncanny intelligence and sympathetic appeal. He has all the dignity of a leading man and all the animation of a juvenile. They realized that to make 'The Prince and The Pauper' a success they must choose a sturdy youngster. Fortunate was the day they selected Tibi Lubin."

Minneapolis Sunday Tribune: "For centuries Poland has been the home of genius and the most recent artist whose fame has been broadcast is Tibi Lubin, the Polish lad whose truly wonderful acting in Mark Twain's 'The Prince and the Pauper' is seen at Pantages this week."
Good Atmosphere and Action In Mayo’s Latest

Frank Mayo in
“THE ALTAR STAIRS”
Universal

DIRECTOR .......................Lambert Hillyer
AUTHOR .......................G. B. Lancaster
SCENARIO BY ............Geo. Randolph Chester
CAMERAMAN ..................Dwight Warren

As a whole... A good action entertainment that suffers a bit from implausibility but a good many will like it.

Story...... A bit out of the ordinary; has interesting atmosphere and has been given fine production.

Direction...... Quite good; South Sea sequences fine and first rate action in sea episode in last reel.

Photography ............... Very good
Lightings .................. All right

Star...... Gives satisfying performance and will surely please his admirers

Support...... Adequate; includes Louise Lorraine; Lawrence Hughes and others

Exteriors .................. Attractive
Interiors .................. Suitable

Detail ..................... Ample

Character of Story..... Man comes face to face with the one who wrecked the life of the woman he loves

Length of Production ........ 4,641 feet

Frank Mayo’s latest is a good short entertainment that will please a good majority of picture-goers. It contains first rate action, plenty of interesting atmosphere and a fairly original story that should help to make it a popular attraction. It is a bit more pretentious in production than the average offering and Director Hillyer has gone to quite a little trouble and expense to provide a thoroughly worthwhile and attractive production.

There are plenty of fine South Sea Island shots that will appeal to a great many. The photography throughout is very good. The feature has a strong pictorial appeal. The South Sea Island stuff is a bit off color as far as the natives are concerned, or at least their presentation is more on the order of burlesque. In this connection Hillyer might have rung in some good comedy bits especially where he shows the island ruler decked out in native garb but wearing a pair of fancy patent leather shoes. It looked as though he was getting around to comedy here, but it didn’t come through. And there were some chances for it.

The plot depends quite a good deal on coincident for its development but Hillyer manages to keep things more or less consistent and sustains the interest satisfactorily. The continuity takes some big jumps in the first and second reels in bringing the three principal characters together. It is in this respect that the coincidence is involved. But after this the story moves at a good pace, ending up with a first rate bit of action in the last reel.

Hillyer has gone to quite a little trouble to get the storm scene and it brings the story to a fairly thrilling climax. Miniatures are employed for the long shots of the ships floundering but the close-ups are realistic and good. Frank Mayo gives a good performance as Red MacLean, captain of a trading schooner and the supporting cast is adequate. Mayo has had better leads than Louise Lorraine, however.

Story: MacLean, South Sea trader, saves Heritage, a derelict, from savages. Heritage steals Red’s money and leaves for France. There he marries Joie Malet, daughter of a French commandant about to leave for a South Sea post. Immediately after the ceremony Malet learns of Heritage’s past. Joie seeks to forget on the island where she meets Rod. The two fall in love. Later Rod again befriends Heritage, not knowing that he is the one who prevents his marriage to Joie. The eventual death of Heritage brings about the happy ending.

Talk About South Sea Episodes and Use Star’s Name
Box Office Analysis for the Exhibitor

This one is quite a good bit better than the usual average offering and it should satisfy a majority of any audience. You can let them know it is somewhat out of the ordinary and will probably interest them most with catchlines indicating the South Sea atmosphere and the action contained in the last reel. You can secure trailers on all Universal features and one on this should work very well.

Let the star’s admirers know what he has to do in this and you can interest them with stills in the lobby. You might also mention for those interested in the private lives of the players, that Mayo’s wife, Dagmar Godowsky, appears in the picture. There are plenty of attractive posters that will also help to get them interested.
Interesting "Flapper" Story Well Handled

"WHAT FOOLS MEN ARE"
Pyramid Pictures—American Releasing Corp.
D I R E C T O R .................. Geo. Terwilliger
A U T H O R .................... Eugene Walter
S C E N A R I O B Y ................ Peter Milne
C A M E R A M A N ................ Rudolph Mariner
A S A WH O L E ............. A bright piece that will please a big majority; pretty good box office picture
S T O R Y ...... Based on the popularity of the "flapper"; contains interesting situations and is well told
D I R E C T I O N ...... Provides a satisfactory production and generally worked for entertainment values
P H O T O G R A P H Y .............. Good
L I G H T I N G S ................ All right
P L A Y E R S ...... Faire Binney first rate as the flapper; well suited cast including Joseph Striker, Huntley Gordon, Florence Billings, Lucy Fox and J. Barney Sherry
E X T E R I O R S .............. Not many
I N T E R I O R S .............. Good
D E T A I L ............... Suitable
C H A R A C T E R O F S T O R Y ...... Flapper causes separation of sister and her husband and later inures wrath of a millionaire father when she marries his son
L E N G T H O F P R O D U C T I O N ....... 6,087 feet

There are a lot of picture goers that will come out strong for a picture like this. In view of the flapper craze it should prove quite popular and should be a good one for the box office. It has fine exploitation possibilities and contains a definite audience appeal in its story. The theme, incidentally, is a boost for the flapper in that it goes to show that the girl is harmless in spite of her extremes and made of "good stuff" if it is only given a chance to come out. And that is what happens in "What Fools Men Are"—the "good" comes out strong and wins a place for the flapper in the hearts of all those who were so very much opposed to her in the earlier reels and she also wins over the audience to her side.

The theme involves the familiar eternal triangle situation but it is subordinate to the flapper's adventures and not likely to detract from the story's appeal because of its familiarity. What will please a good many are the scenes in which the flapper is shown enjoying life in her own way with her friends. The studio party is well staged and they'll like to see how a regular flapper "flaps." Faire Binney does very well in the role and manipulates a variety of cigarette holders in true flapper fashion. She is very well suited to the part and makes the most of it.

Terwilliger has secured fine atmosphere for his picture for one thing and a suitable cast for another. Besides Faire Binney there is Joseph Striker, who does a good bit as the rich man's son, and Huntley Gordon and Florence Billings as the husband and wife. J. Barney Sherry is another member of the cast—the rich man who welcomes the flapper into his family when he discovers she really loves his son.

Lucy Fox plays the part of a maid but her connection with the rest of the story is somewhat vague. Other than the fact that she copies her mistress in making fools of men it isn't clear why she is in the picture. Some sub-titles might clear up her actions, especially in the last reel, where she calls on the flapper. Otherwise the story is coherent and easy to follow. Undoubtedly a good many will find it thoroughly entertaining.

Story: Kate Claybourne, a writer, divorces her husband, Bartley, when she believes him in love with her young sister, Peggy. Bartley is ready to marry Peggy but she elopes with Ralph Demarest, son of a millionaire. How Peggy eventually proves to the elder Demarest that she is worthy of his son and re-unites Kate and Bartley completes the story.

First Rate Box Office Attraction if Properly Handled

Box Office Analysis for the Exhibitor

You should undoubtedly be able to do business with "What Fools Men Are." It deals with a topic of current interest and you may be sure of a strong delegation of your own flapper contingent turning out for the showing. Let them know the picture deals with a flapper and you can't keep them out. It has fine exploitation possibilities. Make use of them.
A National Institution like the Mark Strand Theatre does not book Five Independent Productions without a very good reason.

HERE IT IS

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There's an Exchange near
A FULL HOUSE!

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CLASSICS OF THE SCREEN
Comedy Possibilities in Adams' Story Have Been Missed

"THE SUPER-SEX"
American Releasing Corp.

DIRECTOR .................... Lambert Hillyer
AUTHOR ....................... Frank R. Adams
SCENARIO BY ................ Lambert Hillyer
CAMERAMAN ................... John S. Stumar

AS A WHOLE.....Lack of humorous incident and slow-moving story keeps it from being good comedy number

STORY.......Contained pretty fair situations but they haven't been used to the best advantage

DIRECTION.......Didn't make the most of story possibilities; allowed it to drag badly at times

PHOTOGRAPHY .................. All right
LIGHTINGS ..................... All right

PLAYERS......Gertrude Claire steals the picture in the role of gossiping grandmother; Robert Gordon not the right type and overacts; others Tully Marshall and Charlotte Pierce

EXTERIORS ...................... Suitable
INTERIORS ..................... Adequate
DETAIL ......................... Too much of it

CHARACTER OF STORY.......Youth invests in stocks and when advised of a big return spends lavishly only to learn it was a mistake

LENGTH OF PRODUCTION ...... 5,749 feet

Lambert Hillyer is a capable director and has many good entertainments to his credit, but he has missed out on this one. The trouble is that the story's comedy possibilities have not been used to the best advantage and excess footage smothered the few really good comedy twists that Hillyer did catch. He seems to have seen them, snatched at them, but lost track of them again. In nearly every case he misses getting the humor out of the situations.

"The Super-Sex" will still stand a much better chance of pleasing if it is given a careful editing. Numerous close-ups, especially those of Robert Gordon, who usually overacts when he does get a close-up, could readily be eliminated and help speed up the story. Some improvements could also be made in the sub titles. Many of them are unnecessary and they could have been written in a more humorous vein.

Frank Adams has some pretty good comedy ideas in his story, originally published in Cosmopolitan Magazine as "Miles Brewster and the Super-Sex," but somehow in transferring them to the screen, considerable of the comedy has been lost. They get it off to a good start with the introduction of the characters and it promises to be a very amusing picture, but it drifts into slow-moving incident and drags along until about the latter part of the fourth reel when it picks up again and holds the interest pretty well to the finish.

Gertrude Claire, as the gossiping old grandmother, virtually steals the picture. She is an ideal type and has a fine comedy sense. Robert Gordon is not very well suited to the role of Miles Brewster and doesn't appear very real in the character except in the part where he gets the money and spends it to show off before the girl who jilted him. He does this bit quite well. Charlotte Pierce is adequate as the girl. She is also given too many close-ups. Tully Marshall is good as the father, and Lydia Knott is the mother.

Story: Miles Brewster gets the surprise of his life when the finds that his stocks turn out profitably. He spends money freely until advised that it was a mistake. It turns out to be a practical joke of his grandmother to test Miles. The stock is really good and Miles is the hero of the family and his girl.

Will Be Much Better if Carefully Edited.

Box Office Analysis for the Exhibitor

You can't make promises for this as a comedy offering because they are going to wonder where the laughs are. Unless it can be re-edited so as to bring out the comedy business to better advantage—and certain cutting and new titles could do it—then be careful abont promises. The players are not very well known with the exception of Tully Marshall.

If you want to let them know say it is an adaptation of Frank R. Adams' story, "Miles Brewster and the Super-Sex," which appeared in the Cosmopolitan Magazine. Catchlines will give an idea and you might satisfy the younger crowd with it, so let them know about the youth who invested in Baby Blue Oil and made a thousand dollars and spent it before he collected it. The regular exploitation stuff is sufficient.
Short Stuff

"One Jump Ahead"—Leo Maloney—Pathe
Type of production...........................................2 reel western
Maloney in the guise of a "drifter," is a Texas Ranger on the
trail of a gang of fake cattie buyers whose system is to pay
cash and then become highwaymen, thus obtaining both cattle
and money. Maloney, following them to a ranch house and
incidentally falling in love with the rancher's pretty daughter,
manages to purloin the money, substituting worthless paper in
the envelope on which he has recorded his motive. When the
ranchman starts for the bank with the envelope, Maloney
arrives on the scene just as the highwaymen make their hold-up.
But in the fight that follows the money is found on him and
there is trouble until he subdues the crook and the envelope
tells its story. There is plenty of action and a good fight.

"Their Steady Job"—Neely Edwards—Universal
Type of production...........................................1 reel comedy
Quite an entertaining little comedy is "Their Steady Job," in
which Neely Edwards and Bert Roach are seen as two tramps. Some of the gags are sure to get laughs. In the
opening footage, they are badly in need of new clothes.
Throwing a pair of stuffed gloves in a lake they hide in
the bushes and steal the clothes of all the gallant rescuers.
After numerous happenings, they are unable to find work and
are dejectedly sitting on a park bench when they see a man
drowning. Yelling to him "where do you work," they leave
him to his fate and rush to his office to get his job. But they
are too late; the man who pushed him in has already obtained
the position. They are about to turn away, when the boss
recognizes his clothes on them and they are thrown in jail.

"Graphic No. 2549"—Educational
Type of production...........................................1 reel magazine
A novel feature of this number is an introduction to Dixie's Baby Orchestra—located in New Orleans and composed of
self taught children between seven and thirteen. Queer fish
in New York's Aquarium make interesting camera subjects.
Of particular interest to women will be the bit in which Paul
Rilling, well known hairdresser, composes coiffures to fit
faces. A visit to some Great Dane kennels in Long Island
complete the issue.

"The Man Who Laughs"—Aesop's Fable—Pathe
Type of production.............................................1 reel animated cartoon
Old Farmer Al Falco carries out the doctor's advice and
shouts "Hoo Ray!" whenever anything goes wrong. This
leads him into a lot of trouble especially when things begin
to happen to his wife and he shouts "Hoo Ray." A mule on
which he is riding becomes wild and will not stop running,
finally entering a race track where a horse race is in progress.
He wins the race and Farmer Al is given a bag of gold. Just
as he shouts "Hoo Ray" a steam roller comes along and flat-
tens him out like a pancake. But even this does not stop him.
Was there ever such optimism.

"True Blue"—Century—Universal
Type of production...........................................2 reel comedy
Queenie the horse is starred in this two reeler and if your
folks liked the "Maudie" comedies they will no doubt like this.
Without doubt the horse is marvelously intelligent and those
who like to see animals perform will be more than pleased with
Queenie, although it is a question whether they would not be
just as well pleased if "True Blue" was not quite so long.
The plot is slight and deals with Queenie's troubles in taking
care of her master, a bachelor.

"The Beryl Coronet"—Sherlock Holmes—Educational
Type of production...........................................2 reel detective story
This one of the famous Conan Doyle stories deals most
interestingly with the theft of a coronet that to all circumstantial
evidence has been taken by the son of the banker to whom it
was entrusted overnight as security. How Sherlock Holmes,
the great detective, very well played by Ellie Norwood, unravels
the mystery makes very good entertainment. The sus-
pense is well held and though you are comparatively sure
of the villain, the way in which the case is slowly drawn around
him by the detective holds the interest closely. The picture
will hold its own on any program.

"The Counter Jumper"—Larry Semon—Vitagraph
Type of production.............................................2 reel comedy
This latest Semon comedy has some brand new stunts, and
despite the fact that a lot of the footage is slapstick and rough,
there are laughs aplenty. The action takes place in a trading
post in the Northwest and the store gets pretty well smashed
up before the finish. One of the funniest stunts is that in
which an egg suddenly sprouts real little legs and walks
around, jumps from place to place and eludes all pursuers.
They will wonder how it's done. Another funny incident is
that in which a coon falls from a balcony onto a red hot stove
and then bounces up and down from the ceiling to the stove
like a jumping jack on a pole. When he finally escapes he
sits on a big cake of ice which melts almost instantaneously
before one's eyes, letting the coon down on the floor with a
bang. This will surely get a laugh. In the cast are Lucille
Carlisle and "Babe" Hardy.

"A Lot of Bull"—Universal
Type of production.............................................1 reel comedy
Gil Pratt, the director, has inserted a great deal of incident
in this one reeler. It moves very swiftly and deals with an
automobile salesman's troubles in Mexico. These include
being stabbed by a Mexican, locked in jail, and finally being
the toreador in a bull fight, and chasing four bulls from the
arena with a broom. The bull fight footage is good, and a
little more money seems to have been spent than usually in
one reelers. Charles Molina is the salesman and the inci-
dent in which he drags a mattress into the arena and protects
himself against the bull will surely get a laugh.
Short Stuff

"The Fortune Hunters"—Aesop Fable—Pathe

Type of production......................1 reel cartoon

Henry Cat and Milton Mouse break out of prison in pursuit of a phony legacy left them by their uncle. After many adventures, including escape from a hundred thirsty blood-hounds, they reach their uncle's home, only to find that the "pile" left them is a rock pile. In an effort to escape the prison warden they have many trials and tribulations, including a stolen ride in an airship, but finally fall and land just where they started from—in the prison courtyard, making little ones out of big ones. "The Fortune Hunters" is decidedly up to the average of this series and has a few more laughs than usual.

Graphic 2548—Educational

Type of production......................1 reel magazine

This issue of Educational's Graphic will no doubt prove interesting entertainment. It deals first with one of New York's oldest postmen, who has carried letters for 47 years. Then Evelyn Law of the Follies dances quite a bit, demonstrating her technique in both ordinary and slow motion pictures. Next, F. Scott Fitzgerald, popular creator of flappers in fiction, is introduced at his Long Island home. The cartoon is particularly interesting showing the life and training of the New England Coast Guard both in actual pictures and pen and ink drawings.

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1923 FILM YEAR BOOK
The Effect of
"NOTORIETY"

SUPREME FILM COMPANY
OF CALIFORNIA, Inc.

L. Lawrence Weber & Bobby North,
1600 Broadway,
New York.

Attention: Mr. Sam Sax,
National Sales Manager.

Gentlemen:—

I had the opportunity today of reviewing
NOTORIETY upon arrival of the first print shipped us.

All that has been said of this picture by
yourselves and the excellent reviews that have appeared
do but partial justice to the excellency of the production.
As a picture, critically and commercially it should set
records everywhere.

I am happy to find myself in position to
distribute so excellent a picture.

Yours very truly,
SUPREME FILM COMPANY OF CALIFORNIA, Inc.

George N. Montgomery
PRESIDENT.

A Production That Has No Equal in the Independent Field

WILL NIGH'S PHOTODRAMA

"NOTORIETY"

A Colossal, Convincing, Seven-Reel Screen Creation

L. LAWRENCE WEBER & BOBBY NORTH, 1600 Broadway, New York City

Foreign Rights Controlled by Apollo Trading Corp., 1600 Broadway, N.Y.C.
The Kinema, Los Angeles notable for the premieres of many box-office successes enjoyed unusual business last week with “Shadows,” a Tom Forman Production for Preferred Pictures. On all sides were heard words of praise. That’s actual fact, no bookeum—Advt.

Millions

That’s all; just a few. Maybe six. To be exact. That’s what Vitagraph wants from Famous. In the suit filed last week Which sure started a lot of talking. And caused one prediction: that this whole business. Would be torn to pieces. From stem to stern. Within the next two years. And brought forth the interesting point. From another quarter. That Famous’ sales policy was causing all the booking combinations to develop. And meanwhile Albert E. Smith’s statement: “As I see it, this suit is not only the case of Vitagraph against the Famous Players-Lasky Corp., but it is the suit of every independent producer and every independent exhibitor in this country.” But these independent producers and exhibitors. Don’t seem to be clogging the roads to Brooklyn. To offer their aid. Financially or otherwise. To Vitagraph. In the action. That is; not so as you can notice it.

BOOKING COMBINATIONS

Says Martin Quigley. In conclusion. On this subject. “If after they (booking combines) have gained great strength they continue to adhere to the principles which guide them at the start, all is well. But if, on the other hand, they eventually reach a point where they are able and willing to dictate to the producer what he shall receive for his product. Then there is a grave danger because such a situation that taxes human nature to the limit.

“If such a situation came about it undoubtedly would be answered by producers with the formation of a booking combination among themselves and the exhibitors would therefore have afforded the grounds

(Continued on Page 3)
West Coast Combine

West Coast are bringing exhibitors into their organization on the grounds that they can reduce film rentals from 40 to 75 per cent through block booking, and all they ask as their share is 25 per cent of the profits, the exhibitor taking out his salary as bookers. In other words, the reduced film rentals provide the profits and the reduced rentals are possible by virtue of booking the large circuit instead of the individual house.

It is understood that the T. & D. J. Circuit recently turned over 25 small houses to the West Coast.

When officials in charge of National Distributing organizations were questioned regarding the West Coast Theaters situation on Saturday, most of them said that for the time being they preferred to say nothing.

Big Cast for "Rupert"

(Special to THE FILM DAILY)

Hollywood—Victor Heerman has put together a very strong cast with which he will produce for Max Selznick, "Rupert of Hentzau," sequel to "The Prisoner of Zenda." Bert Lytell will play the dual role of Rudolph Rassendyll and King Rudolph. Elaine Hammerstein will have the role of Queen Flavia and Lew Cody will play Rupert. Others in the cast will be Hobart Bosworth, Bryant Washburn, Margery Daw, Irving Cummings, Claire Windsor, Elmo Lincoln and several others.

Would Censor "Birth"

Although "The Birth of a Nation" has been shown since 1915, a hearing on a request to revoke its license was held Saturday before the Motion Picture Commission. No decision was reached.

Commissioner Lifton stated that the members would wait until affidavits supporting charges and defenses on both sides had been submitted.

Alderman George W. Harris, colored, Assemblyman Henry W. Shields, colored, and Walter F. White, representing the National Association for the Advancement of Colored People, alleged that the picture glorified the Ku Klux Klan, fomented race hatred, and would lead to riots and disturbances, particularly at this period.

J. J. McCarthy of the Griffith office, denied these charges, discredited the statement that there was any connection between the Klan and the contemplated running of the picture, and declared it a true version of the history of the Ku Klux Klan.

Mr. Exhibitor:
Ask Your Film Company for the
THEMATIC MUSIC CUE SHEET

(Pat. Applied For)
It means more to you than an ordinary cue sheet. It is the cue sheet that insures a musically perfect picture presentation.

FOR RENT
By day, week, or month
Cutting and Projection Rooms fully equipped
SIMPLEX PROJECTION STUDIOS
220 W. 42nd Street
Phone—Bryant 0984-0985
Millions

(CONTINUED FROM PAGE 1)

for the creation of a condition which thinking theatre-goers have long regarded as just about the most serious menace that could overtake them.

WHAT CAST?

Famous plans for “Hollywood,” The big special. Spring release Cecil DeMille—not only to direct, but act well. Pola Negri, Gloria Swanson, Tom Meighan, Theodore Roberts and George Fawcett. Lila Lee and all the rest. Of the Paramount stars. Here’s hoping the script is as good as the cast.

HARD LUCK

Frank Newman had a $90 slave. At the Statler, St. Louis. Just a few days ago. Do it’s a real one, but some Mammy his purse. And Pratts had to call up Spyros Skonas. And made a touch. So he could get some. Now he’s going in for shaves a la Gillette.

SKELETON STUFF

Rattling it. Reminding that Abe Lehr, Goldwyn studio manager, is a long collection. Friends, and Sam Goldwyn. Are great friends. And Sam is in Hollywood. And maybe Abe—well, it’s still a good guess as to just what may happen.

CO-OPERATION

Out in Seattle, Old Doc Clemmer, and Ray Cronbacher. Have possession houses. So that hasn’t stopped them. From chipping in a buying a special projection machine. For reviewing work. That’s eat co-operation.

PUTTING IT OVER

In Paterson the Rotary Club. Asked Perry Charles, publicity man or “The Dangerous Age.” To speak. And Perry did. And boosted it picture. Of course, by telling them that every Rotarian should see it. “And how do we get it?” asked one of the Rotarians. “Buy your seats,” said Perry.

HITTING IT

Arthur H. Sawyer, Of S-L. Releasing through Metro. Finally got a good one. A real one. In “Quincy Adams Sawyer.” Been plugged hard. Some time. But he’s hit it at last. And there are a lot of people who say they’re mighty glad of it.

A MEAN GUY


That sort of a thief is a bad one. Which the exhibit. Out in St. Looney. Should chip in, and help the church. Get another outfit.

TAKING NO CHANCES

Goldwyn has insured von Stroheim. For a million. Also June lathis. Where’s that comedian? Who said some people were more worth dead than alive.

WINNING HIS SPIRITS

Up at First National, F. M. Brockell. Been working a long time, but official recognition. Of his job. Finally came. When the announce- ment went out a few days ago. That he was in charge of distribution... congrats.

HOW TIMES CHANGE

Talking in Hollywood. To the Lasky staff, Zukor said he remem- bered. When they had Mary Pickford. Making “Hearts Adrift.” On the East Coast, Production was delayed. Because of the difficulty of finding leading man. Who had a dress suit. Or who could wear one gracefully.

Nowadays. There are lots of dress suits. But dana few leading men.

WHAT AN OAT WILL DO

In his new book of smikes. “Listen to These.” Tom Masson. For- mally editor of Life. Runs this one: A movie actor was suing a company for an immense sum for breach of contract. Upon being asked why he emended such a sum, he replied: “Because I am the greatest actor in the world.” Later, one of his friends took him to task for so loudly singing his own praises. “I know,” replied the actor, “it must have sounded somewhat conceited, but I was under oath, so what could I do?”

AN EXHIBITOR’S FRIEND

Joe Unger, First National New York Exchange. Has a heart. He loves his exhibitor friends. He likes to help them. When they’re sick, or blue. Or rentals are high. So when he read the “Oliver Twist” special, “de luxe,” “gold illuminated,” contract gotten out by Irving Lesser, himself, Joe nearly fainted. A girl gave him smelling salts. That helped. But the poor exhibitor. As he hit the contract. Died with that blue ribbon. And to each ribbon. Attached a small bottle. Of smelling salts. So when the exhibitors faint at the price of “Oliver,” Joe will revive them long enough. To sign. On the dotted line. He and all the same. Do likewise.

This is great service. For the exhibitors. Any way. The exhibitors all admit. That the contract. Is pretty. Nice paper. And good photogra- phs. And each contract. Has four pages. Each one for signature, not each a different color. Exhibitors will appreciate Joe’s service.

(Continued on Page 6)

Universal Wins “Buffalo Bill” Suit

Wire reports from Denver to Seigfried F. Hartman, attorney for Universal, indicate that Universal has won the injunction action brought against it in the United States District Court of Colorado by the W. F. Cody (“Buffalo Bill”) Historical Pictures Corp., to prevent the sale of Universal’s chapter picture “In the Days of Buffalo Bill.” The W. F. Cody Corp. based its stand on the allegation it had acquired exclusive right to the name “Buffalo Bill” from the famous scout himself.

The court arguments show that the name “Buffalo Bill” had been used in 44 copyrighted works and in several moving pictures; and the court ruled that Universal had the right to use the name in its chapter picture.

Pending the decision, no bookings were taken in the Denver City territory for the chapter picture. It is now released for that city, where Buffalo Bill was so well known.

CHAS. O. BAUMANN, PRES

WANTED SHORT REELS FOR CALIFORNIA

Branch manager of ten years’ experience with proven sales record, highest bank and character references, offices in Los Angeles and San Francisco conducting distribution on a business basis, desires best single and two reel subjects for above territory, also limited number of features which will warrant big exploitation. We pay for prints and split fifty, but you get it each week. All subjects worked out in nine months. Address B-929, C/O Film Daily.

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1921 and 1922

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“TOL’ABLE DAVID”

Both Negatives Developed and Sampleprinted by

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G. DIETZ, Pres.

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Westchester 1089
Crowd Wouldn't Buy Good Half Dollars for 25 Cents

Jack Cohen Is Arrested When He Tries to Do This Stunt of a Wager, Thereby Proving Friend's Contention That New Yorkers Are "Hard Boiled." New Yorkers, or so they flatter themselves, are, and New York, the Broadway City, is where the gold is hid; and there's from little money left. Mr. Cohen, who had been here six years ago and the same fell here years ago. and continues to do so. When Jack Cohen of 58 Manhattan Avenue, testifies that he had come about that "he'll buy half dollars for 25 cents the care".

Every Paper Carried It! A Big Front Page Story $15,000 worth of publicity—that's what we call "selling Goldwyn Pictures to the public." Ask them in your town whether they'll buy a BLIND BARGAIN? Tag onto this big picture—with its exploitation possibilities. The Goldwyn advertising and exploitation departments are AT YOUR SERVICE!

Can't Sell 50c. Pieces for 25c., So He Uses 'Em to Pay His Fine

Missourian Denounces New Yorkers and a Proud Citizen Denies We Are Ten-Minute Eggs, but His Effort, on a Bet, to Prove It Costs Him $2

BROADWAY SPURNS HALVES AT 25 CENTS

New Yorker With Civic Pride Fails to Sell Nice New Half Dollars at Half Price.

ARRESTED AND FINED TOO

Loses Bet With Scornful Westerner, Who Called This a "Hard Boiled Town!!!"

The Missourians, the New Yorkers, and the United Patrons of St. Louis are discussing the exploitation possibilities of this big picture—With its importance in the advertising and exploitation departments of the Goldwyn Mills. All the big advertising and exploitation departments are at your service.

"GLOBE" 

Every Paper Carried It! A Big Front Page Story $15,000 worth of publicity—that's what we call "selling Goldwyn Pictures to the public." Ask them in your town whether they'll buy a BLIND BARGAIN? Tag onto this big picture—with its exploitation possibilities. The Goldwyn advertising and exploitation departments are AT YOUR SERVICE!

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The Missourians, the New Yorkers, and the United Patrons of St. Louis are discussing the exploitation possibilities of this big picture—With its importance in the advertising and exploitation departments of the Goldwyn Mills. All the big advertising and exploitation departments are at your service.
At the Capitol Theatre all this week — Goldwyn's
A Blind Bargain

Look up at the sky Monday Noon!
Millions

(Continued from page 1)

INTRODUCING GALLAGHER AND SHEAN

Over at Goldwyn, they're stepping. The Gallagher and Shean of press agentry (Howard Dietz and Eddie Bonns). Not content with their big splash in the "Brothers Under the Same Roof" Club. They grabbed all the papers Thanksgiving Day, with front page stories.

They had a man named Jack Cohen. Selling silver half-dollars for twenty-five cents. In an envelope marked "BLIND BARGAIN." He

proved that New Yorkers were too wise to grab a hundred per cent profit unless they could see what they were getting. An arrest followed.

The reporters grabbed the story.

Timely stunt. "A Blind Bargain" plays the Capitol. This week.

The story went on the Associated Press wire as well as every news bureau. And it was featured everywhere. That's why they're singing a song over at the Goldwyn offices which goes. To the tune of "Gallagher

JOHN EMERSON AND EDDY GOULDING WATCH OUT

The following is part of a letter. Received by an important picture concern. From H. Schiff, Who manufactures fur coats. In New York, "I had one play written by you, which I think will be one of the greatest shows in the world. This will interest a child of 3 to a person of 75 years. It isn't what I say in this letter that counts. When you people are interested, you will see that I will write about it. This show calls "The Poor Man, Clever Rich Lady, Banker and his Daughter. These are the four most important characters in this show, and I think that you will be able to make the biggest success with a play like that, and if you will try it, I can say that you will succeed, and I will be surprised for the people, and a big success for your concern, as I have mentioned before that I go to a show because I have much interest in it, and as I see how many people play in a show, so I see that this show can be played something wonderful, and of great interest to the world.

Hoping to be favored with an interview.

"Very truly yours."

He hadn't had that interview yet.

MR. DE MILLE TALKS

And tells a Los Angeles newspaper. He could make "any story in the world in 12 days." Ah! There are a lot on the Board of Directors in Famous. Who wish. That only for once Cecil would do that. Then the negative cost wouldn't be what it is. It takes De Milles more than 12 days. To figure his scenario. Under the present schedule.

HOW TIMES CHANGE

Several years ago, The Lynch organization was buying all the houses possible. In the South. Now this is going on a lot. And Al Black was doing the same thing. In New England. Now Black is selling ice cream. And Famous is selling some of those houses.

CAN IT BE DONE

Row on out in Denver. Harlan Bartels, Hodkinson manager, wants to make the Broadway change its admission price. Manager Hene says he won't do it. Some talk of going to court. Interesting question. Let's see what will happen.

WHAT IT COSTS

Censorship figures handed out by State Commission. Shows it cost approximately $300,000 a year. For New York censorship. Maybe it's worth that much. To those who hold the jobs. But to no one else. Still, it looks as if that cost will be wiped out. Pretty soon after Smith gets in Albany.

DANNY.

Upstate Business Good

A. L. Feinman, of the W-B Film Exchange, Inc., which controls the rights of the Warner product in New York, returned Saturday from an extended tour of state. Feinman said that despite an extremely poor start at the beginning of the current season, theaters in Buffalo, Syracuse, Rochester, Albany, Schenectady and other important key centers were experiencing a healthier business than usual, big pictures backed by exploitation playing to capacity, and record-breaking business. Only in few instances did exhibitors report returns below normal. Any way, below normal. The majority of theaters in the cities referred to, Feinman reports, have made arrangements for the presentation of extensive Christmas and New Year week programs.

Ends London Run

(Special to THE FILM DAILY)

London—After having played six weeks at the New Oxford Theater, "Foolish Wives" has closed.

Buys "The Broken Wing"

(Special to THE FILM DAILY)

Hollywood—Ben Schulberg purchased the picture rights of "The Broken Wing." The play reaches its high-light in a spectacular aero-plane crash. It will be an early production.

Roach Buys Jack London Story

(Special to THE FILM DAILY)

Hollywood—Hal E. Roach has purchased the picture rights to Jack London's story "The Call of the Wild." Director Fred Jackman will start shooting early scenes in Yellowstone Park immediately.

Oppose Daylight Law

(Exclusive to THE FILM DAILY)

Chicago—At a recent M. P. T. O. A. meeting, sixty exhibitors lined up in favor of the daylight savings ordinance. Co-operation of other industries is being enlisted.

Shea Back

J. Frank Shea, exploiter for Hoe

kinson has returned from a visit to Boston and vicinity, where he was in conjunction with first run bookings and an extensive exploitation campaign on "Bulldog Drummond."

PRIZMA COLOR

TITLE PRINTS

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PER FOOT

This big reduction (from 25 cents per foot) has been made possible by the installation of new equipment and improved methods for making Prizma Color Title Positive which more than Doubles Our Capacity, and is effective Nov. 27, 1922.

Get in touch with our Title Department for full information.

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1923 FILM YEAR BOOK

Will soon be in the hands of practically every important executive in film

land. Better let us have your advertising copy now or you'll be left out.

Out Jan. 1st—Bigger and Better Than Ever
IN A FEW WORDS—
Editing and titling that will win the case for your picture before OLD JUDGE PUBLIC
LESLEY MASON
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Wm. B. LAUB
Film Continuity—Subtitles
Editing Only the Highest Type of Independent Productions
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Foreign shots, atmosphere, wrecks, animals, punch scenes—
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Have your Negatives and First Prints done the right way
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Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

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Phone: Madison Square 4420
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NEGATIVE FOR SALE
30 Releases, New Stuff cut but not titled, Travel in Orient, South Seas, etc.
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$250 HOME PROJECTORS COMPLETE WITH UNIVERSAL MOTOR.....$75.00
They are complete with water cooling device, which prevents the burning of film. They also can be used for cutting purposes. 1000 feet of standard film magazine. Enclosed in asbestos travelling cases.

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Letters, Cuttings, etc., for
LETTERING LAYOUTS ILLUSTRATIONS AND CARTOONS

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Announcing
Angelus Pictures Corporation
a new
National Distributing Organization

IN announcing the Angelus Pictures Corporation, we feel that we are entering the field at the psychological moment, and with a product for which the demand has exceeded the supply.

to MR. EXHIBITOR.
We intend to specialize in the higher type of "outdoor" productions, featuring well-known and popular Stars, and made by Directors of proven ability whose names really mean something at your Box-Office. Productions good enough for the very finest theatre in the country, but at rentals that will put them within the reach of the little fellow while they are still fresh.

We will release such a picture every Monday morning, fifty-two times a year, and every one of them will be an INDEPENDENT production.

to MR. PRODUCER.
If you are an INDEPENDENT producer, and are in a position to make the kind of picture described above, and if you have not yet digested our proposition, you have been missing something. We have arranged for sufficient product to carry us for several months, but there are other months to come and we would be glad to talk to you about it. Come in and see our Mr. White.

to BRANCH MANAGERS and SALESMEN.
We will open Exchanges at Albany, Atlanta, Boston, Buffalo, Butte, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Indianapolis, Kansas City, Los Angeles, Louisville, Milwaukee, Minneapolis, New Haven, New Orleans, New York, Oklahoma, Omaha, Philadelphia, Pittsburg, Portland, Salt Lake, San Francisco, Seattle, St. Louis, and Washington.

We desire to employ only the very highest type of Branch Managers and Salesmen at these points. Has Beens and professional "gyppers" are barred. We want only experienced, successful men with a real record behind them. We want the type who can be depended upon to give the Home Office and the Exhibitor both an absolutely square deal all the time. To such men we are willing to pay a generous salary and a liberal bonus.

If you think you are the man we want, drop us a line giving us an outline of your experience and any other facts in which you think we would be interested. All communications of this character will be received and treated with strictest confidence.

ANGELUS PICTURES CORPORATION

Temporary Office:
1106 Times Building
New York City

TELEPHONE
BRYANT 0581
**Protection**

By Big Houses Against Neighborhood Theaters Brings Kick From Michigan Exhibitors

(*Special to THE FILM DAILY*)

Detroit—The M. P. T. O. of Michigan through H. M. Richly, manager, in a letter sent to all exchanges and distributors, says, in part: "We are unalterably opposed to granting more than 30 days protection on any production, and more than seven days protection on second runs."

Our attention has also been called to the fact that in some instances neighborhood houses have asked long protection on other neighborhood houses. The sanctioning of such a request will mean the elimination of scores of theaters upon whom the producing companies are dependent for a portion of their revenue. The organization, therefore, feels that it is working for the best interests of the industry to oppose such petition.

"It has also come to our attention that the practice of salesmen canceling contracts between competing exhibitors is still in vogue. This is unfair, unbusinesslike and not conducive to the cooperation which should be maintained between exhibitors and distributors."

*Sonnin Here*

Carl J. Sonn in Detroit, is in town.

**Granville Leaving for U. S.**

(*Special to THE FILM DAILY*)

London—Fred Le Roy Granville, leaves tomorrow for America to negotiate the American rights to his latest production, "Shifting Sands," handled in this country by F. P. O. On his return to England, he will direct "Henessey: Of Moreby" for Granville Prod.

**Penna, Censors**

Oberholtzer Trying to Get Back as Secretary—Knapp a Certainty

(*Special to THE FILM DAILY*)

Philadelphia—Gifford Pinchot takes office as censor for the first of the year.

With the change in governors and also in Pinchot's promises to put every department of the state on a business-like basis, there will undoubtedly be changes in the personnel of the Pennsylvania State Board of Censors. Harry Knapp, chairman of the board, will most likely be reappointed in view of his association with the Inquirer as dramatic editor. The (Continued on Page 2)

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**The 10 Best**

What were the 10 best pictures released during 1922? Everybody wants to know. THE FILM DAILY, in making an effort to ascertain this, has about completed a survey among the more important motion picture critics of trade papers, fan magazines and daily newspapers. The complete result will be found in the forthcoming issue of The Film Year Book.

Beginning with tomorrow's issue a percentage table will show the manner in which some of the more important productions are accorded their position. This table will be corrected from day to day.

Bayshore Vitagraph Studio Damaged

The studio at Bayshore, Long Island, formerly used by Vitagraph, was damaged to the extent of about $25,000 on Saturday through fire.

First National Executive Committee Leaving

(*Special to THE FILM DAILY*)

Hollywood—It is said that the First National Executive Committee which has been considering production plans here, will leave for the East tomorrow.

"Headless Horseman" at Capitol

The Capitol will show "The Headless Horseman," Hodkinson, Xmas week.

Erlanger Leaves for Coast

A. L. Erlanger, the theatrical producer, left New York yesterday for Los Angeles, Calif, where he will confer with P. J. Godsell, president of Goldwyn in connection with "Ben Hur," which is being made by Goldwyn in association with Erlanger. Godsell left for the Coast last week.

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**Kitchen's Attack**

Tales of Illiterate Executives and Copycat Evil—But Believes "Situation is Not Hopeless"

Writing in "Columbia," the official organ of the Knights of Columbus, in its latest issue, Karl K. Kitchen under the caption "What's the Matter With the Movies" attacks certain phases of the industry strongly. In part he says:

"In the first place, the film industry in America is controlled by a group of foreign-born speculators, the majority of whom are actually unable to speak the English language with any degree of correctness. Pants pressers, delicatessen dealers, furriers and penny showmen started in the picture business when it was in its infancy, and they are the type of magnates who preside over its destinies today."

(Continued on Page 2)

**Stanlaws May Join Woods and Others**

(*Special to THE FILM DAILY*)

Hollywood—Pennyll Stanlaws, who was slated to direct the next Pola Negri vehicle for Paramount, who has resigned as noted from Famous Players to enter production on his own account, states that his business representative, Robert Lee, is in England at present observing conditions for possible production there. Stanlaws said that relations between him and Lasky were unruled but, even so, he could not produce on same scale as he intends to independently.

It is reported here that Sam Wood, who is in New York, has left the Paramount fold and that there is possibility of him and Stanlaws joining forces with Elmer Harris, Frank Woods and Thompson Buchanan, who is also in New York.

At Famous it was said they knew nothing of Sam Woods resigning, and did not credit the report.

---

**Has Plans**

Says Goldwyn, and Claims He is Largest Stockholder in Goldwyn Corporation

(*Special to THE FILM DAILY*)

Los Angeles—"The Times" says: "The final object of Samuel Goldwyn's visit to California remains a mystery. He admits only that he has plans but then said, "every man has his plans." My heart and soul are in motion pictures as they always were and always will be. The last that I heard, however, my active connection with Goldwyn's does not (Continued on Page 2)
Not Infallible, But—

Dye, Ford & Rogers Enterprises, Inc.
Mission Theater Building
Amarillo, Texas.

Enclosed find check for $10
continuing my subscription to
THE FILM DAILY for one
year, from Oct. 20th, '22.

Don't think that I could get
along without your "sheet"—
don't see how any live
exhibitor can. Look for it
first of all in my mail each morning.
It's getting better all the time.
I think.

The weekly issue, with
reviews—that's mighty fine too.
Your reviews, I believe, are the
most reliable that are published.
You are not infallible, but you
come nearer giving all pictures
what they deserve, than any other
publication. **

Luck to you—hope you always
have the "gruts" to review pictures for
what they really are.

ROSS D. ROGERS

Quotations

High Low Close
East. Ctd. 84% 84% 84% 100
F. P.-L. 91% 89 91% 2,000
dp pd hud 97 97 97 100

Goldwyn 6 5% 5% 1,400

 Arbitr. No quoted
Locew. 18% 18% 18% 1,000

Triangle Not quoted

World Not quoted

Los Angeles Leads Sales Contest

Pathe reports that Los Angeles
leads in the Exhiban Sales Contest
which started Nov. 4th, ending Dec.
30th.

Angelus Makes Its Bow

Launching of Angelus Pictures
Corporation's "Mystery of
White, president, and temporary
offices at 1106 Times Bldg. The
firm plans to release 52 independent
productions during the year, special-
izing in outdoor type of film. Ex-
changes will be opened in key American
cities.

Best Theatres Everywhere
are using the following ad, mats in
their newspaper advertising

And a Speedy "CHRISTIE COMEDY"
THE CHASED BRIDE
with NEAL BURNS

Get them at all Educational Exchanges on all
new Christie Comedies

"An inch in time draws nine"

Has Plans (Continued from Page 1)

mean that my interest in their
future has ceased. Quite the
contrary. I have a greater interest than
ever in the company. I can safely
say that I am still the largest indi-
vidual shareholder in the company.
And so that clearly defines my belief
in the organization's future. In fact
I feel that the Goldwyn company is
one of the two greatest picture
organizations in the world. It is
going right ahead greater and better
than ever.

"Main Street" Under Way
(Special to THE FILM DAILY)

Hollywood—Harry Beaumont
has been engaged by Warner
Brothers to direct Sinclair Lewis' "Main
Street." Julian Josephson wrote the
scenario, and Monte Blue and Harry
Meyers will be in the cast.

Little Miriam to be Starred

Miriam Battista has renewed her
contract with Robert Edgar Long,
her personal manager, for a period
of five years, under the terms of
which the tiny Italian actress is to
be starred in a series of special pro-
ductions. The new producing
company is now being organized. Miss
Battista will make her initial bow
as a star in an adaptation of "The
Lucky Stone," by Abbie Farwell
Brown. Gladys Hall is preparing the
scenario.

Kitchen's Attack
(Continued from Page 1)

"The whole industry is in a
grrip of men of this type—sinister
opportunist, with a mind of his
own, from whom, until they are reti-
red from the motion picture business,
American public can never hope
for any real improvement in
photoplay. A few better pictures
will be made, of course, but the great
bulk of the product will be nothing
without taste—like the men who make
them. **

Hard words, you say. But it
necessary to point out this funda-
mental fault with the movies before
setting forth the others. When
better class of producers make in-
teresting pictures there will be best
pictures.

However, Kitchen believes that the situ-
at is not hopeless and it is his belief
that "founders from Central Europe will be
out of their high positions." He adds, "I
days of alien domination of the Amer-
ican picture industry are numbered
nobody knows it better than the illus-
tary 'magnates' who between them are
controlling the present time.

When this change comes about the
will be less of the 'fascitarian' than it is now.
across the globe, the industry is.

Naturally, in any business where beautiful
women are employed in any form, there are
bound to be instances of favoritism and
preferential treatment of chosen young
women who are foisted on the public.
It will be considerably lessened
in the new producing companies.

"Practically all the film companies are turn-
ing out in the same type of pictures.

Photos are as standardized as
sausages, a picture is made to order.

When they make money in the past the company
spends it today—then go into debt
to make money in the future. They
are made with the same formula, with the res-
ult that when a director-actor has seen four
pictures he has really seen four or five.

The best proof of this is the fact that
there has been a so-called unusual picture
shown—a photoplay that is a little different
from the others—it is almost invari-
ably a financial success. But let one company
make a successful sea story and every other
company will follow suit. Soon the
stories are swamped with sea stories and
public is satiated with them.

In conclusion he says: "The fact
that of名誉 comes to glory, to criminals
and that they make heroes of some,
and become of prostitutes in
course, deplorable, but not necessarily
so. But to be the same crime then, and
chronicle all the minor furors
would require a small sized volume.

Furthermore, it is assumed that the director
is dealing with it's of course, with its curse of relative,
and the copy-as methods employed by every company.
We are made—so they say— but we shall have fewer
and better movies.

Henry Murdock to be Featured
(Special to THE FILM DAILY)

Hollywood—Henry Murdock, wd
has been playing comedy roles
in Christie pictures for two years wi
be seen opposite Dorothy Devore
"Hazel From Hollywood," and wi
then be featured according to
Christie.
WARNER BROS. announce that following the release of

“HEROES OF THE STREET”

which will be shown at the

STRAND THEATRE, NEW YORK during the week of December 17

WESLEY BARRY will be starred in a super production of

CHAS. DICKENS’ masterpiece

“DAVID COPPERFIELD” to be followed later by

“LITTLE JOHNNY JONES” and

“GEORGE WASHINGTON, Jr.” adapted from the popular plays by GEO. M. COHAN

WATCH FOR WARNER BROS.

18 Classics of the Screen for 1923
Putting It Over

Here is how a brother expounded on the 'how's' of putting it in a show correctly and let the other fellow know how you cleaned up.

Created Record Run

Hibbing, Minn.—P. R. Tomney put over "Sherlock Holmes" at his Homer by active exploitation work which earned a record run. For four days in advance of the showing he carried a scatter ad campaign in the dailies. He distributed 3,000 heralds and 2,000 teaser cards. He also had a man dressed as Holmes for street ballyhoo.

He followed this by streamer ads in the paper and bannering his lobby. He billed the town liberally and created a good deal of advance comment.

Pastors Invited

Superior, Wis.—Frank C. Buckley invited the Swedish pastors of the city to the first day's showing of "The Sin Flood" at the Princess on the strength of the author, Henning Berg, being a Swede.

Buckleyst worked several good stunts as follows:

For street ballyhoo he had a boy walking around with an umbrella painted to read "The sin flood is coming."

He used teaser ads in the newspapers and lettered the sidewalks with chalk, using the same copy.

He heralded the coming of the picture with many personal appearances. He used 10 lobby display paintings in store window tie-ups.

He also had an auto with "Sin Flood" banners as street ballyhoo.

Matinee for Old-Timers

Chillicothe, O.—That there is more than one way to gain newspaper representation was proved by the Meyer Brothers, who operate the Majestic, during their recent showing of "Remembrance."

Neither of the local papers will give the theaters a line of free publicity, so Meyer and Phil Gersdorf, Cincinnati Goldwynner, dug up something that would be real news for them.

The Majestic arranged a special "Remembrance" matinee, at which time every Chillicothe citizen sixty years of age or more would be admitted free. The inmates of the Women's Home were special guests, arrangements being made to transport them to and from the theater by automobiles. Then, one of the newspapers was permitted to sponsor the whole affair. This they did, and in order to let local citizens know what they were doing they donated a special story and a splendid two-column cut, all of which was direct, though gratuitous advertising for the picture.

A double page truck of co-operative ads playing up on the word "Remembrance" was secured in the other paper, this marking the first time that such a procedure had ever been attempted in Chillicothe.

Sell British Studios

London—The Windsor Studios in Catford will be sold at auction.

To Handle Hepworth Picture

(Special to THE FILM DAILY)

Los Angeles—Burr Nickle will handle the Hepworth Prod. (made in England) in this country.

Little seems to be known in the East with regard to Nickle's former activities in the industry.

United Rent Pershing

(Special to THE FILM DAILY)

St. Louis—United Artists have taken a lease on the Pershing for "Robin Hood." The picture will be presented with a special orchestra and prologue, exactly as in Chicago commencing Christmas Day. All seats will be reserved. General admission will be $1.

Texas Theaters Burned

(Special to THE FILM DAILY)

Holland, Tex.—The Oh Boy was destroyed by fire.

West, Tex.—The Queen was destroyed by fire.

Barry Next Year

Warner Brothers announce that screen rights to three scripts have been purchased for Wesley Barry to star in next year. They are Charles Dickens' "David Copperfield" and "Little Johnny Jones" and George Washington, Jr. by George M. Coit, William Beaudine will direct.

On Broadway

This Week

Astor—"The Town That Forgot God."

Brooklyn Strand—"East is West."

Capitol—"A Blind Bargain."

Criterion—"When Knighthood Was in Flower."

Loew's New York—Today—"To Have and to Hold."

Tuesday—"Lucky Dan" and "What's Wrong With the Women."

Wednesday—"Clarence."

Thursday—"Streets of New York." Friday—"Forsaking All Others and Pawnsed."

Saturday—"The Light in the Dark."

Lyric—"Robin Hood."

Rialto—"A Daughter of Luxury."

Rivoli—"Outcast."

Selwyn—"Birth of a Nation."

Strand—"Lorna Doone."

Next Week

Astor—"The Town That Forgot God."

Brooklyn Strand—"Lorna Doone."

Capitol—"Broken Chains."

Criterion—"When Knighthood Was in Flower."

Lyric—"Robin Hood."

Selwyn—"Intolerance."

Strand—"The Beautiful and Damned."

Third House

The Forum, seating 3,000, will be opened Dec. 15, at 138th St. and Brown place. It is controlled by the owners of the Arena and Tivoli.

1923 Film Year Book

Is now recognized as filmdoms authoritative reference volume. It offers a once a year opportunity.

Out Jan. 1st—Bigger and Better Than Ever

Victor Saville Ltd.

42 Cranbourne Street

London, England

IS OPEN TO PURCHASE OUTRIGHT FEATURES OF OUTSTANDING MERIT only.

American firms with big productions, get in touch immediately.

Cable Address: "Astuteness"

London
At The Capitol Theatre all this week - Goldwyn's
A Blind Bargain

Did you look up at the sky yesterday noon?
"I've never seen a horse race as stirring, as photographically accurate and as dramatic as that which enables the hero of 'The Pride of Palomar' to come into his own."

It is only one of the many thrilling scenes in this fast moving, realistic drama of the mission country of California, which caused the audiences at the Rivoli, New York, to break into applause again and again. Suspense, thrills, mystery, a tremendous theme, a beautiful love story, a remarkable cast and a scenic feast make this one of the greatest pictures of the year.

DIRECTED BY FRANK BORZAGE

A

Cosmopolitan Production

A Paramount Picture.
In the Courts  
(Special to THE FILM DAILY)  
Hollywood—Alling that the  
Goldwyn production, "Godless Men,"  
based on the book, "The Sea Lion,"  
which she with Emory Johnson  
is the author, Emilie Johnson, claiming  
that she has purchased her collabor-  
ator's entire interest in the book,  
as sued Goldwyn for $250,000 dam-  
es and an additional $250,000, claim-  
to be profits reaped from the film.  
Attitt's attorneys have asked re-  
aining order preventing further ex-  
hibitions of film.  

San Francisco—Gouverneur Morris  
is a brought suit against United  
Arts to enjoin that organization from  
re-exhibiting the production of "Man  
Who Played God," based on an  
original story and to collect  
suit against the film which to date.  
Morris claims $1,000,000.  

Los Angeles Admission Cut  
(Special to THE FILM DAILY)  
Los Angeles—The Alhambra,  
operated by West Coast Theaters, Inc.,  
has reduced admission prices to 10  
cents for children at any performance;  
adults pay 25 cents for matinees  
and 35 cents for evening  
performances plus tax.

Penna. Censors  
(continued from page 1)  
Inquirer was one of the chief  
supporters of Pinchot during the primary  
campaign, where the newly elected  
governor ran against the machine  
candidate.

Henry Starr Richardson, secretary  
of the board, will have strong opposi-  
tion from Ellis F. Oberholtzer,  
former secretary, for reappointment.  
Oberholtzer is backed by various  
ministerial organizations, who are  
working very hard for his return  
to the board. In addition, it is under-  
stood that other candidates will be  
represented for the position by promi-  
sent politicians who worked for the  
election of Pinchot during the hot  
primary fight.

Mrs. Niver, the woman representa-  
tive on the board, has been a mem-  
ber for a number of years, and is  
regarded as a fixed institution in her  
position. Unless women leaders of  
the Pinchot election forces bring  
strong pressure to bear with the new  
governor the first of the year, there  
is little likelihood of Mrs. Niver  
not being reappointed.

New Theater Company  
(Special to THE FILM DAILY)  
Chicago—C. H. Shell, T. Petrusa  
and J. W. Beem have formed the  
General Theaters Corp., with offices  
on N. Dearborn St. The new company  
will build and operate theaters,  
and is capitalized at $250,000.

Northwest Notes  
(Special to THE FILM DAILY)  
Seattle—The Alhambra is to be torn  
down.

Jim Parry, for three years booker  
at Select, who left last spring is back  
again on the row as booker at Metro.

The Seattle Film Exchange has  
purchased the series of six, one reel  
"Squirrels Comedy." for the Pacific  
Northwest.

Eric Erickson will leave his booker's  
desk at Universal, to go on the  
road covering Western Washington,  
Al. Bloom, for five years booker at  
Metro, has returned to Universal.

Fun from the Press  
is international in scope.  
From China, Turkey,  
France, Che's Savoie,  
Korea, and almost every  
country of the world. The  
Literary Digest gathers  
the wit and humor of  
the people.

Produced by The Literary Digest  
Distributed by the W. W. Hodkinson Corp.

CHAS. O. BAUMANN, PRES.  
RESOURCES—$5,000,000  
LEGAL RATES  
PRODUCERS & STARS  
represented. Also every form of  
financial service rendered—at legal  
rates.

GREAT NORTHERN FINANCE CORP.  
Knickerbocker Building  
Broadway at 42nd Street, N. Y. City  
Telephone Bryant 2099

Managing Director of one of  
New York's largest theaters,  
desires change, would like to  
join executive staff of small  
circuit or growing chain of  
thetaters. Would also consider  
entering production field. Box  
A. A. A., Film Daily.

A READY-MADE AUDIENCE OF MILLIONS AWAITS

THE FILMA

Marie Corelli's Immortal Fiction Classic

Transferred to the screen in dazzling scenes of  
unforgettable beauty, splendor and dramatic  
punch, this world-loved story of the beautiful little  
Norwegian girl who was doomed early into a  
child of paradise, who had all London at her feet  
is indeed an attraction.

Nothing has been overlooked in production—  
sumptuous sets, exquisitely beautiful exteriors,  
delightful atmosphere — and an array of gowns  
such as to delight every feminine heart. A picture  
sure to draw multitudes anywhere—starring bewitching  

JANE NOVAK

And brilliant cast including Barbara Tennant, June Elvidge, Wedgewood Nowell, Vernon Steele, Bert Sprotte and others

A CHESTER BENNETT PRODUCTION

Distributed by FILM BOOKING OFFICES OF AMERICA, Inc., Main Offices F.B.O. Bldg.-723 7th Ave., N.Y.C.
"Outcast!"—Famous Rivoli

HERALD—Miss Ferguson is good—better, in fact, than she has been in any film seen with this critic. But "Outcast!" is not a picture by her, but by a different maker. It is as much as if a different play had been staged as "Lorna Doone." It is not a perfect production, but neither is it good. It is never unbearably offensive or dull, nor is it ever extra-ordinarily entertaining. It is simply a sad story, with no vehemence of condemnation or steam. "Outcast!" is made with a certain amount of sympathy, and some success. Miss Ferguson, as the former Mme. Maccabe, has her moments of pathos, and is never less than interesting, but it is difficult to be on the defensive in a story that is, at all events, a poor show. We cannot help observing, however, that this is a very poor picture. And its acting is all very well carried out. But it is a great shame to have any film that is capable of being so well carried out. "Outcast!" is distinguished by some excellent acting, and the novelist, Frank Keenan, and at stated intervals, John Bowers. "Lorna Doone."—Director, Maurice Tourneur, who has already made a number of classics of literature, reaches the highest point yet touched by him in his handling of the rather difficult, but a movie of "Lorna Doone." The film is "Lorna Doone," is, to our way of thinking, as good as the novel. What more need one say in praise of it? "Lorna Doone" is a picture worth while.

SUN.—In the film presentation of "Eve," Dr. Blackmore's famous romance, now playing at the Strand Theater, as a choice of a few sequences of the novel, it is evident that the audience gazed upon a photographic image as Maurice Tourneur has crowed in these six reels. But there is an attendant yawning that cannot be denied. And something, nothing, is evident in the screen version of "Lorna Doone," although it is difficult to say just what the sensibility is. EVE, WORLD—Director, Maurice Tourneur, who has already made a number of classics of literature, reaches the highest point yet touched by him in his handling of the rather difficult, but a movie of "Lorna Doone." The film is "Lorna Doone," is, to our way of thinking, as good as the novel. What more need one say in praise of it? "Lorna Doone" is a picture worth while.

PRIZMA COLOR PRINTS are now at 18 CENTS per foot.

FOR SALE
Two U. S. Signal Corp Im-
ing Picture Cameras manufactu-
Burke & Jones, Chicago, Ill., 
L. Y. M. without lens price &

ARE YOUR FINANCIAL 
WORRIES A BURDEN

Why not avail yourself of the
resourcefulness and experience
of this organization specializing
in financing film enterprises?
Consultations invited. Terms
not excessive. All transactions
in confidence. Quick action when required.

CHROMOS TRADING
1123 Broadway
Suite 616 "Phone Chelsee 92604"

Eastman Film, both regular and tinted base—
now available in nine colors, is identified through- 
out by the words "Eastman kodak*"."Kodak" stenciled 
in black letters in the transparent margin.

REPRODUCTION QUALITY
faithfully reproduces every tone of the negative.
It carries the quality through to the screen.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Sennett Switches
are Releases of Features and
Specials Probably Going to
Abrams Organization.

It is understood that details have
officially been concluded which will
release all future Mack Sennett fea-
sure and specials being released
under Abrams. Whether
up United Artists or Allied
ists is not known. The first will
be "Suzanna," in which Mabel Nor-
ton is featured, and which has been
being released for some time.

had been expected that Asso.
South America would handle "Suzan-
First National will complete a contract with Sennett so far as
only two reeers are concerned.

a Rainbow which has been arguing with First Na-
tional ever since the old Associated
ners went by the boards. His
e, Thomas H. Ince, was also
associated with the First National
but this was finally patched up.

Investigating South America
Tom Moore wired this yesterday from Washington: "Rich Men's Wives'
pleased our patrons immensely but 'Shadows' opened yesterday (Dec. 3)
at Rialto playing to 2,076 paid admissions over 'Rich Men's Wives.' Con-gratulations and many thanks." Merely more proof of what A. Lichtman
has said right along—Advt.

The 10 Best

The first percentage table showing the standing of produc-
tions listed by motien picture critics of trade press, fan maga-
zines and daily newspapers will be found below.

It should be remembered that reports are still being re-
ed and will be until THE FILM YEAR BOOK, 1922
finally goes to press.

Grandma's Boy .......................... 100
Blood and Sand ........................ 100
Orphans of the Storm ................ 100
Prisoner of Zenda .................... 98
When Knighthood was in Flower 93
Smilin' Through ........................ 92
Nanook of the North ................. 92
Tol'able David ...................... 90
Oliver Twist ......................... 88
Eternal Flame ..................... 88
Manslaughter ...................... 87
Robin Hood ....................... 87
The Masquerader ................... 87
One Glorious Day .................. 85
Three Musketeers ................. 83
Monte Cristo ....................... 91
 Foolish Wives .................... 80

It should be remembered that some of the more recent
releases have not yet been seen throughout the country.
At Broadway Theaters

Capitol

The overture is "Mignon," followed by "The Split Dollar," a short wild West comedy. The Capitol Magazine precedes "Impressions of Ethelbert Nevin," which is staged before the feature, "A Blind Bargain." Arv Van Loon then renders a flute solo, playing " utiliser Parabola." The much heralded Einstein film is the number two film. An organ solo finishes the program.

Rialto

Selections from Massenet's, "Manon," and Rosenfield's Classical Piano by the Rialto Orchestra, opens the bill. The regular weekly news sheet is then screened. Lillian Bond gracefully dances an Algerian dance that is played by Dan Mason in "Pop Tutty and Miss Emma's Grass Widow," a comedy of rural life. Mary Fabian, sopranos, sings "Sweetheart." The feature, "A Daughter of Luxury," with Agnes Ayers, next. Regina Denny in one of the Leather Pinner Series, "The Chickahoe Bone Crusher," is the last number.

Rivoli

The regular Pictorial follows the overture, "The Carnival of Venice," after which Susan Cough and Frederick Hager sing "Dreaming Alone in the Twilight." "Outcast," starring Elie Ferguson is the feature. A piano concerto played by Vera Jacek and a Klezmer comedy are the final numbers.

At Other Houses

"The Town That Forgot God" holds over at the Capitol; "Who Knows What Day is Flower" remains at the Criterion, and "Robin Hood" still plays the Lyric.

Busy at Tec-Art

Tec-Art Studios are operating companies, Ashley Miller, "The Night Before Christmas" for Bray, Jack Dillon is making "The Evil Men Do" for Atlantic Features, and Dr. Lee De Forest is making talking and sound pictures.

Anchor Buys Trimble Series

(Special to THE FILM DAILY)

Los Angeles—Anchor Film Distributors, Inc. has acquired the Arthur Trimble series of two-reel productions.

Box December Releases

Canadian Notes
(Special to THE FILM DAILY)
St. James—W. L. Caplin has opened a $60,000 theater in this city.

Toronto—Harold Stafford, formerly booker with Canadian Educational has been appointed salesman in the same office.

Toronto—At the next meeting of the Canadian Exhibitors Exchange, the Board is expected to be reorganized and new directors appointed.

Toronto—Haskel Masters has resigned as manager of the local Regal office. O’Connor of Pathé succeeds Masters.

Charles T. Boulware, former ringmaster of Howe’s Greater London Circus, has been appointed assistant production manager at the Ince Studios.

Toronto—William Sturgess, former manager of the Imperial, has been appointed Toronto sales representative of Canadian Educational, here.

Toronto—The Rialto is showing a series of British made pictures, produced by the British Mastercraft people and the management of the house reports that the pictures are meeting with great approval.

AMERICAN—Masquerade, make-believe and clever connivance are the impressive qualities in “A Daughter of Luxury.”

MORNING TELEGRAPH—There is nothing new about the problem presented in “A Daughter of Luxury.” The great weakness of this film is that the performance is so wooden, so unlike, that one never really believes in it.

Actual story there is little in “A Daughter of Luxury,” which is an adaptation by Bradis Marie Dill of “The Imposter,” a play by Leonard Merrick.

SUN—The only remarkable feature of the production is the personal charm of the star, but the plot is good entertainment and it gives plenty of exercise to that human attitude called sympathy.

EVE. TELEGRAM—The title role is ideal for Miss Ayres, who appears as a toneless beauty introduced in society by a married man who thus attempts to hide a slight indiscretion.

EVE. WORLD—It is all very light, but entertaining in spots.

The star’s work is good, as always, and the balance of the players are acceptable.

POST—Leonard Merrick’s play has been adapted into a solid form of poor rich girl sort of screen entertainment, with good photography and settings. “A Daughter of Luxury” has a big point in its favor—it is not a lengthy picture.

“The Supersex”—Cameo
EVE. WORLD—It is a garish sort of a film, but nothing that will cause any great excitement.

AMERICAN—The best thing about this picture, based on a Cosmopolitan story, is the remarkably fine character work of Gertrude Claire as Grandma Brewer of the bitter tongue. The story itself is interesting.

SUN—It depicts in amazing fashion the hopes and fears, the trials and tribulations of a boy of twenty whose self-consciousness of his age brings about his revolt against family and friends.

TELEGRAM—Fully of delightful human qualities. It has delightful comedy, and it has its serious sides as well.

JOURNAL—The adventures of a youth who knows, or thinks he knows, all about women are bound to be of interest on the screen, and so “The Supersex” fairly may be said to appeal to both sexes equally.

But the film is too long—the appeal is too prolonged.
The Troubles of an Exhibitor
(Continued from Page 1)

"I would put the folks from Broken Sock, eight miles away," and Lord knows what else.

Well, dear fellow, I swallowed him whole, and paid him five dollars cash for it.

With such an investment I knew I would have to throw it in a big way, so I went to the local grocer and bought a barrel of smoked herring and then announced I would give one herring free with admission. The herring cost me two cents a piece and as I charge fifteen cents admission I figured it wasn't a bad buy.

I only run on Tuesday and Saturday but I thought this "Cape Cod Folks" was a whale of a picture so I decided to run it on Friday.

Now for the fireworks.

I forgot to ask the peddler how many spoons this picture of his was in and when I did he was knocked for a row of spoils to find out it was only one spoon, and a short one too. I was so confounded mad I could have swallowed a fly. If it hadn't been for the herring I would never have run the darned thing.

Well, I made the best of it and got all the advertising I could find and secured the services of Elmer Hecup, the local barber, to play a zither solo and this along with the picture and my speech of apology would take up the time.

It's funny I can never see ahead of my nose.

Friday morning, play date, I found out the following going on.

Don't practice at the Baptist Church.

Lodge meeting at Redmen Hall.

Three hay rides.

Cy Mowder's barn-raising party.

Free band concert.

Laying the cornerstone for the new horse-trough.

Epworth League Bazaar.

And the funeral of Hezekiah Short, the meanest man in Sassafras County.

None of this there was nothing doing.

To make a long story short, I didn't even open and am holding the picture until that salesman comes through again.

Somebody tried to tell me Robin was a brother to Little Red Riding Hood. How about it?

Yours truly,
ZEKE BEESUN.

Plan Big House
(Special to THE FILM DAILY)

Chicago—A $3,000,000 house at Madison St. and Austin Boul is planned by Katz & Olfenstein.

First "Better Film" in January

The first of the two reel series of American Home Life, entitled "This Wife Business" and produced by Arthur J. Zeller for Arahna Film Co., Inc., has been set for release early in January, so that it will be available to the theaters at the same time that the article by Alice Ames Winter, which it is adapted, appears in Woman's Home Companion.

In the Courts

Harry L. Reichenbach, Inc., has filed a suit in the Supreme Court against George Clark Pictures, Inc., a London corporation to recover $27,000. The plaintiff is suing on a claim assigned to it by Harry L. Reichenbach, individually. It is alleged that in December 1921, the Clark Company made a contract with Reichenbach, to act as general manager, with a salary of $100 and certain commissions. The employment began with the defendant on March 8, 1922, and on July 4, it is alleged, Reichenbach was discharged.

A judgment for $1,131 has been filed in the City Court against the Effanee Photoplays, Inc., in favor of Baumann & Co. The defendant rented from the plaintiff, furniture and other properties to be used in a film set, which were to be paid for when the picture was sold. Baumann & Co., alleged that the period for which the articles were rented, expired, but the Effanee Company, did not return the property. The defense contended the rental period had not expired.

Adds to His Chain
(Special to THE FILM DAILY)

Albany—William Bernstein, owner of the Colonie and Hudson, has completed negotiations for the erection of a new house in Little Falls, seating 1,800.

The Little Falls theater will be Bernstein's fifth. He has two in Elmira, N. Y., the Mozart and the Majestic, in addition to his two houses in Albany.
Fight "Music Trust" complaints Lodged By M. P. T. O. With Federal Trade Commission and Attorney General

(Special to THE FILM DAILY) Washington—President Sydney S. Cohen and other national officers of the M. P. T. O. of A., made definite moves here yesterday to prevent the threat called "Music Trust" from breathing its derogatory tribute on the theater owners of the country through the medium of a Music License Tax.

Formal complaints against the operators of the American Society of Authors, Composers and Publishers were lodged in the office of the Attorney General Daugherty and the Federal Trade Commission.

The declarations were made at a meeting where the constitution of the society with the M. P. T. O., and the objections in concrete form were embodied in the complaints filed.

President Cohen met with National executives H. H. Varner, North Carolina; A. Julian Byrwalshi, of Washington, and M. J. O'Toole, in delivering the specific form of complaint to be presented.

Allied Laboratories Dinner

The Allied Laboratories will hold their annual dinner at Delmonico's night.

Parker Read III

J. Parker Read, Jr., is confined to his room at the Seymour. He is suffering from a bad attack of grippe.

Dr. Jack" for Southern Enterprises

Southern Enterprises have booked "I'll Be Seeing You," starring Barbara Stanwyck, Red Skelton, and George Montgomery, for the entire Circuit, opening at the Odeon Atlanta, Dec. 11th.

Western Golf Tournament

(Special to THE FILM DAILY)

Hollywood—The first western modern motion picture Golf Handicap Tournament is being held at San Diego Country Club Sunday. A grand prize cup, the first given to a professional, plus various major prizes will be presented on Sunday night when the Western Motion Picture Association will be organized.

Valentino Argues

To St. Louis Public and Tells of How Famous Players Is Treating Him

St. Louis—Rodolph Valentino, in a personal appearance at the downtown hotel Sunday evening, attacked Adolph Zukor, Jesse Lasky and Famous Players and charged that the company humiliated, cheated, lied and mistreated him, and also because the Dulmonte was a rival the star had flatly denied permission for his delivering an "Americanization speech" there.

(Special to THE FILM DAILY)

Hollywood—-The Minter Contract Hollywood—Mary Miles Minter's contract with Paramount expires with the making of "The Trail of the Lonesome Pine," just begun, and will not be renewed, it is reported authoritatively here.

Brooks Back

E. O. Brooks, Pathe serial sales manager, has returned from Chicago where he gave previews of the first three episodes of the Pearl White serial, "Plunder."

Material for Dean

(Special to THE FILM DAILY)

Hollywood—Frances Hodgson "A Lady of Quality" has been sold to Universal for Priscilla Dean.

Century Get "Buster Brown"

Julius Stern of Century Comedies has secured the rights to picture "Buster Brown." Brownie, the dog, will be especially cast, but the title role player has not been named.

Jackie Coogan's organization was dickering for some time for the rights with Herman Garfield.

From Dallas came this telegram yesterday to Al Lichtman: "Soaps' opened yesterday Melba Theatre, Dallas and broke all house records. This statement came from P. G. Cameron, manager Melba Theatre." All key cities submit similar reports.—Advt.

Lichtman's Faith

In Independent Product Backed Up By Reports From Field

(Special to THE FILM DAILY)

Los Angeles—Complete faith in the future of the independent market was the sentiment voiced by Al Lichtman and B. P. Schulberg at a dinner which they tendered to visiting First National executives at Marceil's Cafe, Monday. The dinner followed a directors' meeting of the First National group.

Lichtman is here to discuss future productions plans with Schulberg.

Connick Homebound

From Hollywood—Interesting Developments Expected Following His Arrival

H. D. H. Connick, formerly chairman of the Finance Committee of Famous Players, is due to arrive home today from Hollywood. Connick, who has been in New York, kept more or less under cover, but it is reported that he went West on a plan which promises to involve one of the most exciting and important producers in the business, and which may result in the establishment of a new distributing organization.

Thomas H. Ince is the producer reported involved in the Connick development. Ince is now releasing through Also, First National, and prior to this released through Associated Producers of which he was one of the organizers. Reports on this he had a contract with Famous for a large number of productions annually.

Some time ago there was considerable talk of Connick being interested in the development of a big organization, and the name of one of the oldest concerns in the business was coupled with this. The Ince product was also included in the gossip. Connick quietly left New York a short while ago, and while much has been printed of other important picture folk being on the Coast Connick evidently managed to avoid being seen by the newspaper men out there. At all events nothing has "leaked out" of his visit.

Think This Over

"I wonder if the day will ever come when there will be a real understanding between producer and exhibitor? Seems to me that if we don't get to that point soon, all the Will Hays' in the world can't save the industry from eventually petering out. I am not a calamity howler—business is good—we are making money, but the eagle eye of the public is upon the picture industry our squabbles are known to the world and the reputation of stars is known to them too—all the producers. Ego has had its day in this business, and business methods must be injected pretty soon, or this business will never reach its 'place in the sun.'"

ROSS D. ROGERS,

Dye, Ford & Rogers,

Amarillo, Texas
Valentino Argues (Continued from Page 1)

Valentino further charged that Famous Players was pursuing a policy of acquiring rival companies, and minor plays which would tend to decrease his popularity and cause him to be forgotten by the public, while Famous Players would reap large profits from him.

On advice of his counsel he declared he preferred to return to St. Louis at 6 P. M., and appeared at both evening performances of the Delmar. He was greeted by large crowds, girls predominating. It is estimated that more than 6,000 persons passed the Delmar doors while he was there.

Counsel for Famous Players has a copy of the Valentino remarks, but refused to discuss the matter yesterday.

Lichtman's Faith (Continued from Page 1)

The night of the dinner Lichtman declared the talk of the market closed. It has small producers was sponsored without definite reasons for making such a statement. For ten years, he said this type of business has stirred the business. In many cases caused 'near panic' among producers whose bankroll was not particularly extensive. That will never happen. I have keen in close touch with the boys in the field, and I can say truthfully that exhibitors are holding too open for independent pictures. They base this action on the kind of product they have secured from producers in the past.

Schuberg declared that the sentiment among independents on the coast was optimistic. He said exhibitors were encouraged by the reception given their pictures in important theaters and felt spurred on to make better films.


Next Paramount Convention in Kansas City

(Special to THE FILM DAILY)

Hollywood—Kansas City will be the scene of the next convention of the Department of Distribution of Paramount pictures, according to an announcement made following the close of the Paramount sales convention by Adolph Zukor.

Back from Coast

Sam Grand, Boston, was in town yesterday. He is returning for the Coast last Monday after a hurried trip. He refused to discuss his trip, or the result, but the impression was received that it was a product for Federated of which he is an active member.

Fight "Music Trust" (Continued from Page 1)

It is the contention of the M. P. T. O. that the present copyright laws do not protect the Music Society with the right to make the license-fee exactions from Exhibitors and that the members of Congress who passed the law indicated specifically that it was not to include in its powers the use to which it is now being subjected by this Society. The methods of the Music Trust representatives, using their assumed advantage to browbeat and threaten exhibitors and other unbusinesslike elements, were detailed to the departments interested in the matter.

Rembusch Fighting Music Tax

(Special to THE FILM DAILY)

Indianapolis—Ten points of attack on the Music Tax are developed in a long statement issued by Frank J. Rembusch, chairman of the Committee on Music Tax Repeal, who urges exhibitors to present a united stand against paying the Music Society toll.

Ralph Kohn Laid Up

As the result of suffering a sprained ligament while playing handball Ralph Kohn, Famous Players, is laid up for a few days.

To Make One for Selznick

Corinne Griffith will make one production in California for Selznick being started to work on her new productions which Webster Campbell will direct.

F. B. O. Sales Meeting in Chicago

Following the sales meeting in New York held last Sunday in the F. B. O. Home Office, which was attended by all Eastern Branch Managers, a second meeting will be held in Chicago on Sunday, December 9th, in which the Mid-West and Southern exchanges will meet Mr. Harry Berman, general manager of distribution and W. R. Rothstein, advertising and publicity director. These meetings are being held primarily in the interest of the new Emory Johnson production "The Third Alarm," which is opening at the Astor on Jan. 8th.

Cuts and Flashes

James Loughborough has joined the exploitation staff of Douglas Fairbanks in "Robin Hood" as assistant to Pete Smith. Loughborough will take charge of the publicity and advertising for the New York engagement.

Betsy Blythe is making personal appearances in Indianapolis, this week.

"Sally in Our Alley," recently announced as the first five reel picture to be made by Arthur Maude, will be produced sometime next February. The story is adapted from the old English song of that title. Maude is contemplating making 12 two reelers from masterpieces of painting.

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Standard Film Laboratories

John M. Nicholas

Phones

Hollywood

6315 and 6943

Seward and Romanio Streets

Hollywood California
Why I Show Paramount Pictures

By G. A. Rea, Manager
THE COLONIAL
Washington C. H., Ohio

PARAMOUNT has the one Home Office that I know of that remem-
bers the small town exhibitor, and Paramount is one company that I
know of that remembers a small town exhibitor after he signs on the
dotted line.

When I sold out at Hillsboro last July, Paramount was the only company
to express regret, and here's a line that came from the Home Office that
I will always remember—"Be assured of PARAMOUNT'S well wishes
wherever you go."

I struck it lucky here. I was able to secure 22 of the 41, and believe me
they are 22 without an Alibi. Here's a few of the knockouts I have
of Silent Men," "Gilded Cage" and proud to announce "The Young Rajah"
for my Thanksgiving attraction and "The Old Homestead" Xmas week
ALL WEEK. Oh boy! what pictures they are.

It's a great pleasure to exhibit a PARAMOUNT Picture. You know they
are half sold before you begin. Any Paramount Picture is easier to sell
than most any other SPECIAL and when you make a noise about a
Paramount Special—Oh boy! how easy it is.

How I want the next 39! If I get PARAMOUNT just watch my dust.
Anyhow I am sure saving a date book full of open time and HOPING.

(Sgd.) G. A. REA

Watch for

Paramount's
"Super 39"
Schlank on Sales Tour
(Special to THE FILM DAILY)
Los Angeles—M. R. Schlank, head of Anchor, left his Hollywood headquarters for the fifth and last sales trip of the year.

Begin First Picture
(Special to THE FILM DAILY)
Los Angeles—Elite Prod., have taken space at the old Brentwood studios, for their initial venture.

Browne Buys Features
The At Litchman Corp., has sold its product for England to Col. H. A. Browne, chairman of the board of directors of the Wulturwag Co., Ltd. of England, the deal covers many of the Preferred pictures handled by Litchman with the exception of “Rich Men’s Wives,” previously sold to the W. and F. Film Service, Ltd.

Holah Heads New Firm
(Special to THE FILM DAILY)
Cleveland—At the head of the recently organized Cleveland Motion Picture Co., is C. E. “Doc” Holah, formerly of Literary Digest, “Fun From the Press.” Motion picture publicity and Educational film will be handled in mail order departments. Holah says Ohio exhibitors are using their own screens for advertising with this service very successfully.

Sales in Mid-West

New Canadian Distribution
Negotiations were concluded this week whereby a new distributing unit throughout the Dominion of Canada was formed for the purpose of giving exclusive exploitation to the Canadian-made productions of Ernest Shipman. The new organization will be known as the Ernest Shipman Film Service.

The productions will be released at the rate of one a month, the first being “The Man from Glengarry.”

The franchise for Ontario and Western Canada has been acquired by William Cranston, who established the United Artists in Canada; while the franchise for Quebec, the Maritime provinces and Newfoundland has been awarded to D. A. Barpee and MacArthur, formerly with the Y. M. C. A., and the Fox Film and the Mark Broek Enterprises. The latter have opened offices in the Albee Building, Montreal.

Buy Rights
(Special to THE FILM DAILY)
Dallas, Texas—The A. & R. Film Exchange has bought rights for its territory of the output of Anchor Film Dist. Inc.

Mundstuk Buys
(Special to THE FILM DAILY)
Detroit, Mich.—Dave Mundstuk, of the Exclusive Film Co. has purchased the Michigan rights to 18 features to be released by Acorn Sales Co., of New York.

Files Declaration
(Special to THE FILM DAILY)
St. Louis, Mo.—The McFall Film Prod. Co. has had a declaration of trust with the St. Louis Recorder of Deeds, announcing its intention to operate as a common law trust with a capitalization of $30,000. The organization was formed to make moving pictures. The trustees are: Francis McFall, Jr., Will Holmer, S. F. Q. Brown and William Quinn.

Get Ben Wilson Product
Greater Features, Inc., has purchased the Ben Wilson product as follows for the Pacific Northwest, 1923 series of Monty Banks two-reel comedies; twelve 1923 Federated Radio comedies; which in addition to the Federated Hall Room Boys comedies, gives them an average of one two-reel comedy a week for the Seattle, Portland and North exchanges. In addition, the series of twelve comedies produced by and starring Joe Rock, for the Denver and Salt Lake exchanges, giving these offices an average of five two-reel comedies every four weeks.

Greater Features, Inc., recently opened the Portland exchange with L. N. Walton as sales manager.

“Felix Cat Cartoon” Sales
M. J. Winkler, who controls the United States and Canadian rights to Pat Sullivan’s new series of “Felix Cat Cartoons,” recently disposed of the following territories:

Harold Roden has taken over Greater New York; Masterpiece Film Attractions, Phila., Eastern Pennsylvania and Southern New Jersey; Peeler’s Film Service, Los Angeles, California; Nava, Arizona and Hawaiian Islands; Finkelstein & Rubin, Minn., Minnesota, North and South Dakota; Associated First National Pictures, Charlotte, N. C.; Georgia, Florida, Alabama, North and South Carolina; Standard Film Service, Cleveland, secured Ohio, Michigan, Kentucky, Pittsburgh; Greater Features, Seattle, bought the rights for Washington, Oregon, Idaho, Montana, Colorado, New Mexico and Utah.

Gus Schlesinger purchased the foreign rights.

Stern Moves
Ernest Stern, titles has moved to 203 W. 40th St.

Steinber With Champion
Charles Steimer has been appointed manager of the Champion Exchange.

Dramatic Recital
Edward O. Towne, author and producer of “The Woman in Chains” will give an author’s dramatic recital on the production, this evening at the Wadleigh High School Auditorium, under the auspices of the Board of Education. The film was taken from Towne’s book, “The Madonna in Chains,” and was produced at the Amalgamated Studios, New Rochelle. The cast includes, E. R. Lincoln, Martha Mansfield and W. H. Tooker.

Seek to Curb Non-Theatrical Showings
Curb of competition from non-professional exhibitors such as churches, schools, and community halls, is urged in a letter sent to distributors by the M. P. T. O. of Milwaukee. They state that while the non-professional groups used to confine themselves to educational pictures, they have in recent years, invaded the general field, and exhibit for popular features. Cooperation is sought to eliminate this condition.

Hallberg Leaves Ute
J. H. Hallberg has resigned as consulting engineer of the United Theater Equipment, to devote all his time to exploiting Hallberg products, and act as consulting engineer to the trade.

Changes in Equity Personnel
John N. Weber, has severed connections with Equity to take charge of the activities of Commonwealth Film while Gustave F. Mye, Director of Publicity for Equity a general assistant to Weber, leaves Equity to join the forces of Fox Booking Offices to fill the vacant left in the Sales Promotion Departmen by the resignation of Howard Estabrook. David O. Malley, lately with P. A. Powers, will fill vacancy left by Weber.

J. Havez to Write Scripts for C. B.
Harry Cohn of the C. B. C. F. has engaged Jean Havez to write a take active charge of comedy series for C. B. C. Havez has been known for a long time as a purveyor of far material, having contributed the stories for the first series of Buster Keaton comedies, and is co-author of some of Harold Lloyd’s biggest successes, among these “A Sailor Man,” “Grandma’s Boy,” and “D for Jack.” Cohn expects to add the near future at least two more comedy units.

1923 FILM YEAR BOOK
Will be used by casting directors all next year.
Maximum advertising value at minimum cost.

Out Jan. 1st—Bigger and Better Than Ever
Censorship Fights
About 20 States Looks Up—Iowa and Wisconsin Difficult—Repeal Hoped For in Several States

In a few weeks the various state legislative bodies will meet throughout the country. Indications at the outset are that censorship and prohibition bills will be met with strong resistance in about 20 states: Alabama, Georgia, 1h, and South Carolina, Kentucky, Wisconsin, and Indiana, Illinois, Minnesota, Nebraska, Ohio, Texas, Washington, and others.

The worst fights are expected to develop in Iowa and Minnesota. Legislation affecting various exhibitors and difficulties is expected in other states not mentioned. While these fights are on in New York, considerable work is anticipated to swing around enough votes to cause Smith to repeal the existing censorship act. Efforts will be made in this direction in Florida and Virginia as well.

Silocks Here Monday
(Special to THE FILM DAILY)
Los Angeles—E. H. Silocks' sales manager, Choice Prod., will arrive here Monday, April 18, and will bring some new two reel subjects.

McDonald in Springfield
(Special to THE FILM DAILY)
Springfield, Mass.—Harry Mc- Donald, director of sales promotion in Hodgkinson, is here attending the funeral of his mother, who died Wednesday evening.

Jersey Sunday Fight On
(Special to THE FILM DAILY)
Trenton—An effort to secure Sunday pictures for New Jersey will be made by State Senator Alexander Jason. His move will be opposed by the Society for the Prevention of vice and the Promotion of Morals.

"Salome" Open Dec. 31
Nazi move in "Salome" will open at Criterion, Sunday, November 1st. The production will be preceded with an elaborate prologue and musical setting arranged by Hugo Schueller.

D. W. Starts "The White Rose"
D. W. Griffith began rehearsals yesterday on his new production, which will be produced under the title "The White Rose" and will be a southern setting. Rehearsals will continue for about two weeks more before shooting.

These theaters have broken records with "Shadows": Strand, Newark; Moore's Rialto, Washington; Kinema, Los Angeles; Victoria, Philadelphia; Melba, Dallas. Yes, "Shadows" is a big box-office success. Distributed through Al Lichtman Exchanges—Advt.

Preparring Second Eastman Film
Jack Hyland is now preparing the scenario for the second of the five reel productions being made by the Eastman Kodak Co. The films are to be used by the Eastman professional photographers school.

Additions to Goldwyn Staff
Katherine Hilliker and H. H. Caldwell have been placed under a long-term contract as personal assistants to June Mathis, who was recently appointed Editorial Director of the Goldwyn Studios. They will be in charge of the film editing and art department.

Gilbert's New Contract
(Special to THE FILM DAILY)
Hollywood—John Gilbert has returned after spending a vacation in New York, where incidentally, he signed a new contract to be starred in a series of productions for Fox and has started work on "Truiston King," from the novel by George Barr McCutcheon. Jerome Storm will direct.

Detroit Premieres
(Special to THE FILM DAILY)

Repertory Season Closes
With the closing of "The Birth of a Nation" at the Selwyn Sunday, Griffith will suspend his repertory season. He is unable to show "Intolerance" because the negative is not ready in England and there are no prints here. When the negative returns within three or four weeks Griffith promises a showing.

Dean to Make "Drifting"
(Special to THE FILM DAILY)
Hollywood—The difficulties which developed between Priscilla Dean and Universal relative to her making "Drifting," have been straightened out, and work on the production will start immediately. Tod Browning will direct. Friscilla objected to appearing in what she termed was an "immoral" role.

A. B. C. Will Buy
Issue Statement Informative of Change of Policy Caused "By Absolute Lack of Co-Operation" from Producers

The following statement was issued yesterday from the offices of the American Associated Booking Corp.:
"A change of policy has been adopted by A. B. C. due to certain conditions that the members think have made it necessary. The fact that these independent exhibitors have received an absolute lack of cooperation from most of the larger producers, despite the fact that they have demonstrated that they are ready and able to handle large productions, and the antagonism which has been shown by several of these producers who are financially and otherwise interested in opposition circuits has made it, in the opinion of the members, necessary to discard their first policy of remaining completely out of the distributing or producing end of the industry and they are now laying their plans for state right purchases of all suitable productions which they are offered.

"The immediate buying power of this group of first run exhibitors and the fact that immediate playing dates and cash returns are possible, make them a big factor in the New York State and Northern New Jersey territory.

"Immediate action along these lines is contemplated by this Corporation.

In some circles the announcement did not come as a surprise. The head of one distributing company commented, "It was to be expected."

The Allied Laboratories Dinner
In the neighborhood of 90 well-known film folk attended the second annual dinner held by the Allied Laboratories last night at the Delmon. Among the guests were Gen. Cole of Boston who led the fight against censorship in Massachusetts and Lawrence Boynton of the Exhibitors Trade Review.

Another Finance Corporation
The Independent Finance Corp. has opened offices at 522 Fifth Ave. Schuyler C. Hodge is president, B. E. Peck, vice president, and E. G. Munz secretary and treasurer. Walter F. Tilford, president of the Tilford Cinema Corp., is on the board, and Sidney Olcott, president of the New York M. P. P. Corporation, is on the advisory board as is Robert E. Sherwood, motion picture critic of Life and The New York Herald.
MacDowell Leaves Sceneland
(Special to THE FILM DAILY)

Los Angeles—Syl MacDowell has resigned as managing editor of Sceneland, and will do free lance writing.

"The Border Legion" Reissued

Hopp Hadley will reissue the Hayes Hunter production "The Border Legion," starring Hobart Bosworth and Blanche Bates. He is also reissuing "The Wizard of Oz" for the second time.

The Einstein Film

Prof. Garrett P. Serviss and Max Fleischer will this week complete the work of editing and adapting the authorized film on the Einstein Theory of Relativity, which Dr. Riesenfeld will present at the Rivoli and Rialto shortly. The film was produced in Frankfort, under the supervision of six of Einstein's associates.

Film Floats and Parade

Floats representing "Black Beauty," "The Flirt," "Hungry Hearts" and "The Headless Horseman," and a parade on Saturday are the features scheduled for the final day of Better Motion Picture Week. Each float will carry the reins of the picture represented, and lots will be drawn to determine which one will be shown to 350 children from the Orphanages and Homes of the city at the Children's Theater.

Universal Buys Material

(Special to THE FILM DAILY)

Hollywood—Universal has bought screen rights to the following stories; Frederic Arnold Kummer's "The Chicken That Came Home to Roost" in which Gladys Walton will appear; "Nobody's Bride," by Evelyn Campbell and being adapted by Albert G. Kenyon for a Herbert Rawlinson vehicle; Roy Myers original "Mirage Land" which George C. Hull is adapting and which will star Hoot Gibson; "The Ninth Man" by George Randolph Chester for Rawlinson; John Russell's "The Winning Hand"; William Slavens McNutt's "His Good Name" which, being adapted by Raymond Shrock and Frank Beresford, will be directed by Harry Pollard as all-star production; and "The Six Fifty," play by Kate McLauren being adapted by Doris Schroeder.

Fun from the Press

is thoroughly clean and wholesome in every respect and can be screened before the most exacting audience without fear of criticism. Recommended by the Better Films Committee. Passed by the National Board of Review.

Produced by The Literary Digest

Distributed by the W. W. Hodkinson Corp.

THE ADVERTISEMENTS
for
LOUIS B. MAYER'S
offering of
JOHN M. STAHL'S
"The
DANGEROUS
AGE"
A First National Picture
were
WRITTEN by the
CRITICS
Louis B. Mayer Productions Inc.

Watch this space during the next three weeks.

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ART TITLES
LOUIS MEYER
Craftsmen Film Lab.
251 West 19th St.
Watkins 7260-7461

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Universal Buys Material

(Special to THE FILM DAILY)

Hollywood—Universal has bought screen rights to the following stories; Frederic Arnold Kummer's "The Chicken That Came Home to Roost" in which Gladys Walton will appear; "Nobody's Bride," by Evelyn Campbell and being adapted by Albert G. Kenyon for a Herbert Rawlinson vehicle; Roy Myers original "Mirage Land" which George C. Hull is adapting and which will star Hoot Gibson; "The Ninth Man" by George Randolph Chester for Rawlinson; John Russell's "The Winning Hand"; William Slavens McNutt's "His Good Name" which, being adapted by Raymond Shrock and Frank Beresford, will be directed by Harry Pollard as all-star production; and "The Six Fifty," play by Kate McLauren being adapted by Doris Schroeder.

Fun from the Press

is thoroughly clean and wholesome in every respect and can be screened before the most exacting audience without fear of criticism. Recommended by the Better Films Committee. Passed by the National Board of Review.

Produced by The Literary Digest

Distributed by the W. W. Hodkinson Corp.

THE ADVERTISEMENTS
for
LOUIS B. MAYER'S
offering of
JOHN M. STAHL'S
"The
DANGEROUS
AGE"
A First National Picture
were
WRITTEN by the
CRITICS
Louis B. Mayer Productions Inc.

Watch this space during the next three weeks.
$1,000 Fire Damage
(Special to THE FILM DAILY)
New Toronto, Ont.—A recent fire at the Pastime caused a damage of $1,000.

Buys “Blind Justice”
“Blind Justice,” produced by Ed- d Sloman, has been sold by De- dible Sales to Mastodian Films, independent release.

Wallace on Executive Board
(Special to THE FILM DAILY)
Kansas City, Kan.—Walter Wal- has been appointed a member of executive board, of the M. P. T. F Kansas, succeeding R. G. Lig- who has taken over the presi- made vacant by the resignation of Van Praag.

SALESMA N WANTED
New York and Vicinity
Something New for Exhibitors
Can Earn $10 to $30 per day
Address Box B-6 c/o
The Film Daily

Coast Writer’s Guild Opens
(Special to THE FILM DAILY)
Los Angeles—The “Play Room,” the new home of the Screen Writer’s Guild, of the Author’s League, has been opened.

Mancall With Burr
Booie Mancall has been appointed director of publicity for Affiliated Dist. Mancall recently was with Universal in New Orleans.

PRIZMA | COLOR | new 18 | CENTS | per foot
PRIZMA, INC. 110 W. 40 St., N.Y.C.

Wallace on Executive Board
(Special to THE FILM DAILY)
Kansas City, Kan.—Walter Wal- has been appointed a member of executive board, of the M. P. T. F Kansas, succeeding R. G. Lig- who has taken over the presi- made vacant by the resignation of Van Praag.

Harriette Underhill in the Tribune says

The NEW LEATHER PUSHERS

at the Rialto N.Y.C.
is better than
the feature picture!

Get your dates now for
The Greatest Series of 2 reeler
Ever made
Starring

REGINALD DENNY

Made from the famous Collier’s Weekly Stories
by H.C.Witwer—Directed by Harry Pollard

UNIVERSAL JEWEL COLLIER’S SERIES

Pleasurably Announcing
the Clientory Acquisition
of

BOOTH TARKINGTON

Whose Motion Picture Interests
I Shall Henceforth Administer

1402 BROADWAY R. L. GIFFEN 5860 FITZROY
First National
Has 4 of the
10 Best
Against 6 from all
other companies
combined

From the Film Daily December 6th

The 10 Best

The first percentage table showing the standing of productions listed by motion picture critics of trade press, fan magazines and daily newspapers will be found below.

It should be remembered that reports are still being received and will be until THE FILM YEAR BOOK, 1922 finally goes to press.

<table>
<thead>
<tr>
<th>Title</th>
<th>Percentage</th>
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<tr>
<td>Grandma's Boy</td>
<td>100</td>
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<td>Blood and Sand</td>
<td>100</td>
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<tr>
<td>Orphans of the Storm</td>
<td>100</td>
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<tr>
<td>Prisoner of Zenda</td>
<td>98</td>
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<tr>
<td>When Knighthood was in Flower</td>
<td>94</td>
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<tr>
<td>Smilin' Through</td>
<td>93</td>
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<tr>
<td>Nanook of the North</td>
<td>92</td>
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<tr>
<td>Tolable David</td>
<td>90</td>
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<tr>
<td>Oliver Twist</td>
<td>88</td>
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<tr>
<td>Eternal Flame</td>
<td>88</td>
</tr>
</tbody>
</table>

Here's 22 More Winners Beginning Jan. 1st

“THE DANGEROUS AGE”

“A MAN OF ACTION”
A Thomas H. Ince production with the Ince punch. With Douglas MacLean. An original story by Bradley King and directed by James W. Horne.

RICHARD BARTHELMESS
in
“Fury”

KATHERINE MACDONALD
in
“Money, Money, Money”
Adapted by Hope Loring from the story by Larry Evans. Directed by Tom Forman and presented by B. P. Schulberg.

NORMA TALMADGE
in
“A Voice From the Minaret”
From the famous novel and stage success by Frank Hitchens. Adapted by Frances Marion and directed by Frank Lloyd. Presented by Joseph M. Schenck.

JACKIE COOGAN
in
“Daddy”
The boy marvel of the screen in another of his heart winning pictures. Presented by Sol Lesser.

“WHAT A WIFE LEARNED”
A Thomas H. Ince special written by Bradley King and directed by John Griffith Wray.

AN EDWIN CAREW PRODUCTION
A symphony of life in the high and low places and one of the year's very best. Title to be announced later.

“BELL BOY 13”

“The Sign”
A Laurence Trimble-Jane Murfin production. (Not a Strongheart picture.)

“SCARS OF JEALOUSY”
A Thomas H. Ince production taken from the thrilling story by Anthony H. Rudd and directed by Lambert Hillyer.

“The WHITE FRONTIER”
An Allen Holubar special presenting the charming Dorothy Phillips.

KATHERINE MACDONALD
in
“The Lonely Road”
Adapted by Lois Zellner from the famous story by Charles Logue. Directed by Victor L. Schertzinger and presented by B. P. Schulberg.

RICHARD BARTHELMESS
in
“The Bright Shawl”
Joseph Hergesheimer's famous story and one of the year's best sellers. Directed by John Robertson and produced by Inspiration Pictures, Inc., Charles H. Duell, president.

“The SUNSHINE TRAIL”

NORMA TALMADGE
in
“Within the Law”
The famous Al Woods production which played to millions with Jane Cowl starring.

“The GIRL FROM THE GOLDEN WEST”
An Edwin Carewe production taken from the famous Belasco play.

“MONEY LOVE AND THE WOMAN”
A John M. Stahl production presented by Louis B. Mayer.

“The ISLE OF DEAD SHIPS”
A Maurice Tourneur production taken from Capt. Marriott’s famous sea story. Present by M. C. Levee.

KATHERINE MACDONALD
in
“The Scarlet Lily”
Presented by B. P. Schulberg.

“TRILBY”
A Richard Walton Tully production tale from the famous novel by George Maurier.

A JAMES YOUNG PRODUCTION
Title to be announced later.

First National Pictures
Hays to Coast

Hays to be Make Hollywood an "Ideal Industrial Center"—Patten

Alas Tere

Will Hays is on his way to Hollywood. He is in Washington today, and will leave Chicago tomorrow night for the Coast. The purpose of this visit is definitely laid out in a statement which Hays issued before leaving, and which, in part, says:

Some months ago we have been planning to inaugurate such activities as our Association in Los Angeles, would make certain that the industry discharge its full duty in seeing to maintain a model industrial community not only as to the industry's own activities, but in its relations to the splendid community which it is a part.

The working conditions in the industry are very good, now, the idea of cooperation among the workers is much above the average, all the industry's activities already is a very definite and creditable part of the commercial and social fabric.

(Continued on page 4)

Sailing

On the Homeric sailing today will be F. W. Kilner of London, Herman Furer, of Berlin, formerly of the U. S. organization and now of Fell and Sohio.

More "Booking" (Special to THE FILM DAILY)

Chicago—Thirty-five exhibitors presenting 53 outlet houses may in a co-operative booking agency assure better prices on films.

The Troubles of an Exhibitor

For Film Daily, there was interested in my brother exhibitor's letter from Split Lip and I trouble he is having with the 'Richard Theater. I wonder if we could get together in some way, make a convention and exhibit here and do it. Do you think I could do the same of the big companies to buy vice.

A trouble is flapped with the Fox of Minneapolis, I played it. One of the big men in Reuben and Felson is a cousin of my first wife's aunt, and I played it on their concern and tied up with the Pillsbury people. They sent me two hundred signs reading "Eventually Why Now" and everyone came event.

(Continued on page 3)

Is It Fair?

Michigan Theater Owners Attack Fairbanks Deal With Mosons for "Robin Hood" (Special to THE FILM DAILY)

Detroit—The M. P. T. O. of Michigan has issued a broadside attacking the deal by which "Robin Hood" is being shown by the Masons in Detroit. In part the circular, says:

"As fair exhibitors of Michigan:

First, for Douglas Fairbanks to sell "Redheaded," his greatest picture, to a non-theatrical organization, to be played in direct competition with you, without giving every theater owner interested at least an oppor.

(Continued on Page 4)

Official Massachusetts Figures (Special to THE FILM DAILY)

Boston—Returns officially given out by the Secretary of State show that $5,173 votes were cast against the proposed censure and $208,252 for the measure. This is about 6,000 more votes against censure than had been estimated previously.

Two More Coogans for First National (Special to THE FILM DAILY)

Hollywood—It is reported that the Executive Committee of First National has closed with Sol Lesser for the next two Jackie Coogan pictures "Daddy" and "Toby" Tyler or 10 Weeks With a Circus." The first will be released in January. Both will be released on the open market basis by First National.

Going to the Coast

Irving Lesser leaves on Tuesday for a quick trip to the Coast. He will spend the holidays there and leaves Jan. 1 for New York.

Deal Off

Announcement was made yesterday that the arrangement between the Christian Herald and the National Non-Theatrical Motion Pictures, Inc., for the distribution of the Christian Herald Standard Films, had been cancelled. At the same time, Harry Levey announced that "to perform the function originally planned for the Christian Herald" leading ministers of various faiths had formed a committee to serve the National Non-Theatrical Motion Pictures, Inc., in a like capacity.

Picture Folk

And Picture Making to Be Shown in Several Films—"Meets" Being Considered (Special to THE FILM DAILY)

Hollywood—Several productions are under way or in sight which will tell all about Hollywood. They will have spring release. And while they will not be made for the purposes of propaganda, at the same time they will include material which should help in a real way to show the serious side of picture folk and picture making.

(Continued on Page 2)

Valentino Loses

Appellate Division Affirms Injunction Secured by Famous Players—Cannot Work Elsewhere

During Life of Contract

The Appellate Division of the Supreme Court yesterday affirmed the order of the lower court without opinion, granting Famous Players-Lasky a temporary injunction against Valentino. There is no further appeal from this order.

This means that Valentino will either work for Famous Players during the remainder of the life of the contract, or not appear publicly either on the stage or in pictures until after Feb. 1, 1924, when the contract expires, although Famous has an option for one more year at an increased salary.

Valentino could not be reached yesterday for a statement as to the plans, and Arthur Butler Graham, his attorney, was reported out of the city.

As before noted, Valentino claimed that he was forced to undergo humiliation at the Lasky studio, and that Famous had broken the contract in regard to advertising him as a star.

Lubitsch Due

Ernst Lubitsch, the German director, is due to arrive today on the President Roosevelt. After a few days in New York he will go to the Coast to confer with Jesse Lasky and later start production for Mark Pickford in "Dorothy Vernon of Haddon Hall."

"Lab" Men Die

Manufacturers Urge Keeping Out Foreign Raw Stock—Courtland Smith Talks

How laboratory men have become bankers, and an appeal of manufacturers to the "lab" men to use American made raw materials in place of foreign material were the outstanding features of the several talks at the second annual dinner of the Allied Laboratories at Delmonico's Thursday night.

Courtland Smith, representing Will Hays, was the first speaker, and dwelt on the possibilities of the development of the industry in the production of films for non-theatrical use. He said that while there were 15,000 theaters showing pictures in this country, there were over 275,000 schools in which pictures would be shown in time, as well as...
“Lab” Men Dine
(Continued from Page 1)

churches and other non theatrical institutions. Smith urged the formation of a huge advertising fund which should be used to publicize the industry as a whole, to the public.

General Charles H. Cole, who led the fight against censorship in Massachusetts, and who, incidentally, is an important executive of the Bay State Film Co., was greeted enthusiastically. He said he was a newcomer comparatively, in the field, but that he also saw vast opportunities in the non-theatrical field. It was his belief that in time 85 per cent of the homes of America would use a circulating library of films, just as today they received books from circulating libraries. The General believed that bankers should do the financing in the industry, and not the laboratory men, just as bankers finance all other reputable businesses.

Joseph Coram, one of the old-timers in the industry, also of Bay State, urged that the "lab" men use the American made raw stock in place of the foreign, and Jules E. Brulatour of the Eastman Kodak made the same point. The other speakers included publishers of the trade press.

Famous State Salesmen Meeting
On Tuesday Famous Players salesforce of Albany, Buffalo and New York will hold a session at the McAlpin. "Busy" will be in charge. There will be a banquet at night.

Some Circuit Bookings
It is reported that Fox has booked "When Knighthood Was in Flower" and that "Dr. Jack" is the newest Harold Lloyd.

CHAS. O. BAUMANN, PR
RESOURCES - $5,000,000
LEGAL RATES

PRODUCERS & STARS
represented. Also every financial service rendered in connection therewith—at legal rates.

GREAT NORTHERN FINANCE CO
Knickerbocker Building
Broadway at 42nd Street, N. Y. City
Telephone Bryant 2589

If your mother-in-law visited you and you enjoyed the visit that would be "REVERSIBILITY and RELATIVITY"

You'll understand if you see it at the Capitol today. It's been there all week.

LOUIS B. MAYER PRODUCTIONS, INC.

SALESMEN WANTED
New York and Vicinity
Something New for Exhibitors
Can earn $10 to $30 per day
Address Box B-6 c/o
The Film Daily

FOR SALE
2 Pathoscope Machines in perfect condition, $65.00 each.
JAXON FILM CORP.
220 W. 42nd St., New York

- ARE MADE WITH AS MUCH CARE AS THE BIGGEST PRODUCTIONS AND AS BEAUTIFUL.

You can obtain FILMACK Production Trainers on All Features for
6 CARS
- 24 Foot Tinting Free
- Extended Borders
- 24 Hour Service
- Presentation Trailers

IRVING MACK CO
808 S. Wabash Ave
Chicago, Ill.
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Lew Cody will play the title role in Selznick's "Rupert of Hentzau," instead of Antonio Moreno, as originally announced. Moreno's appearance in the Selznick production would have conflicted with his arrangement with Paramount.

James Young has arrived from New York.

Universal has completed "The Prisoner."

William Farnum has started work on "Brass Commandments."

Viola Dana, with 20 members of the cast of "The Noise of Newboro" are in Visalia making exteriors.

Shanon Day is vacationing and replenishing her wardrobe for her next picture.

R. A. Walsh, accompanied by his assistant, J. T. O'Donohue, has left for New York.

Anchor Film Dist., Inc., will handle the Arthur Trimble "The Adventures of Prince Courageous" series.

Wanda Hawley who just completed her Lasky contract is sharing honors with Claire Adams, in William Russell's current production.

"Stung," the latest Johnny Jones comedy for the J. K. MacDonald Prod. is in the process of editing and titling.

Winifred Dunn has completed the adaption and continuity for "Your Friend and Mine," in which Enid Bennett will enact the leading feminine role.

Rowland V. Lee has completed direction of Tarkington's "Alice Adams," starring Florence Vidor. Cutting and titling are proceeding under his direction.

Willard Mack will appear in leading role of the Sawyer-Lubin, Metro production of his "Your Friend and Mine." Rudolph Berquist will photograph.

The three big open stages on the Mack Sennett lot are being walled in. Mabel Normand has started work on her next picture, while Phyllis Haver's next production will start in about a week.

Jerome Storm is directing "McFee's Sensational Rest," based on Saturday Evening Post story, at Santa Barbara and Laguna Beach. William Russell is starred with Carmel Myers as feminine lead.

Byron Haskins will be chief cameraman for Allen Holubar in making "The White Frontier," with Dorothy Phillips starring. Frank Kesson will assist. The scenes will be made in Los Angeles, Truckee, Canadian Northwest and Montreal.

THE ONLY ONE-REEL FEATURE

The Troubles of an Exhibitor
(Continued from Page 1)

Tell down on another tie-up. I had up with the guy who owns grave-yard here. It was one the worst nights, by two dollars, I ever had. I guess my mind and I had at Split Lip is having the trouble I had at Danduff, Nebra, when I was in the Flour and business. I had quite a stock hand and was thinking of selling it, going to a city like Pneumonia opening the Elite. I hired a pub- lity man to write my advertisements, used to be with a big film company and got fired because he could not learn to spell his bosses name right. He wrote the damn ads so bad, I decided the shop was too active to sell, and stuck until business got so rotten, I had to close up. I had a conference with four visitors out here yesterday. We were going to follow the lead of the New York crowd and form a com- pany. They are from the following town:

Artemis, Pneumonia, Nev.

Clem Deneker, Pneumonia, Nev.

Dana Genster, Chafee, Idaho.

T. K. Bloom, Artmest, Nev.

Dean Hanf, Cutie, Colorado.

We started "Motion Picture Execs Protective League of the Al- set Far West." Our idea is to tip the other off on good stuff and give the other the low down on the bad bad. If the owner of the Smallest theater of Split Lip wants to come in, we be glad to consider him. I have eye on two other houses now. Union Pacific is willing to co- operate with me if I open at Roach, Neda, to the extent of renting me upper floor of the station. The Box office is not bad. Considering it. Wonder if I could get the Paramount crowd to come here on their way back from the east—if their policy isn't too drastic might tie up with them for my Sunday nights (when print sets in).

Sincerely,

Clem Deneker
Circuit Owner.
Putting It Over
Here is how a brother exhibitor put his show over.
Send us your ideas. Let the other fellow know how you cleaned up.

Veterans Sold Tickets
Hartford, Conn.—Harry Needle, manager of the Princess arranged a tie-up with the American Legion, whereby the veterans were to receive a 20% cut of all tickets they sold for his run of "Sin Deep." Before the picture actually opened the Legion had disposed of 5,000 tickets, mostly to people who ordinarily might not have attended the picture show.

Signs on Newboys
Erie, Penn.—Manager Rainey of the Lyric sold a new stunt to help the run of "Night Life in Hollywood" when he had from 50 to 60 newboys work out in the picture house a week. The signs fitted the backs of the boys' coats and each sign was worded differently. The newboys could not read but.

Rainey arranged 24 store window tie-ups in addition to billing the town liberally.

All Dog Cast
Chicago—Manager McCurdy of the Randolph and Walter Hill, Universal exploiter, co-operated, in an easy effective stunt for showing of "Just Dogs." They sent out nearly 40,000 post cards with a picture showing a billboard and a row of dogs reading the lettering as follows: "Pols.—We are putting on a show all by ourselves. We call it 'Just Dogs'. Nobody in it but us dogs. All comedy. Dogs can't understand that. And anyway, young things like dogs oh yes! and a monkey. Just dogs — an all dog cast."

There was also a line on the card which read "this card will admit any child under 11 years free at any matinees during the entire showing."

"Silver Wings" Ideas
Indianapolis—The A-O-Jo, successfully exploited "Silver Wings," in the following manner:
Special paintings in a silver effect were made for the lobby frames in front of the house. This is the only advertising that could be used because of the narrowness of the lobby.
Window cards, placards on the front of the signal advertising cars and a large newspaper advertising cam-signs were used. Newspaper criticisms called this picture better than "Over the Hill." A microphone screen and stage was placed in the most conspicuous window in the city.

Two Singer sewing machines were used in very good locations were used for a sewing machine display. A machine fifty-two years old was found and placed in the window. It is one of the latest models and cards describing the display. A nine foot blue cloth with "Silver Wings" over it was hung upon it was run through the machine by a woman, apparently sewing the name "Silver Wings" over and over.

Is It Fair?
(Continued from Page 1)

Second. You may be told that it was offered one feature only. There are three first run exhibitors in Denver, at least three of them having been willing to buy it, had he been given the chance, on the same terms that were paid by the fraternal organization now running it. Instead, the case exhibitor was given a chance by long distance telephone and within a day and a half to decide whether or not to pay $30,000 for a picture he had never seen.

Third. Won't the playing of big price pictures by long distance telephone and the like, if permitted, milk the productions before you make the public believe that the picture was played in motion picture houses?

Fourth. Is this your reward for the money you have spent for former Douglas Fairbanks productions, and for exploiting him, advertising him, and assisting him to the position of a star, whence he may turn his back on the exhibitor when he has a product like "Robin Hood"?

Fifth. If such a practice is permitted, what will happen to other producing companies do? What will happen to you if this practice becomes general?

What Are You Going to Do About It?
The Motion Picture Theater Owners of America have asked for an investigation into the practice of using our attorneys, Judge Murphy, to New York, to see Mr. Fairbanks' representatives but to no avail.

It is understood that Mr. Fairbanks is a part owner or shares in the profits of United Artists as a distributing organization, although United Artists do not get the distribution of this picture until Mr. Fairbanks has earned in some of the big centers — has taken off the cream, in other words, and then it will be ready for you as an exhibitor.

If he is willing to turn his back on an exhibitor because this is his big picture, productions, isn't it fair that you turn your back on him and consider this an interview, in which he comes to subsequent runs and puts your productions to the other productions distributed by that company?

This isn't a matter for Detroit alone. Already fraternal organizations in the state are planning to run big productions during the winter months and leave you free to buy them when they thero meter stands at the height of public interest.

If the cream goes to a non-theatrical exhibition and cuts into your investment, then it's a matter for all of us, as exhibitors.

The circular also contains a cartoon showing John Fairbanks acting as a waiter and serving a big turkey to a stout prosperity, labeled "Fraternal organizations," and a thin waiter tagged "United Artists" serving a hungry looking individual tagged "Mr. Exhibitor in a Nate." The caption indicates that the Fraternal Organizations "have the goods on the industry," and is telling "Mr. Exhibitor" that the "transient gentleman has been served the best."

Suggestion to Exhibitors
The National Committee, for Better Films affiliated with the National Board of Review submits this Christmas plan to exhibitors: It suggests that they single out the names and address of the persons who come to express appreciation, to the National Committee at 70 Fifth Ave., N. Y. C., with $2 for each name. A cover membership for the persons thus enrolled as Associate Members will receive Christmas greetings with a membership card, a copy of the magazine to be given to the donor and, to the Committee's publications, "Film Progress" and "Exceptional Photo-Graphs." This action will stimulate interest in better pictures, and help key up communities to watch for selected films.

Hays to Coast
(Continued from Page 1)

"Ideal Industrial Center."
We are going to make certain that everything that is possible to be done shall be done by the industry to make the activity of the motion picture business in that territory constitute an ideal industrial center, with the very best possible relationships within its own ranks, between the producers themselves, between the producers and employees, between the industry and the public, with the fullest use of all the approved and recognized best methods in industrial community life.

This, I hope, will be one of the steps in the development of the fullest confidence and cooperation within the industry itself, in all its branches, and between the industry and the public.

The inevitable consequent results from the development of the situation along these lines, which will be reflected in many ways, of course, including the quality of the picture product.

"Something like 75 per cent of our motion pictures are produced in Los Angeles, and it is an interregnum in the fact that not generally known that the third largest industry in Los Angeles County is food production, which spent last year about $92,000,000 with a weekly payroll of $260,000; the second largest industry is petroleum, which spent last year $104,000,000, with a weekly payroll of $333,000 and probably one fourth of the oil produced in the country last year was produced in Los Angeles County.

The largest industry in Los Angeles County is motion picture industry, which spent last year nearly $140,000,000, with a weekly payroll of over $600,000. This makes, of course, the motion picture industry of the importance commercially there, and places upon the industry a definite responsibility in the commercial and community life of that section."

Blue Laws Arrests
(Special to THE FILM DAILY)
Wabash, Ind.—First enforcement of Sunday blue laws here brought about arrest of theater manager who kept their houses open.

Smith's Quits Managers' Assoc.
(Special to THE FILM DAILY)
Buffalo—Howard J. Smith, president of the local unit of the Nation. P. T. O. A., has resigned as member of the Buffalo Theater Managers Assoc.

May Remove Tax
(Special to THE FILM DAILY)
Winnipeg—Exhibitors here have secured an agreement from the Manitoba Provincial Government to remove the provincial amusement tax on tickets selling up to 35 cents for children. It is hoped this action will be ratified by the Legislature.

Two New Chicago Firms
(Special to THE FILM DAILY)
Chicago-The Garrick Prod. C. with offices at 1148 W. Madison have received incorporation papers. The incorporators are: B. H. Kuebbeker, B. V. Dameler and J. D. Ede.

Chicago—Blair Conn, Robert Firth and John Morey have formed the Blair Conn Production Co., with a capitalization of $125,000. The officers of the company are on Arg St.

NOTICE TO PRODUCERS
THE ASSOCIATED BOOKING CORP. COMPOSED OF A MAJORITY OF THE FIRST RUN THEATRES IN THE NEW YORK AND NORTHERN NEW JERSEY TERRITORIES ARE NOW READY TO NEGOTIATE ON ALL PRODUCTIONS FOR THESE DISTRICTS ON A STRICTLY CASH BASIS.

Address all communications to
A. B. CORP. Room 2007-220 W. 42d St., N. Y. C.
Booth Tarkington's masterpiece
'The FLIRT'

Directed by HOBART HENLEY

The BIG PICTURE EVENT
THROUGHOUT the COUNTRY

UNIVERSAL~JEWEL
presented by
CARL LAEMMLE

At the RIALTO THEATRE, N.Y.C.
Week of Dec. 24th
Popularity of “Tess” Should Extend Through Generations

MARTIN J. QUIGLEY, in Following Review, Says New Pickford Film “Will Go on Year After Year, and Is Deserving of It”

Comment on Mary Pickford’s “Tess” might properly be confined to a few words. With equal correctness, volumes might be written. It is necessary only to say that what “Way Down East” was to the stage for several generations, “Tess” will be to the screen. On the other hand, a huge task would be encountered if one were to set out to deal fully and consistently with this production. It would take a deft wielder of words indeed to do justice to the consummate art of Miss Pickford except in a very lengthy document.

We shall not be surprised if Miss Pickford’s new production of the famous story of “Tess of the Storm Country” becomes the most popular picture ever made. We do not view it as one of those sensational and timely successes which creates a great furor for a moment and then quickly shifts away to make room for another similar sky-rocket hit. This picture is almost here to stay; it will go on year after year—and it is eminently deserving of it!

How has this miracle of the amusement world come about? The answer is chiefly Mary Pickford and partly John Robertson, one of the most able men in the directorial profession. And Miss Pickford, great as she is, has by no means attempted to carry the story alone. On the contrary, she has surrounded herself with a cast of even merit and a tremendously fine production. There are a number of views of sheer gorgeousness and the whole production is decidedly creditable.

In the first place, “Tess” is an ideal story for Miss Pickford. It is difficult to conceive that there has been or that there will be another story which suits her so well and to which she is so well suited.

We think that this new “Tess” should be scrutinized by the most lteroy,” for instance, was a worthy attempt but the result was not altogether satisfactory. In “Tess,” however, there are no lights and shades; she is brilliant throughout.

Miss Pickford’s “Tess” is a human story that points a fine moral but the moralizing effect is accomplished automatically and without any sacrifice of entertainment. It is a story that is brimful of sentiment, pathos and humor. It is, perhaps, not the sort of thing that drama league enthusiasts get excited about nor yet is it what the ultra-sophisticated seek in the theatre. But we doubt that there is any normal person from nine years to ninety who cannot find in it great interest, entertainment and inspiration. If there be such the wrong is with them and not with the picture.

The story is a real test of the leading player’s skill. From the start as a rollicking waif she is quickly swept through almost the entire gamut of human emotions and nowhere does she falter in the least. She brings a tear or a laugh with equal facility and in her tragic moments she is awe-inspiring.

The picture is beautifully executed. There is a great deal of pictorial charm about it and there is a very graphic impress of technically fine direction upon it. For Mr. Robertson it comes as a worthy successor to his splendid achievements in “Peter Ibbetson” and “Sentimental Tommy.”

The supporting members of the cast measure up to the responsibilities of their selection. Lloyd Hughes as the “hill-topper” who succumbs to Tess’ charms presents a manly and sympathetic figure. David Torrance as his father is splendid. Other very good characterizations are given by Jean Hersholt, Forrest Robinson and Robert Russell. The photography by Charles Rosher is distinctly notable.
News of the Week
in Headlines

Monday

“Mona Vanna” sold to Fox for reported price of $50,000, by Emelka.

West Coast Theaters Co. aiming at chain of 100 houses, alarms distributing organizations.

Sam Goldwyn acquires picture rights to “Potash and Perlmutter.”

Allen developing new chain in Ontario.

Seek to censor “Birth of a Nation” although showing since 1915.

Valentino complains of Famous treatment to St. Louis public.

Tuesday

Michigan exhibitors protest against “protection” to first runs.

Knapp probably to head Pennsylvania censors; Oberholtzer seeks reappointment as secretary.

Sam Goldwyn on coast. Secretive about future plans.

Wednesday

Mack Sennett features and specials to be released through Hiram Abrams.

Hiram Abrams plans to start booking combinations among exhibitors everywhere to give independent producer a chance.

Thursday

M. P. T. O. launches fight against “Music Trust.”

H. D. H. Connick reported in deal with Thomas H. Ince.

Al Lichtman voices faith in future of independent market.

Friday

Censorship issue up in about 20 state Legislatures.

A. B. C. Announces will buy on states rights basis.

Charges lack of cooperation from producers.

Saturday

Appellate Division affirms decision against Valentino.

Must complete his contract with Famous Players or not appear publicly until Feb. 1, 1924.

Will Hays leaves for Coast. Hopes to make Hollywood an “ideal industrial center.”

Famous and Goldwyn making pictures bearing upon picture making in Hollywood.

Natl. Non-Theatrical Corp. deal with Christian Herald off.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Very Beautifully Done Though Not as Thrilling as the Book

Maurice Tourneur presents
“LORNA DOONE”
Ass. First Nat’l Pict.

DIRECTOR .................. Maurice Tourneur
AUTHOR ...................... R. D. Blackmore
SCENARIO BY .......... Katherine Speer Reed, Cecil G. Mumford and Wyndham Gittens
CAMERAMAN ............ Unusually beautiful production
AS A WHOLE .......... Unusually beautiful production
STORY ............. Blackmore’s popular romantic melodrama splendidly visualized; development rather anti-climactic
DIRECTION ...... Very good; certainly gave story delightful production, but the interest does lag slightly at times
PHOTOGRAPHY ............ Excellent
LIGHTINGS ................. Fine
PLAYERS ........ Madge Bellamy a pensive and appealing Lorna; John Bowers the romantic hero; others Frank Keenan, Norris Johnson and Donald MacDonald
EXTERIORS ......... Many exquisitely beautiful shots
INTERIORS ........ Very good
DETAIL ................... All right
CHARACTER OF STORY .... Girl held captive by outlaws is freed upon death of leader and after numerous adventures is happy with her childhood sweetheart
LENGTH OF PRODUCTION .... 6,200 feet

Certainly Maurice Tourneur must be commended for the very beautiful production which he has accorded R. D. Blackmore’s famous novel and as an artistic endeavor “Lorna Doone” is entitled to a prominent place in the list of productions notable for their pictorial appeal. With the cooperation of Henry Sharp, Tourneur presents a picture that is unusually good to look at and that unfolds its story in a series of pictures, many of which suggest gorgeous pastels. The settings are unique and always excellently photographed. The soft tones and suggestions of soft focus often enhance the natural beauty of set.

The adaptation of the novel does not make quite as thrilling an entertainment as might be expected, although there are many good action bits in the picture, starting with the hold-up and ending with John Ridd’s capture and killing of Carver Doone. Perhaps Tourneur started the story off at too fast a pace and the material would not warrant a continuance of it. Then there are two prominent anti-climax in the story. This also causes the interest to lag for a time even though the director quickly gets into the next sequence and regains the interest.

The first episode ends with the rescue of Lorna by John from Carver Doone and the second is the attack upon Lorna’s life after she has forfeited her right to a title in order to marry John. It is after this last anti-climax there follows some fast action and fine thrills in the attack of John and the townsfolk on the Doone outlaws. This battle has been lavishly staged and offers genuine thrills. Probably the most spectacular bit is the christening of the prince where John meets his childhood sweetheart, now Lady Lorna, but returns to his home realizing that he is not equal in birth.

Madge Bellamy is very appealing as Lorna and John Bowers does good work as John Ridd, although he is not quite the romantic hero that Blackmore pictures him. The others in the cast all do good work.

Story: Captured in childhood by Sir Enson Doone, an exiled nobleman who is head of an outlaw band, Lady Lorna Dugal returns to her rightful place upon the death of Enson. She gives up her title to marry John Ridd, but is shot by the jealous Carver Doone, who is later killed by Ridd.

Story is Popular Enough to Get Them Interested

Box Office Analysis for the Exhibitor

“Lorna Doone” as a novel has been a popular favorite for so long that it should have fine possibilities as a picture entertainment. Everyone nearly is familiar with R. D. Blackmore’s story so that you can appeal to both young and old and feel sure that it will reach them all. You can go the limit on promises for pictorial appeal. They rarely see such beauty in scenic investiture and “Lorna Doone” certainly has it.

First National has prepared such an extensive press sheet it should only be necessary for you to make use of the ideas contained in it to put the picture over. The title is your big drawing power, pictorial appeal next and the name of the director. At the Strand the makers of Lorna Doone crackers were giving away samples. You might be able to arrange the same tie-up.
The Greatest Home-Folks Story Ever Written has been transcribed upon the screen.

**QUINCY ADAMS SAWYER**

Throughout the months given to its painstaking making, the picture has been publicized through every big-power advertising medium.

'It has the goods and will deliver them!'

**A METRO ARTHUR HERBERT SAWYER & EUGENE LUBIN PRODUCTION**

**METRO PICTURES CORPORATION**
QUINCY ADAMS SAWYER

Its CAST

is by all odds the most celebrated ever assembled in a single motion picture production

Just read the complete list!

JOHN BOWERS
BLANCHE SWEET
LON CHANEY
BARBARA LA MARR
ELMO LINCOLN
LOUISE FAZENDA
JOSEPH DOWLING
CLAIRE MCDOWELL
JUNE ELVIDGE
VICTOR POTEL

GALE HENRY- HANK MANN
KATE LESTER- BILLY FRANEY
TAYLOR GRAVES- HARRY DEPP
EDWARD CONNELLY

Barbara La Marr, as Lindy Putnam, the village vampire

John Bowers, as Quincy Adams Sawyer, the young lawyer from Boston

Blanche Sweet, as Alice Pettengill, Quincy's blind sweetheart

Elmo Lincoln, as Almer Stiles, the surly blacksmith

Louise Fazenda, as the irrepressible Minny Skinner

Hank Mann, as Ben Bates, one of Lindy's forlorn suitors

Lon Chaney, as Obadiah Strout, the ear of Mason's Corn.

A METRO
ARThUR HERBERT
SAWYER LUBIN-
PRODUCTION

The Greatest
Facts about the book

Note the publisher's advertisement—a corner of it's jutting into this panel. 200,000 copies sold within a year of its issuance—and that was before grandma's hair was grey. The sale has reached the millions mark now.

Facts about the play

The book was too popular to escape dramatization. From Connecticut to Kansas there wasn't an opera house that hadn't reverberated with cheers for "Quincy Adams Sawyer."

Facts about the picture

Founded on a story everybody knows and likes; enacted by a cast no one would believe could be engaged for one picture; adapted and directed by men who have become famous for their success in handling just such dramatic material; chuck full of comedy and characterization and thrills and punchy scenes—it cannot help being the most profitable picture bookable today.

Adapted from CHARLES FELTON PIDGIN'S famous novel by BERNARD McCONVILLE Directed by CLARENCE G. BADGER.
A story that has proven itself, a cast that would fill a house even if it appeared in a news reel, skillful adaptation and masterly direction, a climax with a hard kick—your audience will like it; they'll say it with standing room.

And Everybody Knows it!

Through newspaper services, through the Saturday Evening Post, through fan magazines and in co-operation with the book publishers, Metro has for months campaigned to let the movie-going world know that "Quincy Adams Sawyer" is on the screen.

And the campaign has gone over. All the exhibitor has to do is let his patrons know the picture's to be on his screen.

Distributed by

METRO
PICTURES CORPORATION

The Greatest Home-Talks Story Ever Written
A NEW
BULL MONTANA COMEDY

ROB 'EM GOOD

In which the Knight of the Cauliflower appears clad in mail and in the guise of the Earl of Nothingdone...

And for want of raspberries, Robin Goodfellow gave unto the lady Maryann Tizzwater a great sheaf of herbs of strange fragrance.

Personally Directed by HUNT STROMBERG
Scenario & Titles by CLYDE BROCKMAN

Distributed by METRO PICTURES CORPORATION
A Comedy Feast

A square meal of hearty mirth.
Your patrons will go home chock full of chuckles...

BULL MONTANA
in
GLAD RAGS

Supervised by HUNT STROMBERG

Directed by HUGHIE FAY—Story by RENE RIVIERRE and HUNT STROMBERG—

Distributed by METRO PICTURES CORPORATION
Performance of Elsie Ferguson The Real High Light of This

Elsie Ferguson in
"OUTCAST"
Paramount

DIRECTOR .................. Chet Withey
AUTHOR .................. Hubert Henry Davies
SCENARIO BY ............... Josephine Lovett
CAMERAMAN .................. Ernest Hallor

AS A WHOLE...... Really very interesting if for no other reason than the star's performance

STORY...... From the stage play; has been very nicely handled and attractively mounted

DIRECTION...... Quite smooth and uses material to good advantage; an attractive production on the whole

PHOTOGRAPHY .............. First rate
LIGHTINGS .................. Good

STAR...... Always interesting and does exceedingly fine work in role she originated on stage

SUPPORT...... Also very good. Includes David Powell, the lead; others Mary MacLaren, William Powell and Charles Wellesley

EXTERIORS .................. Not many
INTERIORS ................. Some rather elaborate
DETAIL ..................... Ample

CHARACTER OF STORY...... Girl saved from street by man she falls in love with and finally wins despite his love for another

LENGTH OF PRODUCTION .. 7,390 feet

Elsie Ferguson's work is so thoroughly absorbing that it doesn't make very much difference with the story of "The Outcast," a not wholly logical regeneration theme, which nevertheless makes for a good entertainment under careful treatment. The star's performance as Miriam, a model forced to desperation through the death of her baby and deserted by her husband, is the chief point of interest. It is not so much as Miriam, the model, as it is Miriam, the partner of Geoffrey Sherwood, that the star does her best work. Her efforts to win the love of the man who saved her are delightfully portrayed, and you are forced to sympathize with her no matter how contrary you may feel toward her attempts to win a man who apparently does not appreciate how fine she is. Her many admirers will be delighted with her work in "Outcast."

The story has been adapted from the stage play in which Miss Ferguson was also starred. The scenario conforms closely to the original, and it is smoothly told and developed in a fashion that keeps the ending entirely oblivious. The elements of popular appeal that are included in the theme are drama, love interest and interesting characterization all coherently worked out and touched off with slight but wholesome humor.

The picture has been splendidly mounted, and yet Director Withey has not taken advantage of some opportunities where he might have included a lot of elaborate settings and used up footage in presenting cabaret shows and the usual trimmings that are supposed to dress up a picture. "Outcast" didn't need it and it was good judgment not to include it. There are many attractive settings, however, and Withey brings the story to a fairly thrilling climax in the last minute rescue of the heroine by the man who eventually realizes that he loves her. The airplane stuff is real, but Withey evidently didn't want to go to the expense of chartering a real ocean liner so they have used shots of a miniature for this.

The star is supported by a fine cast headed by David Powell, who is also an interesting performer. Mary MacLaren is suitable as the other girl and William Powell has a minor part which he handles capably.

Story: Abandoned by her husband, Miriam is forced to "go on the street." She has reverses, but meets Geoffrey Sherwood, a dissipated young man, determined to "go to the dogs" because he was jilted. How Miriam reforms him and finally wins his love is told in the rest.

Make Promises For Star's Performance. They'll Surely Like Her

Box Office Analysis for the Exhibitor

The big thing in exploiting "Outcast" is to let them know about the performance of Elsie Ferguson. You may be sure they are going to like her as Miriam, the outcast. Use plenty of stills of her in your lobby, and by all means let your women folks know about the wonderful array of costumes which she wears in the picture. This will certainly get them in.

Play up the climax when Miriam is saved from drowning by a seaplane. David Powell is a well liked leading man. Also use his name and that of Mary MacLaren. Make sure to get them interested in the picture because it should satisfy. Appeal especially in favor of the star and say that she appeared in the stage play as well. A trailer of some of the attractive restaurant scenes and those showing the star in beautiful costumes will be one sure means of bringing them back.
"BREAKING HOME TIES" is an inspiring drama of hearts and the home, rivaling in its widespread appeal the strength of "Humoresque."

Its cast is nothing short of perfect to portray the various roles:

**LEE KOHLMAR**    **RICHARD FARRELL**
**BETTY HOWE**      **REBECCA WEINTRAUB**
**JANE THOMAS**     **ARTHUR ASHLEY**
**MAUDE HILL**      **HENRY B. SCHAEFFER**

Inspired by the opening words of the heart song of centuries, "Eili, Eili," the most poignant melody ever conceived of hearts, life and love.

Written, directed and produced by FRANK N. SELTZER and GEORGE K. ROLANDS.

Recommended with enthusiastic confidence for all ages and classes of people, for it deals with life as we live it and concerns the things we all know.
Theory of Rejuvenation Exploited in Vehicle That is Good For Chaney

“A BLIND BARGAIN”
Goldwyn

DIRECTOR ................. Wallace Worsley
AUTHOR .................... Barry Pain
SCENARIO BY .............. J. G. Hawks
CAMERAMAN ................ Norbert Brodin

AS A WHOLE......Deals with recently discussed theory of rejuvenation; not a pleasant theme but may appeal to some

STORY........Provides first rate vehicle for Lon Chaney, who plays a double role; at times quite gruesome

DIRECTION....Adequate; makes atmosphere even a little too realistic at times

PHOTOGRAPHY .............. Good
LIGHTINGS ................... All right
PLAYERS......Lon Chaney displays a few of his “thousand faces” to advantage in this; others Raymond McKee and Jacqueline Logan

EXTERIORS .................. Suitable
INTERIORS ................... Satisfactory
DETAIL ...................... All right

CHARACTER OF STORY......Scientist’s desire to prove theory of rejuvenation leads to his death at the hands of one of his unfortunate subjects

LENGTH OF PRODUCTION ....... 4,500 feet

The newspapers have been so full lately of the idea of monkey glands restoring youth to the aged that it is probably more or less timely for a film story based on the theory. Such is “The Blind Bargain,” a theme that is thoroughly appropriate and suitable for Lon Chaney, providing him with two distinct roles in which he is given plenty of opportunities to live up to his reputation as “a man with a thousand faces.” Both as the mad scientist and the hunchback, a result of one of the doctor’s experiments, Chaney displays his ability to handle grotesque characterization. Those who like his particular type of portrayal will find plenty to satisfy them in “The Blind Bargain.”

On the other hand the picture may be too gruesome for many. The mysterious movements of the physician in his plans for experiments on human subjects is not especially wholesome and the sequence in which he prepares to use the young hero of the story as another experiment is certainly likely to cause chills more than anything else. The series of mysterious passageways leading to the doctor’s experimental quarters are equally uncanny and also the scenes showing the compartments where he keeps in hiding the humans ruined through his tests. The subjects themselves are not shown. The strangling of the doctor by the ape just as he is about to perform another operation isn’t a very pleasant touch.

Director Worsley has shown good judgment in the handling of the situations and he doesn’t strive to overdo things usually although the atmosphere at times is a trifle too real. The tensility of the theme is slightly relieved by the ball room scene which is very attractive and delicately colored.

Besides the good work of Chaney, there is also a first rate performance by Raymond McKee, the hero of the story who is willing to submit to one of the doctor’s operations in return for the doctor’s saving the life of his mother. Jacqueline Logan is pretty and the remainder of the cast quite adequate.

Story: In his effort to perfect a scientific operation aimed to create a race possessed of eternal youth, Dr. Lamb has used human beings for his experiments. Among the unfortunate ones ruined by his experiments is a hunchback who warns a youth, Robert, against agreeing to submit to an operation in return of the doctor’s promise to care for his sick mother. How Robert is saved from a similar fate by the hunchback and the doctor meets his death at the hands of an ape, also a part of the experiment, completes the story.

Let Them Know What it is About And of The Unusual Order of Thrills

Box Office Analysis for the Exhibitor

There is plenty to exploit in this one if you care to go after the patronage. But you will first have to take into consideration the people you cater to and decide whether or not such a story as that contained in “The Blind Bargain” will appeal to them. To be on the safe side, if you do show it, make it clear just what it is about. Use catchlines explaining the sacrifice of the young man who was willing to submit to a scientific operation to save his mother’s life—his life for her’s.

Those who like thrills of an unusual order will find plenty to satisfy them in the picture and you might take advantage of the recently discussed monkey gland operations to get them interested. “The Blind Bargain” is a good title and should be easy to exploit. Of course let them know about Lon Chaney’s work and his grotesque role of the hunchback.
Unreal Characterizations and Heaps of Sentiment Plus a Fair Enough Thrill

"THE TOWN THAT FORGOT GOD"

Fox

DIRECTOR ......................... Harry Millarde
AUTHOR ............................ Mr. X
SCENARIO BY ................. Paul Sloan
CAMERAMAN .................... Joseph Ruttenberg

Millarde’s storm episode does furnish a thrill but it is a question whether or not it would be successful without the aid of the orchestra and mechanical effects back stage that are a prominent part of showing at this point. While the men in the pit pound away, the stage hands supply any crashing effects that the musicians miss, and all the time the screen is flooded with intermittent lights from the sides of the stage. This all helps to make Millarde’s storm thrilling but without outside assistance it is doubtful if these shots can compare with some of the storms shown in much more ordinary scenes, with no pretense of a “special.” Millarde shows his storm in short shots that are visibly mechanical. A dam is supposed to break but instead of a steadily approaching torrent you are shown down-pours from all sides. There are few realistic long shots.

The story is supposed to be a bit of real life and while the thread is plausible it is highly implausible in the way it is told, with every little detail stressed beyond probability. It is chiefly narrative, starting with the marriage of a young teacher to a surveyor and the disappointment of the half-wit lover (annoyingly portrayed by Warren Krech who is given all manner of close-ups showing his eyes dilated and his mouth wide open). Before the long cheerless process of making the couple’s boy an orphan is commenced, you are treated to some delightful school room comedy, the only really light, pleasing scenes in the picture. Then comes the death of the husband, followed by the death of the mother who is criticized by the school committee because her super-intelligent child knows more than the others.

The agonizing loneliness of the bookworm boy who seeks consolation in stories of Washington and Lincoln, until the hard hearted squire destroys the book, is depicted by Bunny Grauer, an unchildish player, who suffers convincingly enough especially when he tries to save his mother’s chair from the auctioneer. Following the flood in which the half-wit lover rescues the boy, there is a lapse of about twenty years covered in one title and the next thing you know young Davey is a man, married, prosperous and dedicating schools and churches to his mother’s memory. If ever there was a lad with a mind as old as Davey’s he would be worth knowing.

Not Worth The Price of a Special—if You Have it Coming That’s Different

Box Office Analysis for the Exhibitor

It isn’t fair to the exhibitor to get him to contract for a series of specials and ask the same price for "Nero" and "Monte Cristo" on the one hand and "Who Are My Parents" and "The Town That Forgot God," on the other. Both groups of two are in widely different classes from every standpoint. An exhibitor could not honestly make the same fuss about the showing of "The Town That Forgot God" as he would about "Monte Cristo." His patrons wouldn’t stand for it in the first place. There is something radically wrong in this arrangement.

As an entertainment "The Town That Forgot God" may appeal to a very unsophisticated crowd or those who like sentiment piled on thick with little relief in the way of any counterbalancing element. Where they like thrills and you think the storm and flood scenes will send them out satisfied you may go to it. If you can supply the same effects used in the Broadway presentation you will be in a fair way to getting your audience all keyed up to break into applause.
A First Rate Picture for Certain Audiences

"THE STREETS OF NEW YORK"
Arrow—State Rights
DIRECTOR ...................... Burton King
AUTHOR ........................ Not credited
SCENARIO BY .................... Not credited
CAMERAMAN .................... Alfred Ortleib
AS A WHOLE.............. Will very likely reach a big major- ity of the picture public; not high class entertainment however

STORY ........ Contains some good box office possibilities; a very familiar type of "movie" melodramatic hokum
DIRECTION ........... All right on production angles quite ordinary otherwise; drags story badly prior to climax
PHOTOGRAPHY .................. Fair
LIGHTINGS ..................... Fair
PLAYERS....... A satisfactory cast and quite capable; Edward Earle, Barbara Castleton, Anders Randolph and Leslie King
EXTERIORS ................... Satisfactory
INTERIORS ..................... Ordinary
DETAIL ...................... Too much of it
CHARACTER OF STORY .... Man who became rich by robbing another of life's savings is confronted by latter's son years later

LENGTH OF PRODUCTION ............
For a certain class of patronage, and one that numbers a pretty large percentage of the picture-going public, "The Streets of New York" will probably prove a thoroughly acceptable offering, and it may also make a profitable return for both exhibitor and producer. All of which is to say that it contains the sort of situations and atmosphere that goes big with a good many and as far as this particular crowd is concerned, it can probably be termed "sure-fire" stuff.
But the picture's appeal stops there. It won't reach the better class clientele. They are already completely

fed up on the very familiar variety of melodramatic hokum that is contained in "The Streets of New York." It is a most commonplace "movie" concoction that has already been done so many times that you know just what to expect from the start. Almost every conceivable twist and situation that has ever been used is found in the story, and it gets around to all the emotional elements that you could think of.
The theme in the main is the old oppression idea, in which the rich man who has gained his wealth and position by preying upon the poor, stealing their hard earned savings and playing the popular hard-hearted landlord, is eventually exposed and meets his just reward in a tragic death.
But to arrive at this climax there are any number of side-tracks which are intended to build up a strong sympathy for the oppressed and a tense hate for the oppressor. The poor old woman who was bereft of her husband and her fortune through the false dealings of the rich man suffers and suffers. Hers is just one slap of hard luck after another, and you can't always feel sorry for her, especially when, after receiving $500 to pay for an operation that will cure her crippled son, she strolls leisurely along in a crowd with the precious bills carried carelessly in a hand-bag and the bag is "picked."
Burton King uses altogether too much footage, and toward the close the story drags very badly. He does work up a thrilling climax and a frightful storm once more helps to make a fight more exciting. The wicked rich man meets his death in a tragic fashion, while out of the chaos blooms a love between his daughter and the son of the man he had robbed.
Edward Earle and Barbara Castleton do good work in this and the cast, on the whole, is ample and quite satisfactory. Others who do very well are Anders Randolph, Kate Blancke, Dorothy Mackail and Leslie King.

Will Do Very Well if You Know They Like This Type of Meller

Box Office Analysis for the Exhibitor

Consider your own particular patronage before you decide on this one. You know whether or not a story of this type appeals to them. If you know you can please them with it, exploitation should be easy. The title is first rate and can be used to splendid advantage and in a fine variety of stunt advertisements. A good musical accompaniment is essential for your showing.

You might play up the idea of the rich man's gain and the poor man's loss and the usual order of catchlines will let them know all they need to about the plot. Of the players' names use Barbara Castleton and Edward Earle. A trailer of the climax showing the shack tumbling down into the river would very likely get them back.
Presented by
Producers Security Corporation

featuring
Evelyn Greeley and
Carlyle Blackwell

Directed by
Oscar Apfel

Produced by Hollandia Film Corporation
UIT GETS

BULLDOG DRUMMOND ALIVE!

for 75 days
Slight Situations But it Makes a Wholesome Picture

"FORSAKING ALL OTHERS"
Universal

DIRECTOR ..................... Emile Chautard
AUTHOR ........................ Mary Lerner
SCENARIO BY ................. Doris Schroeder
CAMERAMAN .................. Charles Stumar

As a Whole... Pleasing picture that offers agreeable pastime in rather slight but interesting situations

story......A fairly new angle on the mother love theme, or probably it could be called an exaggeration of it

DIRECTION ...... Very good; provides suitable production and handles players nicely

PHOTOGRAPHY ................. Very good

LIGHTINGS ...................... All right

PLAYERS......Colleen Moore and Cullen Landis, a pleasing couple and a good cast on the whole; includes May Wallace, Sam, Degrasse, June Elvidge and David Torrence

EXTERIORS ..................... Appropriate
INTERIORS ........................ Adequate

DETAIL .......................... Ample

CHARACTER OF STORY......Jealous mother takes son away from girl he loves but tries to win her back to save him when he falls in love with a married woman

LENGTH OF PRODUCTION ........ 4,462 feet

There is a good deal in the idea that—a mother trying to prevent her only son from falling in love—because it has been known to happen in life. It is doubtful, however, if any mother ever succeeded in carrying it as far as Mrs. Newell does with her young son Oliver in "Forsaking All Others." At any rate Mary Lerner's story offers good screen material and the picture will undoubtedly please a good many because it is light, played by an attractive cast and contains a well sustained interest that should hold them to the end.

Emile Chautard has handled the material to good advantage and succeeded in holding the interest very well despite the slight situations. Through skilful treatment and many good touches he makes a good deal out of very little. The opening shots are very attractive. You are shown Oliver, at an early age, already causing his mother anxiety because she finds him playing with the doctor's niece, Penelope Fearing, destined to be the cause of Oliver's eventual separation from his mother. There were plenty of opportunities for extreme exaggeration in the theme, but Chautard has not been tempted to overdo it. The idea might easily have become very foolish if the mother were shown hanging on her son's heels at every turn. Instead, her method of keeping him to herself is more logical. She invites him to spend a "musical evening" with her instead of going over to Penelope's to return her handkerchief. Her excuse is that it must first be laundered.

The sequence in which Oliver becomes infatuated with a married woman in the hotel to which his mother takes him when she fears he is falling in love with Penelope, offers some good situations and there's a good bit of suspense when Oliver is nearly discovered in the woman's rooms by her jealous husband.

Colleen Moore and Cullen Landis make a delightful couple as Penelope and Oliver, and May Wallace is a fine type for the mother. June Elvidge is the other woman, and Sam Degrasse is the doctor who hopes to some day win the hand of Oliver's mother.

Story: When Mrs. Newell discovers that she has made matters worse by taking Oliver away from Penelope, she begs the girl to help her win him away from Mrs. Morton. Penelope finally agrees and there is a surprise twist in the ending which brings about the reunion of Penelope and Oliver.

Pleasing Players and New Mother Love Angle Can Be Exploited

Box Office Analysis for the Exhibitor

Exhibitors can satisfy the average audience with "Forsaking All Others." It is a satisfying feature of short-length and will hold their attention throughout. There is good exploitation possibilities in the theme, and you might make extra mention of the new angle on the mother love theme. Let them know that it is about a mother who was jealous of her son's love for his childhood sweetheart.

Use the names of Colleen Moore and Cullen Landis and the title can be used in connection with catchlines. There are attractive posters for your announcements, and you can secure a trailer if you know your folks can be attracted by this means of announcing your coming showings. Let them know that the story appeared in Collier's weekly and that Mary Lerner wrote it.
Good Audience Appeal in Agnes Ayres' "A Daughter of Luxury"

Agnes Ayres in
"A DAUGHTER OF LUXURY"
Paramount

DIRECTOR ......................... Paul Powell
AUTHORS...... Leonard Merrick and Michael Morton
SCENARIO BY ............... Beulah Marie Dix
CAMERAMAN ................. Bert Baldridge
AS A WHOLE....... Fairly good entertainment that will appeal to a majority; not very well con- structed, however
STORY..... Will please a typical "fan" audience in all probability; has a choppy continuity
DIRECTION....... May not be responsible for the big jumps; it looks as though a poor cutter had done the damage
PHOTOGRAPHY ................. Very good
LIGHTINGS ..................... All right
STAR .................. Quite pleasing except in first reel
SUPPORT........ Suitable but not distinguished; includes Tom Gallery; Sylvia Ashton, Edward Martindel, Zasu Pitts and others
EXTERIORS ..................... Few
INTERIORS ................. Good to look at usually
DETAIL ....................... Fair
CHARACTER OF STORY.... Heiress, temporarily "broke," masquerades as heiress and eventually wins the one she loves
LENGTH OF PRODUCTION ........ 4,538 feet

There is sufficient in "A Daughter of Luxury" to make it an appealing number for a majority of picture audiences. They will find it a satisfying entertainment even though the more critical ones are probably going to find fault with certain points of both story and production. The points of appeal include the masquerade of a girl, in reality an heiress, but temporarily "broke." She is introduced as an heiress and immediately becomes very much patronized by a family whose only salvation is a rich wife for their son. The complications are interesting and sometimes amusing. Incidentally a pleasing love interest is developed in the romance of the son who really falls in love with the "heiress," but doesn't propose to her for fear she will think that he is merely following his folks' wishes while on the contrary he wants her for herself and not her money.

Robert Schable helps along with a humorous touch now and then when his position—the instigator of the girl's masquerade— is made precarious through the possibility of the truth being found out. The arrival of his wife and the real heiress provides some amusement and works the story to its climax.

Agnes Ayres is quite charming in the role and will please her admirers. In the first reel she wears her hair very unbecomingly, and it is certainly her "crowning glory." Tom Gallery isn't just the right type for the star's opposite, but he does good work and the supporting cast, on the whole, is capable.

Director Powell has provided a good production and it may be that he is not entirely responsible for the choppy development of the story. It looks very much as though an inexperienced cutter had been given the job of reducing the feature to the less than five reels that was shown at the Rialto.

Story: Mary Fenton is penniless while she awaits the result of a lawsuit which ties up her inheritance. She is befriended by Charlie Owen, who introduces her as his sister-in-law, Mary Gosgrove, when she is discovered in his room. The complications which this leads to are many, but the ending is the same—Mary falls in love and everything ends happily.

Star's Name And Title Afford Good Advertising
Box Office Analysis for the Exhibitor

This is a pretty fair audience picture and undoubtedly will please a good majority. Besides the name of the star you can exploit the title, which affords interesting angles for advertising, and let them know that the story deals with an heiress who masqueraded as one and found the man she loved. Catchlines would go very well. Say: "Ever hear of a penniless heiress? Agnes Ayres was rich, but she wasn't. Find the solution in 'A Daughter of Luxury' at the blank theater."

Paramount's exploitation suggestions are complete and should suffice to get your folks interested. The press sheet will give you all the information you should need to get it over. Stills of the star in the lobby should attract, and let your women folks know she wears many very attractive gowns in "A Daughter of Luxury."
A Fair Picture With a Thoroughly Appealing Star

Helen Jerome Eddy in
"WHEN LOVE COMES"
Film Booking Offices

DIRECTOR .................. William A. Seiter
AUTHOR ..................... Ray Carroll
SCENARIO BY ............... Winifred Dunn
CAMERAMAN ................. Lucien Andriot

AS A WHOLE......Average feature that has pleasing past to recommend it but is more or less commonplace otherwise

STORY........No new situations but the old ones are pretty well handled and will appeal to some

DIRECTION......Does fairly well with rather weak material and uses players to good advantage; didn't spend much on production

PHOTOGRAPHY .............. All right
LIGHTINGS .................. Good
STAR........Appealing and good sympathetic type
SUPPORT.......Harrison Ford splendid lead; others Claire Dubray, Fannie Midgley, Joseph Bell
EXTERIORS .................. Suitable
INTERIORS .................. Adequate
DETAIL ...................... Fair
CHARACTER OF STORY......Sacrifice of girl who gives up sweetheart to take care of family but is later reunited with him

LENGTH OF PRODUCTION .... 4,800 feet

Considering the fact that apparently very little has been spent upon it and the situations are all more or less familiar, "When Love Comes" manages to come out pretty near the average mark, due probably to Seiter's efforts and the work of a competent and pleasing cast. With the exception of the salaries of players, the picture doesn't show much of an expenditure. Even the flood hasn't been worked up into a thrill, a very poor miniature serving for the breaking of the dam. This is about the only chance Seiter had to spend, but probably the rest of the picture wasn't considered worthy of an expense for this bit.

Ray Carroll didn't think up any very original situations when he chose a young small town girl for his heroine and a good looking engineer for his hero, and then brought about the death of the girl's father to prevent her marrying the fellow. Duty came first and she stayed to take care of her brothers and sisters, making the sacrifice by pretending she loved another. The rest is the old story of hero returning years later to find her still unwed. Of course he has a wife by this time, but a flood takes her life in time for a happy ending. The plot is a very simple one, and not as sympathetic as it is intended to be. You do feel sorry for the homespun heroine, but not deeply.

The small town atmosphere is, as is usually the case, greatly overdone. The townspeople are exaggerated types and they "fall" for the sad tale of the hero's faithless wife as though they knew all their lives, at the same time condemning the young girl who has grown up in their midst and who they know to be of fine character. Helen Jerome Eddy is the right one for the part and she is very wholesome and appealing.

The picture looks as though it had undergone considerable cutting, and it has not been done any too well. There are big jumps in the continuity. One bit of detail that can be fixed before it is sent out for general distribution is a short sequence following hero's kissing his baby good night. They forgot to tint it for night. Folk are going to wonder what happened. Either a change in titles or tinting is necessary to make it run smoothly here.

Usual Announcements Will Take Care of It Adequately

Box Office Analysis for the Exhibitor

"When Love Comes" is all right for the average audience, but it is just an ordinary attraction and contains nothing that will warrant promises or special exploitation. It has a theme that may appeal more particularly to some audiences, and if you cater largely to women folks, you can probably satisfy them well enough with it.

Where Helen Jerome Eddy happens to be popular you might use her name extensively, letting them know she is starred in this. Her name and that of Harrison Ford are your best points of appeal because the story doesn't suggest any particular exploitation and catchlines will take care of the usual announcements. Say: "Would you sacrifice love for duty? One girl nearly missed happiness through her desire to fulfill a duty. See 'When Love Comes' at the blank theater."
Another Poor Vehicle for John Gilbert

John Gilbert in
“A CALIFORNIA ROMANCE”
Fox
DIRECTOR ..................Jerome Storm
AUTHOR .....................Charles Banks
SCENARIO BY ................Charles Banks
CAMERAMAN ................Joseph August
AS A WHOLE ..........A poor picture that is not well
made and contains unoriginal and uninteresting
situations
STORY......They’ve tried to relieve it with would-be
comedy sub-titles that are seldom humorous
DIRECTION........Ordinary; gets in a lot of helter
skelter action in last reels but it doesn’t mean
very much
PHOTOGRAPHY .............All right
LIGHTINGS .................Satisfactory
STAR......Once more suffers from a weak vehicle
SUPPORT.......Estelle Taylor plays the lead and
George Seigmann, the villain
EXTERIORS ..............Good
INTERIORS .................Suitable
DETAIL ...................Adequate
CHARACTER OF STORY.....Deals with time
when California was under Mexican flag;
romance of a girl in love with man who would
not fight the invasion
LENGTH OF PRODUCTION .........3,892 feet

John Gilbert is running in a streak of decidedly poor
luck when it comes to starring vehicles. His last three
pictures, “Calvert’s Valley,” “The Love Gambler” and
the current release have offered him little opportunities
to increase his popularity and undoubtedly “A California
Romance” is the weakest of the three. The
only good feature of the picture is a very attractive
old California atmosphere but that is hardly sufficient
to make a satisfying offering.

The plot is a most meagre one and unoriginal.
There is no suspense and what little action they arrive
at toward the end is of the helter skelter variety with
the smoke from guns making it look like a big fight;
but with all the firing no one is seen dropping. They
must have been playing with blanks without pretending
it was the real things. If this climax was ever intended
to furnish a thrill it was a mighty weak attempt. Director Storm has done so many better
things that the weakness of this is all the more sur-
prising.

And again it looks as though the production has un-
dergone considerable renovation since the director
finished with it. They apparently started out to make
a serious dramatic romance and realizing the weakness
of it, with the aid of some typically Ralph Spence sub-
titles have turned it into a burlesque with the result
that it is neither good drama nor burlesque either.
The title writer strives hard enough to make the more
dramatic bits amusing and when the Mexican bad
man plans to hold up the American troops coming to
invade the place, you are given a shot of Canyon Pass
with the explanation that it is “nature’s gift to the
scenario writer.” It is doubtful if much of the inten-
ted humor will reach the public. It’s fair enough
for those familiar with the picture business but the
others probably won’t get it. The line of comedy runs
like “shoot him in the plaza” and other similar so-
called “wise cracks.”

John Gilbert could do something worth while if
they’d only give him the chance. Estelle Taylor is
adequate as Donna Dolores and George Seigmann is a
good villain.

Better Not Make Promises For This One

Box Office Analysis for the Exhibitor

You can’t do very much with this one unless you
know they aren’t particular and you don’t have to
worry about the way they feel after they have seen it.
“A California Romance” sounds good as a title but
this one case where the title is much more attractive
that the picture it names.

If it happens that John Gilbert has gained a follow-
ing you might interest them by using his name al-
though the picture probably won’t make him any more
popular. If they would only secure some worth while
stories for him he would have a fair chance to win
the public. Stills in the lobby will be enough to let
them know what the story is about and you can also
say that Estelle Taylor is in the picture. Go easy on
promises.
## INDEPENDENT FEATURES

<table>
<thead>
<tr>
<th>Release Date</th>
<th>ARROW FILM CORP.</th>
<th>Footage</th>
<th>Reviewed</th>
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<tr>
<td></td>
<td>God's Country and the Law</td>
<td>5,332</td>
<td>7-9-22</td>
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<td>The Town's Silence (Vera Kellman)</td>
<td>5,944</td>
<td>7-10-22</td>
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<td></td>
<td>Headin' North</td>
<td>4,257</td>
<td>9-24-22</td>
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<td></td>
<td>Pecunia Peters (Vern. 2,003)</td>
<td>6,300</td>
<td>10-22-22</td>
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<td>Another Man's Boots (Francis Ford)</td>
<td>5,000</td>
<td>11-1-22</td>
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<td></td>
<td>Unconquered (Maeacute)</td>
<td>6,500</td>
<td>11-2-22</td>
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### L. LAWRENCE WEBER & EBBY NORTH

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### AYWN FILM CO.

- Thundering Hoofs (Popeye O'Dee) | 5,000 |
- Another Man's Boots (Francis Ford) | 5,000 |

### B. B. PRODUCTIONS

- How Women Love (Betye Hylbre) | 5,300 |
- Life's Greatest Question (Roy Stewart) | 5,900 |
- More to Be Made (All Star) | 5,800 |

### CUMMINGS PROD.

- Flesh and Blood (Lon Chaney) | 5,147 |

### DEPENDABLE SALES CORP.

- Driven (Chas. Brulin Prod) | 5,540 |
- R. L. GIFFEN |
  - The Prince and the Pauper | 6,322 |

### FIDELITY FILMS INC.

- Women Men Marry | 5,896 |

### PHIL GOLDSTONE

- The Cub Scout (Richard Talmadge) | 5,000 |
- The Albatross | 7,000 |
- Wildfire River (Richard West) | 5,000 |

### EQUITY FILM CORP.

- The Worldly Madonna (Clara Kimball Young) | 5,600 |
- What's Wrong With Women | 6,400 |

### EXCEPTIONAL PICTURES

- His Nibs (Chic Sales) | 4,951 |

### FLEETWOOD FILMS CORP.

- The Married Virgin (Vera Sixon) | 6,000 |
- Frivolous Wives (Kathleen Kirkman) | 6,000 |
- Loa Pigeon (Thomas L. Gayton) | 5,000 |
- The Fighting Kentuckians | 5,000 |

### HOWELLS SALES CO.

- Her Royal Love | 5,100 |
- Sold For a Million | 5,600 |
- Count Cagliostro | 6,500 |

<table>
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<th>LEE &amp; BRADFORD</th>
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<tr>
<td>The Unconquered Woman (Ruthe Reiner)</td>
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<td>Flesh and Spirit (Ruthe Reiner)</td>
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<td>Sally</td>
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<td>Branded (Josefine Earle)</td>
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<td>Served Two Masters (Josefine Earle)</td>
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<td>The Way of a Man (Josefine Earle)</td>
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<td>Cloudhurst (All Star)</td>
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### MASTER PICTURES

- Secrets of Paris | 6,000 |
- AASTEDON FILMS INC | 6,000 |
  - Sure Fire Pilot | 6,400 |
  - PRODUCERS SECURITY CORP | 6,400 |
  - Sadie Plin (Mae Rose Armbuck) | 5,900 |
  - The Man of God (Maxim Armbucke) | 5,900 |

### RIVERSIDE PROD.

- Saved by Radio | 9,100 |
- The Rio Patrol | 9,000 |

### RUSSELL CLARK SYNDICATE INC.

- The Man Worth While (Dominique Fielding) | 5,164 |
- The Soul of Man (Ruthe Reiner) | 5,446 |
- Inquisition (Ruthe Reiner) | 5,400 |

### SANFORD PRODUCTIONS

- The Better Man Wins (Peter Mcmor) | 5,000 |

### WM. STEINER

- Table Top Ranch | 5,000 |

### TRAILER FILMS CO

- Hotel on a Cloud (Lana). 4,990 |
| PLANTATION | 4,990 |
| Trelive Moore. 4,990 |
| Dizzy Vultures. (Marcelline Ramboe) | 4,900 |
| How a Woman Lives (Marcelline Ramboe) | 4,900 |
| She Paid (Marcelline Ramboe) | 4,900 |
| Mrs. Fellers (Marcelline Ramboe) | 4,900 |

### UNITED PRODUCERS

- Who's That Men (Marie DeWitt) | 6,000 |

### WESTERN PICTURES EXPLOITATION

- The Shevich Trail | 5,000 |
- Rags to Riches (Frankie Fable) | 7,200 |

### WILLIAMSON PROD.

- Wonders of the Sea | 4,300 |

### SHORT REELS-STATE RIGHTS

#### ADVENTURES OF T. S. S. CORP.

- Adventures of Tarzan (2 reels, each) |
  - % ALLIED DISTRIBUTING CORP. | 12 reels, two each |

#### AYON FILM CORP.

- Tex Detective Series |
- Arrow-Howl Manh Comedies: One every other week (2 reels) |
- Busted Trail Productions: One every other week (2 reels) |
- Arrow-Northwood Dramas (2 reels): Lighted Up, Jim, in the River, Three and a Girl, Riders of the North, A Knight of the Pines, The Man of Brawn, The Strangers, Breed of the North, A Flight for a Soul, Beloved Brute, Bucksnacka, Border River |
- Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Helen Holmes, Two Railroad Drama (2 reels) |

#### AYWN FILM CORP.

- Harry Carey: 15 Westerns (2 each) |
- Joy Comedies: 6 (2 each) |
- Franklin Parnell: 12 Westerns (2 each) |
- Helen Holmes: 22 Railroad Drama (2 reels) |
- Mary Pickford Revivals |

#### C. G. C. FILM SALES

- Star Ranch Westerns (2 reels) |
- Seven Sea-shots (Chas. Sisson) (1 reel) |
- Hall Room Boy Comedies (2 reels twice a month) |
- Sundae Comedies (Billy West) (2 reels) |
- Cap'n Kidd (Eddie Polo) series |

#### CELEBRATED PLAYERS

- John Calahan, 12 reels |

#### CLARION PATHEPLAYS, INC.

- The Expose of Sawing a Lady in Half (2 reels) |
- DOMINANT PICTURES, INC. |
- Western Star Dramas (2 reels) |

#### EXPORT AND IMPORT FILM CO.

- Serial: The Jungle Goddess (Truman Van Dyke and Eloise Fields), 15 episodes |

#### FEDERATED FILM EXCHANGE

- Monty Banks: 12 Westerns (2 each) |
-DR. M.H. Kidder's Revenge |
- A Bedroom Scandal, Where Is My Wife? His First Honeymoon, B. Film | |
- Hall Room Boy Comedies (2 reels twice a month) |
- False Roomers, Their Dizzy Finish, Crime Heroes |
- Ford Weekly |
- Serial: Miracles at the Jungle, 15 episodes |

#### FILM MARKET, INC.

- Jimmy Calahan, 12-2 reels |

#### GAUMONT COMPANY

- News (every Tuesday): Graphic (every Friday) |
- Serials: In the Clutch of the Hindoo Clutches (2 reels, 690 feet), 10 episodes |

#### HERALD PRODUCTIONS, INC.

- Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, for America First |

#### HORIZON PICTURES, INC.

- Norma Talmadge Reissues (fourteen) (3 reels each) |

#### JOAN FILM SALES CO.

- Invisible Ray Series: A. Legal and Jack Sherrill (15 episodes) |
- Slickem Series (2 reels) |
- Sweethearts, Service Stripes, He's In Again, The Conquering Hero |

#### LEE & BRADFORD

- Squeaked Comedies |
- Canadian Travelogues |

### PINNACLE COMEDIES

- (3 reeals): Razzin' the Jazz, Why Change Your Mother-in-Law? Nation's Dream, Shummy's Visit |

### PLYMOUTH PROD.

- Series of 12 two-reel Mrs. Routie Arbuckle Comedies |
- Series of 12 one-reel Denver Dixon Comedies |

### PACIFIC FILM COMPANY

- White Cap Comedies: Featuring George Harper (1 reel) |
- Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reels) |
- Vernon Dent Comedies: One-a-week (1 reel) |

### PIONEER FILM CORP.

- The Facts and Follies Series (1 reel) |
- Luke MacLane's Film-O-Opie, each 9 weeks |
- The Bunting Series, each 2 reels |
- Serial—The Hope Diamond Mystery (15 episodes) |

### PRODUCERS SECURITY CORP

- Irving Cummings Series (2,000) |
- Cuzzy Fitzgerald (2,000) |

### SACRED FILMS, INC

- Sacred Films (1 reel) |

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**Note**: The table above contains detailed information about various film productions, including dates, titles, and production companies. It covers a range of genres from adventure to comedy, and includes both独立features and short reels. The entries are organized chronologically, with each section providing a brief description of the film, its release date, and additional notes. The table concludes with details on producers and series, such as the Pinnacle Comedies and Sacred Films.
J. Parker Read, Jr.
presents

"PAWNED"

by Frank L. Packard
Author of "The Miracle Man"
Directed by IRVIN V. WILLAT
with
TOM MOORE
and
EDITH ROBERTS

From the South Sea Islands to the Turbulent Heart of New York on a Train of Melo-dramatic Thrills

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PAWNED

A Mystery Melodrama by Frank L. Packard
Author of "The Miracle Man"
Directed by Irwin V. Willat

TOM MOORE, EDITH ROBERTS AND CHARLES GERARD HEAD A NOTABLE CAST
Short Stuff

"Plunder"—Pearl White—Pathe
Type of production........................................15 episode serial
Pearl White, the first to create the vogue of serial pictures, with "The Perils of Pauline," "The Exploits of Elaine" and numerous others, has come back in this Pathe serial, "Plunder." And all the regulation serial stunts are there, together with the scheming black-moustached villain and the tall good-looking hero. If your folks like serials at all, they will surely be pleased with this one. The stunts come thick and fast and the action is speedy in the extreme. Plausibility of story there is none. But that is not to be expected in serials. The plot in the main deals with the discovery of buried treasure of colossal value underneath a big building in New York City. The villain, Deering, played by Harry Semels, learns of the treasure and attempts to buy the outstanding stock, some of which Pearl owns. She is about to sell her interest when a mysterious young man who goes by the name of "Jones" steps out of the wall and warns her not to sell. Jones is played by Warren Kech, who fills the role of the enigmatic hero very nicely. Shortly after, Pearl is lured to the home of Richard Gale, one of the stockholders. After a struggle, she rushes to the roof and leaping over a wall crashes through a skylight in another house. Making her way to the street and grabbing a taxi, she finds Deering inside the cab with her. Again and again she escapes and "the villain still pursues her."

The story written by Bertram Millhauser closes each episode at an exciting moment. George B. Seitz has directed and produced the serial, which affords plenty of thrills and then some. A good deal of money seems to have been spent on the production and there are some good interiors. Altogether, a good serial.

"Social Errors"—C. C. Burr—Hodkinson
Type of production........................................2 reel comedy
While not overburdened with hilarity, this comedy yields a few good laughs, and one or two hair-raising stunts. The settings and characters are familiar, a hotel, a cab, a reporter, a bogus count who is one of a gang of thieves, a social climber, and her crude husband, and their pretty daughter. Most of the fun is created by husband's difficulties with a dress suit trousers, which he nearly loses in a big ballroom scene, and his sleep-walking through the hotel lobby corridors and rooms, frustrating a burglary. He delivers a thrill when he balances himself on the edge of a roof, and is pushed down an air shaft. Considerable slapstick, and some coarseness in the elusive trousers passages. In the cast are Flora Finch, Charles Murray, Mary Anderson and Raymond McKee.

"Ben-Her"—F. B. C.
Type of production........................................1 reel novelty
Motion picture reviewers are not the only ones who find fault with film productions. The public has its own opinion, and a good many who like to pick pictures apart from various angles will probably get a good laugh out of "Ben-Her," a short reel novelty, that is a bit of parody on the customary introductory titles of a feature film. The subject consists of a number of titles all intended to burlesque the usual titles, introducing director, cameraman, producers, etc., such as one: Art Director—didn't show up. The reel is likely to hand a good many laughs. Some more illustrations would make it interesting, but the idea is good and might be carried out in another similar offering.

"The Law of the Sea"—Tales of the Fish Patrol—Universal
Type of production........................................2 reel drama
Jack London's "Tales of the Fish Patrol," being released periodically by Universal, makes excellent material for houses that like two reel dramas. "The Law of the Sea" contains plenty of action, excellent photography and the suspense has been well handled. This series will undoubtedly draw those who like London's stories, and they will not be disappointed. A good cast includes Jack Mulhall, Louise Lorraine, Robert Gray and John Wallace. The Chinaman, Yellow Handkerchief, seeks to make peace with Big Alek so they may take advantage of the run of salmon on Sunday, a day on which fish might not be legally netted. Le Grant of the Fish Patrol hears of the plot and manages to catch the poachers with their own nets.

"Newly Rich"—Hal Roach—Pathe
Type of production........................................2 reel comedy
Snub Pollard as chauffeur to a family which is struggling up the social ladder, beats the butler to the hand of the pretty daughter in the first reel of "Newly Rich." The second reel shows them living with the bride's parents where the bridegroom bathes in rose water and little luxuries like that. Then comes a dinner dance at which a countess is entertained. Snub is seated next to her and gets into her bad graces by eating spaghetti with her lorgnette. Just then some of his terrible relatives appear and demand family recognition. They have been invited by the butler-villain, who is still working for the family. They insist upon rushing to the table and when oysters on the half-shell are served, they flick the oysters out with thumb and finger and eat the shells. One fellow even makes a sandwich of the shell and two crackers. If you think your folks like this kind of stuff, go ahead with this one.

"Faint Hearts"—C. C. Burr—Hodkinson
Type of production........................................2 reel comedy
Swift action, clever stunts, and an O'Henryesque twist at the end, pull this comedy up considerably and produce enough laughs to make up for a rather slow beginning. In his efforts to out-Doug Fairbanks, because the latter is his sweetheart's ideal, the timid lover swings into a top-story window, runs across the roofs of moving autos, climbs up a pipe, and beats up a rival. The girl's father, an irate politician, has some funny antics with a toy balloon. To get into a hospital, the lover goes through a few good stunts, finally landing there on a banana peel. Charles Murray, Mary Anderson and Raymond McKee are in the cast.

"Railroading"—Hurd—Educational
Type of production........................................1 reel novelty cartoon
This, another of the Bobby Bumps cartoon comedies made by Earl Hurd, will entertain any audience. Animated drawings and actual photographs combine in unusual manner, the drawings animating before they are entirely finished. The idea of the reel is that Earl Hurd Jr. is making a moving picture with Bobby Bumps, as the leading man assisted by Fido Bumps, a cartoon, and Kitty Bumps, a real cat. The combination of cartoons and real animals is a novel idea and makes an interesting series.
Short Stuff

“Blaze Away”—Hal Roach—Pathé
Type of production.................................1 reel comedy
Paul Parrott is a dare-devil Sheriff in this one, which is not particularly funny or new but will doubtless satisfy those who like this comedian. He learns to be a cowboy by reading a dime novel and is sent west by his landlord. He is made sheriff of a town which is at the mercy of “Bad Bill,” a desperate bandit. How he finally captures him quite by accident, makes up the action of the reel. There is a laugh at the end when Paul drags the handcuffed “Bill” into the jail and they push each other in and out of the doorway. Paul finally pushes him on one side of the door and locks it, throwing away the key, only to find he has locked himself in the jail and let Bill get away.

“Spending Six Hundred Million a Day”—Urban—Vitagraph
Type of production.................................1 reel industrial
New York’s water supply—its source and its uses—is the subject of this one reel which is interesting as well as educational. Statistics show that the average person uses one hundred gallons of water a day. To keep pace with this demand, a water supply system has been evolved larger than that of any country in the world. The journey this water makes on its way to the city is carefully pictured from the Croton watershed, through the Kensico dam, the Croton dam, the Central Park Reservoir and finally to the city. Shots of some of the uses to which it is put in the city will no doubt amuse country children, for instance the picture of the East Side kiddies bathing in a truck full of water.

“The Friendly Circle”

Where the Promise is Performed

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WILL WORK FOR YOU
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WARNER BROS. Present

"THE BEAUTIFUL AND DAMNED"
with Marie Prevost
Adapted from F. SCOTT FITZGERALD'S Popular novel
Directed by Wm. A. Seiter

THE SEASON'S PHOTODRAMATIC SENSATION

World Premiere
Week Commencing DECEMBER 10th

MARK STRAND
Broadway at 47th St., New York City
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**Clean House**

Dr. Take the Consequences," Says Hodkinson in Collier's—Believes Percentage Booking the Solution

W. W. Hodkinson answers some of the most pressing questions in the industry in "Collier's Weekly," under date of Dec. 16th. Under the title "Why You Don't Get Better Films," Hodkinson declares that it is his firm belief that percentage booking is the answer. In the course of his article, he says:

"Today my advice to the motion picture industry is: 'Clean house—or all the consequences.'" When asked to elaborate his "Collier's Weekly" statement Hodkinson said:

"So long as the motion picture business is still a virtual stand-still bound by a system of bartering between the producer and the exhibitor, I cannot but believe that nothing but the adoption of a system of percentage booking between these two elements will cut the bonds. Just as the arbitrary selling of pictures on "footage basis" held the industry back until my original percentage plans got into effect upon the formation of the Paramount organization in 1914, so will present progress be retarded until we use as producers are definitely rewarded for good product through the pulling power of these productions at the box-office, and in a word, in a better way of the difficulties that lay in the way of this plan, I believe that the advantages far outweigh the disadvantages and I believe that ultimately, the adoption of the percentage system is inevitable.

"Upon the abandonment of the ten-cent-per-foot limitation, and the substitution of a percentage basis, whereby the producer had an indefinitely continuing interest in the ownership of his product, he was empowered to improve his productions, which had the result of spurring the distributors to a much better quality in product and in turn, enabled the exhibitor to get higher admissions on this improved product."

(Continued on Page 2)

**"Dr. Jack" Premiere**

Harold Lloyd's latest feature, "Dr. Jack," will have its New York premiere at the Strand, Christmas Eve. The film has been booked for two weeks.

**Author Sues Producers**

(Continued to Exhibitor Herald)

Los Angeles—Benjamin B. Hamp-ton, Ethel F. Warner and the Zane Grey Picture Co., Inc., were made the defendants in a legal action brought in the courts here, when Zane Grey sued for an accounting of funds, alleging fraud and diversion of funds on the part of the producers.

Grey declares that practically all of the profits accruing from films based on his books have been appropriated by the defendants and that he has not received the 25 per cent stipulated in the contracts. The suit, which covers films based on "Desert Gold," "U. P. Trail," "Mysterious Rider," "Riders of the Dawn," "Man of the Forest" and "Wildfire."

**Important Decision**

Massachusetts Courts Decide Exhibitor Must Pay Whether or Not He Plays Pictures

(Special to THE FILM DAILY)

Boston—One of the most important decisions rendered during the year, affecting the entire picture industry, was filed in the Superior Court several days ago when the Vitagraph Co. of America was awarded $6,759.90 against the Park Theater.

The suit, which has been pending some time, was based upon grounds that Vitagraph sold the Park a number of pictures, and received a cancellation notice after several of the productions had been played. In turn, Vitagraph notified the theater that the management would be held to the contract, that the film would be held in -contract to the Park Theater and that unless the pictures were played as contracted for, suit would be filed. The Park never showed the pictures, and the suit followed.

The decision of the Massachusetts Court on this point establishes a precedent, which in the opinion of many film folk and attorneys, will prove of unusual importance. An important distributor said on Saturday that in the course of a year exhibitors damaged distributors to the extent of $1,000,000 by failing to play after they had contracted for a picture, and that the Massachusetts decision gave the distributors the opportunity of suing on a contract where it was thus violated.

**Fairbanks Denied Injunction—Justice Wagner Makes Interesting Point Between Employee and Producer**

Supreme Court Justice Wagner who several months ago heard the application of Douglas Fairbanks for an injunction restraining the Leader Film Corp., and others from reissuing and re-constructing films in which he appeared for the Triangle Film Co., under a contract made in 1915, has handed down a decision denying the injunction.

In his opinion Justice Wagner says that the Leader Film has announced its intention of making playlets out of the original pictures, and to use advertising and the answer is simple: the distributors don't show interest. At least not as they should. And the producer

**WHAT'S THE ANSWER?**

Important director. Makes big picture. Costing real money. In big gobs. And then brings the picture here. And tries to dispose of it. Without creating a market for it. By advertising. And the answer is simple: the distributors don't show interest. At least not as they should. And the producer
A Pow-Wow (Continued from Page 1)

is sour. And talks of the terrible market. And the "tight" conditions. Which block him from making a distribution contract on a real basis. All of which is true. But—


What should get money—and a real contract—for a producer? Advertising. Publicity. Because this is the background of our whole industry.

Out in the Bad-lands years ago. There was a showman. Who coined a phrase: "You can't get any money unless you've got a band." And he was right. Advertising; publicity, the creation of interest, is to this business what red blood is to a human. You can't live without it.

So if every director-producer, Making a picture. Would save enough. To come into this market right. To properly advertise his big picture. And create interest in it. He would be a thousand per cent better off. Then the same men; the very men, who look at his picture and say "pretty good" wouldn't have the alibi they possess.

If this isn't gospel what is? Yes; there are some saying this minute: "Danny's trying to get more advertising."

Maybe they are right. But this is the fact: if you don't advertise in this business you're "out." You cannot find one real success that isn't based on it in pictures. If you can send it in.

Like to see it. Experts have figured. That in this business advertising and publicity represents from 80 to 90 per cent. And if that's so let every producer and director take heed. Don't forget: "You can't do any business if you haven't got a band." (Continued on Page 4)

New Sales Contest
Associated First National salesmen of United States and Canada have just finished a merry contest for "played and paid for," business planned by Floyd M. Brockell. The contest began on Oct, 1st, and ended Nov, 25th. The prizes offered to "pep" up the entire sales force were $500 for the best increased "played and paid for" business, $200 for the second best, $150 for third and $100 for fourth, in each district.

PRIZMA COLOR TITLE PRINTS ARE NOW 18 CENTS per foot

This big reduction (from 25 cents per foot) has been made possible by the installation of new equipment and improved methods for making Prizma Color Title Prints which more than Doubles Our Capacity, and is effective Nov. 27, 1922.

[Get in touch with our Title Dept. for full information.]

PRIZMA, INCORPORATED
110 W. 40th St. 4500 Sunset Bldv
New York, N.Y. Hollywood, Calif

OFFICE WANTED
Company with completed production desires to obtain small office space sublet or otherwise for a year. Write full particulars.
B-979, care The Film Daily
The 10 Best

The following percentage table shows the standing of productions listed by motion picture critics of trade press, fan magazines and daily newspapers.

It should be remembered that reports are still being received and will be until THE FILM YEAR BOOK, 1922 finally goes to press.

Grandma's Boy .................................................. 100
Blood and Sand .................................................. 100
Orphans of the Storm ......................................... 100
Prisoner of Zenda .............................................. 98
When Knighthood Died ......................................... 98
Smilin' Through ................................................ 92
Nanook of the North ......................................... 92
Tol'able David .................................................. 92
Oliver Twist .................................................... 89
 Eternal Flame .................................................... 88
Manslaughter ................................................... 88
Robin Hood ..................................................... 87
The Masquerader .............................................. 87
One Glorious Day ............................................. 85
Three Musketeers ............................................. 83
Monte Cristo .................................................... 81
Foolish Wives .................................................. 80

It should be remembered that some of the more recent releases have not yet been seen throughout the country.

Fairbanks Denied

(Continued from Page 1)

Fairbanks sued on the ground that contemplated action of the defendant constituted a violation of the laws which prohibit the use of a name's pictures for the purposes of the defendant. The Court points out that Fairbanks was merely an employee of the corporation and not the producer of the pictures, for which reason he has no proprietary right in the pictures and his suit on those grounds is not upheld.

In his conclusion, Justice Hull said:

"The actual display of the pictures would be a garble, injurious to the plaintiff's well-known reputation. A legal remedy exists to stop their display. At this juncture, however, I see no basis for such proceedings as would justify the issuance of temporary injunctions."

Universal Premiere

Thomas Meighan's "Back Home and Broke," is to have its premiere here the most distinguished audience ever assembled in this country. The night of Dec. 15 the first print will be shown at the Governors' Theatre, White Sulphur Springs, and the executive heads of every theatre in the nation will be gathered.

The showing of the pictures was arranged by Mr. Meighan and Governor Morgan of West Virginia, who is acting as host to the governor. Dr. Riesensfeld is completing his program and will accompany the party to conduct an orchestra of 15 musicians which is being taken from New York.

George Ade, who wrote "Back Home and Broke," Alfred E. Green, who directed, and Charles E. McCarthy, Publicity Manager of Film Players, will make the trip.

Clean House

(Continued from Page 1)

"Now, however, another danger looms up. The gradual acquisition of distributing chains by the mass producers has reached a point where the distributor has been almost eliminated as a neutral factor, and the producer, in effect, has direct control with the exhibitor. Faced with the necessity of manufacturing a large quantity of product, the producer is exerting every power within his reach to force the exhibitor to pay exorbitant rent regardless of the quality of his product. Often he has had to resort to over-statement and misrepresentation, to the creation of false values, to force these prices. The exhibitor has begun to lose confidence in the producer and his promises and an insecure condition results, which is reflected in the present continual controversy between exhibitor buying groups and the producer-distributor interests. The exhibitor is continually endeavoring to assert his independence against the producer-distributor's desire to strengthen his domination over exhibitor interests.

"Where he has thought it necessary, the producer-distributor has even entered the exhibiting field and has purchased theaters for the express purpose of forcing the outlet of his picture factories, regardless of their fitness for exhibition."

May Limit Footage

(Special to THE FILM DAILY)

Milwaukee — The Milwaukee Exhibitors Association will consider at its next meeting a resolution to limit the amount of film that may be kept in projection booths of picture houses. Four reels of slow burning film is the limit suggested.

Producing "The Tie That Binds"

Joseph Levering is at work at the Biograph studio on "The Tie That Binds," adapted from the Charles K. Harris story, "A More Business Than Friendship." Barbara Bedell, Robert Edeson, Effie Shannon, Raymond Hatton and others are in the cast. Jacob Wilk is looking after distribution.
A Pow-Wow
(Continued from Page 2)

SOME LANGUAGE
Says Larry Giffen anent his talking over the picture interests of an author: "Pleasurably announcing the clientory acquisition of Booth Tarkington. * * *"
Oh, Larry!

WATCH HAYS
Soon to arrive in Hollywood. To get things started. To make it an "ideal" work place. Which in other words. May mean that a lot of things are about to happen.

THE NEXT CHAPTER
In the Valentino case. Will be watched with interest. The appeal is over. Valentino must work for Famous. Or not in pictures. At least until February, 1924. That's what the courts say. So it's up to Rodolf. Who has been saying he wouldn't work for Famous.

All right. But this is a fickle industry young man. And if you don't work for Famous; and you don't make pictures. For 14 or 15 months. You'll need a Reichenbach. Plus all the others in the Advertising fraternity. To have the public recall who you are; or were. There isn't anything in the world as ethereal; as flimsy, as the reputation of a film star. And if you don't believe it. Ask a lot of people on the Coast. Who once upon a time—just a few years ago—had their names in the blackest type, and the biggest electric. There are a lot of them now willing to take any job they can get. It's something to think about.

THAT "10 BEST" LIST
Sure attracted attention. And First National is all puffed up. Because to date they have four of the 10. With the other six divided among other companies. By the way, the percentage is based on this: The picture which has the most votes—there are three tied to date—get a rating of 100 per cent. And the rest proportionately. More votes in for the next table. Look for it.

SAYING A MOUTHFUL
M. L. Finkelstein talking: "I have seen the statement printed that the public can be educated to like 'better and bigger' pictures. Believe me, the public doesn't need education. The public demands the 'better and the bigger' pictures."

Gospel truth. Nothing but. Ask any exhibitor to prove it to you.

MOONEY ACTIVE

STILL THE "DADDY"
DW's "Birth of a Nation." Made eight years ago. Lacking many modern aids in technical possibilities. But still a great picture. A very great picture. And good for years to come.

SHARP PRACTICE
Important English buyer. Saw a picture six months ago. Didn't like it. Last week was asked to look at some "new" pictures. And there, among them, was the same one under another title. Rejected the lot. Wouldn't look. Two days later. Asked to see another collection. Found the same picture. With a third title.
 Isn't it about time this sort of thing was stopped?

ONE OF THE HONORARIES
One of the few. Who have the right to term themselves "honorary member." Of the Detectives Association. Of the Police Department. Honorary John Zanff. Who makes distributors like the prices he offers. For the Fox circuit. John. With Commissioner Enright, and Thorley, the florist. Were made "Honorary" at the last meeting. Congrats, John.

DANNY.

On Broadway
This Week
Astor—"The Town That Forgot God."
Broadway—"The Pride of Palomar."
Brooklyn Strand—"Lorna Doone."
Cameo—"And the Man Lived."
Capitol—"Broken Chains."
Criterion—"When Knighthood Was in Flower."
Loew's New York—Today—"Trailing Women."
Tuesday—"Flesh and Blood" and "All Night."
Wednesday—"Conquering the Woman."
Thursday—"The Man from Beyond."
Friday—"One Wonderful Night" and "Secret of the Storm Country."
Saturday—"The Forgotten Woman."
Sunday—"Enter Madame."
Lyric—"Robin Hood."
Rialto—"Outcast."
Rivoli—"Thirty Days."
Strand—"The Beautiful and Damned."

Next Week
Astor—"The Town That Forgot God."
Broadway—Not yet determined.
Brooklyn Strand—"The Beautiful and Damned."
Cameo—Not yet determined.
Capitol—"Quincy Adams Sawyer."
Criterion—"When Knighthood Was in Flower."
Lyric—"Robin Hood."
Rialto—"Not yet determined."
Rivoli—"Not yet determined."
Strand—"Heroes of the Street."

Frankel Owns Gifts
(Special to THE FILM DAILY)
Cincinnati—Jules Frankel, who controls a chain of houses in the Ohio Valley, is the purchaser of Gift's.

GOLD MEDALWINNERS
1921 and 1922
"HUMORESQUE"
"TOL'ABLE DAVID"
Both Negatives Developed and Sampleprinted by
L'STAR LABORATORY, INC.
G. DIETZ, Pres.
111 Westchester Sq. Westchester 1089
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Robin Hood" Burr Arrows

Little arrows with burr points were used to exploit the New York evening of "Robin Hood." The arrows, which stick to the clothing on being thrown, were distributed at the lobby counter by pretty girls. Each girl now carried a "Robin Hood" ad.

Essic Effect Helped

Newark, N. J.—For the showing of the Bondboy rustic mountain scenes predominated. The display in the lobby of the Branford was effective. A miniature blockhouse, reminiscent of the old woodsmen days stood in the center of the entrance against a background of mountain vistas and side cameos of a mountain house silhouetted on the precipice of a canyon.

Cod Idea

Centralia, Ill.—Elmer Brient, manager of the Illinois "put 'em on big" policy when he let it be known that he intended to put on a real bull fight on the main street Centralia. Of course there was expected opposition on the part of humane organizations and city fathers and when things got too hot the manager took a fishing trip. At the show time Brient announced the engagement of "Blood and Sand."

Around City Council

Akima, Wash.—The Yakima Valley Theater Co. planned to go in big with its public relations, the Liberty and the Capitol. Here's the way they got around it.

According to Harry C. Eagles, a mountaineer, they used asbestos instead of compo board, the idea was to make it look like a real fire. While asbestos isn’t the hottest thing in the world, one front will be indefinitely, for it can be repaired on each picture.

Scouts Marched In

Medford, O.—The Boy Scouts cooperated with Manager Gus Chifos in his showing of "Remembrance" in the Strand.

Chifos arranged for the week to be known as "Remembrance Week," inviting the local merchants to cooperate on the idea.

The Boy Scout organization was invited by Chifos that he would be glad to admit them all free to one picture. If the Scout would try to himself do one thoughtful act during "Remembrance Week," Naturally, if this was really part of the Scout code of ethics, all agreed, and the newspapers gave it the stentorian publicity.

On the evening when the Scouts were paraded at the theater, they marched through the business section of the city carrying a banner announcing they were going to see "Remembrance" at the Strand as guests of the theater.

Oil Station in Lobby

Boone, la.—A gasoline tank, an automobile and a connecting pipe line surrounded by a miniature skyrocket forms the ingredients for an original and attractive lobby display used by the Rialto for Chas. Ray’s "Gas, Oil and Water."

Scraped Paper Off Walls

Grand Rapids, Mich.—Before the run of "Skin Deep" at the Isis, Manager Sid Lawrence was having the house re-papered, so he used old and new oblong strips of wall paper and had the backs printed on. "We scraped the paper off the walls to make room for the crowds that will want to see "Skin Deep." This was given out to patrons the week before the picture opened.

"Unconquered" Ballyhoo

The New York exchange of the Avvon Film Corp. has been using an effective street hallyhoo for Maciste in "The Unconquered" in the shape of a large muscular man costumed as one of the knights of old with armor, shield and battle axe. The man stands perfectly still in front of a wall, while at a corner facing the crowd that always collects, he slowly turns and displays the advertising sign on his back. Elaborate cut-outs have also been prepared for this picture.

"Ghost Breaker" in Graveyard

Omaha — Harry Watts of the Strand and John E. Keneheek, Paramount Expanioner, planted a real one for "The Ghost Breaker." Through the Omaha Bee, Watts offered $25 to anybody who could sleep one night in the graveyard.

Nobody did, but Omaha thought they did. The next day, the Bee came through with a great front-page yarn telling the experiences of the "ghost-breaker," with due reference to guns, ammunition, chains, and the Strand.

Finer Print Teaser

Calgary—A finger print teaser advertisement in the daily press proved an excellent publicity stunt for the presentation of John Barrymore's "Sherlock Holmes," at Allen's Palace. It was used for several days in advance of the regular advertising for the playhouse.

The teaser ads were one column wide and an inch and a half deep. At the left was the print of a man's thumb. The reading was brief: "Whose finger print is this? Ask Sherlock Holmes. He will be at Allen's Palace Monday." These teasers appeared in about a dozen places in each issue of the Calgarv papers for several days and were followed by original half-page ads in the issues for Saturday preceding the first showing.

The finger print teaser ad occasioned much comment and proved a good business getter for this playhouse.

NOTICE TO PRODUCERS

THE ASSOCIATED BOOKING CORP. COMPOSED OF A MAJOR-ITY OF THE FIRST RUN THEATRES IN THE NEW YORK AND NORTHERN NEW JERSEY TERRITORIES ARE NOW READY TO NEGOTIATE ON ALL PRODUCTIONS FOR THESE DISTRICTS ON A STRICTLY CASH BASIS.

Address all communications to

A. B. CORP. Room 2007-220 W. 42d St., N. Y. C.

B. P. SCHULBERG

announces the purchase of

"SUNSHINE ALLEY"

to be made by Preferred Pictures, with a Preferred cast, and in the typically Preferred manner.

Full details to be announced later.

Produced by
PREFERRED PICTURES INC.
B.P. Schulberg—Pres J. E. Bachrach—Sec.

Distributed by
AL-Lichtman CORPORATION

576 5th Ave., New York
IN A FEW WORDS—
Editing and titling that will
win the case for your picture
before OLD JUDGE PUBLIC

LESLEY MASON
729 7th Ave. Bryant 8174

Wm. B. LAUB
Film Continuity—Subtitles
Editing Only the Highest Type
of Independent Productions
130 West 46th St. Bryant 9900

Library Stuff?
Foreign shots, atmosphere, wrecks,
animals, punch scenes—

JAWITZ HAS IT
729 Seventh Ave. Bryant 9444

ART TITLES

LOUIS MEYER
Craftsmen Film Laboratories
251 West 19th Street
Watkins 7620-7461

MR. PRODUCER
Have your Negatives and
First Prints done the
right way

TREMONT FILM
LAB. CORP.
1942-44 Jerome Ave.
KNOW HOW
0970—Bingham—0971

Watch this page every Monday. Exhibitors
can find here the little things that help to build
patronage. Producers the little things that
go to make big pictures and Distributors
the little big ideas that make for success.

HOLIDAY FILMS READY

Little Ads
BRING
Big Results
IN
The Film Daily
Pledge $500,000
A. B. C. Members Ready to "Go the Limit"—Dickering for a Broadway House

Members of the A. B. C. undeterred by the attitude of the large producer-distributors was regard to securing important productions for the booking organization at a recent meeting pledged a half million, to be raised if necessary, to put the A. B. C. over.

While the pledges were not recorded, nor was any note of funds expressed at the meeting, the willingness of the 70 or 80 men to advance this sum was regarded as a strong evidence of their intent to protect their interests against circuit booking. At this meeting there was a discussion as to the advisability of renting, or if necessary, leasing a Broadway house in which to make downtown first run showings for the pictures which the A. B. C. will handle. Nothing definite, however, was accomplished on this point.

Coast Bound
Dr. A. H. Giannini, of the Commercial Trust Co., and Bank of Italy, is scheduled to leave Thursday for the Coast. He will accompany the Joseph Schenck party, which will include Norma and Constance Talmadge and the Buster Keaton family as well.

Entries for Western Golf
(Special to THE FILM DAILY)

"More than satisfying as the major cinema offering" is what the Washington Post said of "Shadows" which closed an extremely successful run at Moore's Rialto last week. Unanimous praise pouring in on the Al Lichtman Corporation from everywhere.—Advt.

Payroll Stolen
The payroll for the home office of Film Booking Offices was stolen from the safe in the main office sometime between Friday night and Saturday morning. The staff had accepted checks. Several thousand dollars were taken.

Vitagraph Active
(Special to THE FILM DAILY)
Hollywood—Vitagraph announces an extensive production program which will be started at once. They will produce "Masters of Men," with Wanda Hawley, Earl Williams, Cullen Landis, and Alice Calhoun.

North Carolina Convention
(Special to THE FILM DAILY)
Greensboro, N. C.—The call has been issued for the mid-winter convention to be held at the O'Henry Hotel, Dec. 27-28. The call says: "We must defect the Music Tax. We must kill censorship. We must reduce the present exorbitant special taxes which we are paying the state and city. We must reduce film rental. We should effect an Arbitration Board to see that the exhibitors and exchange men treat each other fairly and honestly."

Corinne Griffith With Hodkinson
Corinne Griffith's productions will be released through Hodkinson.

Publisher Holt
(Special to THE FILM DAILY)
Ed Roberts, former publisher of "It's" magazine, has surrendered to United States Marshall Sittel as the result of a secret Federal Grand Jury indictment which is said to name him as author of "The Sins of Hollywood."

Movie Chat's Revenue to M. P. T. O.
(Special to THE FILM DAILY)
Philadelphia—Addressing the M. P. T. O. of Eastern Penna. and South Jersey Sunday night at the gathering at Fay's Theater, Harry Rappaport, executive committee man of the M. P. T. O., said that at present Movie Chat's, distributed under the auspices of the national organization, was doing a gross of about $12,000 a week, of which the M. P. T. O. realized five per cent. It was decided to have another meeting at the Vendig Hotel on Dec. 22, when Sydney S. Cohen and national officers are expected. At the gathering Wesley Barry appeared personally during the showing of "Little Heroes of the Street." Harry Warner was also present.

Considering Ideas
Definite Production Plans for Next Season Will Be Decided by First National Later
Richard A. Rowland and Harry O. Schwalbe of First National, returned from the Coast yesterday. They had accompanied members of the Executive Committee to Hollywood to look the situation over and consider production plans for next season.

"We have nothing to announce at the present time," said Rappaport. The Committee looked things over and will meet here within a month or so and then determine definitely what we will write so as not to be caught from settled and any statement now would be premature."

Stroheim to do "McTeague"
(Hollywood—"McTeague," Frank Norris' famous novel, will be produced by von Stroheim for Goldwyn.

Al Kaufman Due
Al Kaufman is due on the Majestic, scheduled to arrive today. He has been in charge of the EFA (Famous Players) studio in Berlin.

In Specials
Hope Hampton to Work with Fox and Famous Before Completing First National Contract
Hope Hampton, whose recent productions have been released through First National, will complete her contract with the studio before she appears in two specials; one for Fox and the other for Famous Players. Hampton was reported yesterday that Miss Hampton would start work next Monday in the big special at the Fox studios; but the Fox organization reported that the scenario had not been completed, and it was specifically stated that Miss Hampton would not be featured, but would be one of a number of stars to appear in the production.

In Famous Players it was said that "Lawful Larceny" in which Miss Hampton would appear, would not be started for a time, as it was for next season's release. George Armaurot will in all likelihood direct. When Miss Hampton completes these pictures she will make her last special for First National release.
McConnell Back
Fred McConnell, serial sales manager of Universal, is back from a month's trip in the Southwest.

Garyn Joins Goldwyn
W. P. Garyn has joined the Goldwyn sales staff as special representative. He was for three years assistant to Minnie Sheahan of Fox Film.

"The Ragged Edge" Bought by Distinctive
Harold Mazarath's story, "The Ragged Edge," has been sold to Distinctive Pictures Corp.

Baremore With Burr
R. W. Baremore has resigned from The Morning Telegraph to take over the direction of advertising and publicity for the various interests of Charles C. Burr.

Bonns to Mid-West
Eddie Bonns of Goldwyn, left yesterday for Detroit to exploit "Hungry Hearts," following which he will go to Chicago on behalf of "Broken Chans," booked by Balaban & Katz.

Want Harding to Open Exposition
(Special to THE FILM DAILY)
Washington—W. J. Reynolds, Secy. M. P. Prod. Assn., and Mayor Cryer, Los Angeles, are here in an effort to secure the attendance of President Harding at the opening of the motion picture exposition in Hollywood next June.

Mid-West Notes
Dayton, 0.—The Miami Amus. Co., new owners of the Auditorium will remodel and redecorate the house.

Brown—Roy Churchill has been appointed manager of the Goldwyn branch succeeding Ben Reingold who takes the company's Chicago office.

Dell Rapids, Minn.—A. B. Anderson purchased the Grand from D. F. Brooks.

Prairie Du Sac, Wis.—Martin Accola has purchased the Bonham from John Bonham.

Cincinnati—The local Goldwyn office is being extensively remodeled.

Cincinnati—Sam Eibeck is back at his old desk in the Standard Film office.

NEGATIVE and POSITIVE TITLES
Including Cards
15 CENTS PER FOOT
24 Hour Service, if Necessary.

FOR SALE
2 Pathoscope Machines in perfect condition, $65.00 each.
JAXON FILM CORP.
220 W. 42nd St., New York.

CHAS. O. BAUMANN, Pres.
RESOURCES - $5,000,000
LEGAL RATES

PRODUCERS & STARS
represented. Also every form of financial service rendered in connection therewith—at legal rates.

GREAT NORTHERN FINANCE CORP.
Knickbocker Building
Broadway at 42nd Street, N. Y. City
Telephone Bryant 2809

PRIZMA COLOR TITLE PRINTS
NOW 18 CENTS PER FOOT
PRIZMA, INC. 110 W. 40 ST., N.Y.C.

FOR YOUR EXCHANGE!
ZANE GREY'S "THE BORDER LEGION"
WITH HO—HOPP HADLEY
BART BOS—116 W. 39 ST. N.Y.
WORTH—

SIMPLEX TITLE SHOP
TITLES ILLUSTRATIONS
ANIMATION TRAILERS
Phone—BRYANT 985
220 WEST 42 ST.
SIMPLEX COLOR PHOTOGRAPHY
PRINTS EXCLUSIVELY

PHONE: REEDMAN 9091

Fun from the Press
will always furnish five minutes of laughter
EVERYBODY LIKES TO LAUGH
Produced by The Literary Digest
Distributed by The W. W. Hodkinson Corp.

JOHN SPARGO KNOCKED THE ALPHABET INTO A COCKED HAT when he said
"The Dangerous Age will likely be one of the big box office attractions of the year."

IT IS
A JOHN M. STAHL PRODUCTION
Louis B. Mayer Productions, Inc.
A FIRST NATIONAL PICTURE

J. S. BELL, Distributor

BIOGRAPHICAL PICTURE

Get them at all Educational Exchanges on all new Christie Comedies
"An inch in time draws nine"

THE BEST THEATRES EVERYWHERE are using the following ad. mats in their newspaper advertising

CHRISTIE-Aoultry
A CHILDREN'S COMEDY
"THE CHASED BRIDE"
With NEAL BURNS
"No husband to guide her"

="A Special"

When your program is heavy and you need some humor to balance your bill,

Fun from the Press
will always furnish five minutes of laughter
EVERYBODY LIKES TO LAUGH
Produced by The Literary Digest
Distributed by The W. W. Hodkinson Corp.

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J. S. BELL, Distributor

BIOGRAPHICAL PICTURE

Get them at all Educational Exchanges on all new Christie Comedies
"An inch in time draws nine"
Canadian Notes
(Special to THE FILM DAILY)
Toronto—Shea's Hippodrome, re-opened here as the leading house of the Famous Canadian chain. The entire staff of the Regent, at Toronto, was moved over to take charge.

H. Masters has resigned as manager of the Toronto branch of Regal, and has been succeeded by J. O'Connor.

Announcement has been made by the Famous Players Canadian Corp. that the Regent, Toronto, would be re-opened shortly as a straight moving picture theater.

George A. Blair, sales manager of the motion picture film department, Eastman Kodak Co., was the speaker before the last meeting of the Canadian M. P. Dis. Asso, at Toronto, when he told of the development in moving picture film production since 1911. The association appointed representatives to attend a conference of insurance men at Ottawa to discuss safety standards for picture films.

Oral Cloakey, manager of the Capitol, Winnipeg, for two years, has been transferred to Hamilton, Ont., by the Famous Players Canadian Corp., to take over the management of the Capitol in that city. The Hamilton Capitol was formerly Leon's, the latter having been taken over by N. L. Nathanson two months ago.

H. M. Thomas, general supervisor of theaters for the Famous Players Canadian Corporation, has gone to Winnipeg from Montreal to conduct the Capitol there temporarily. Mr. Thomas is the resident manager of the Montreal Capitol and during his absence in Winnipeg the house there will be directed by S. Dunlop, assistant manager.

Edna Purviance III
(Special to THE FILM DAILY)
Los Angeles—Edna Purviance is suffering at her home from pleurisy. Her condition is not serious.

Hall's Financing Plan
(Special to THE FILM DAILY)
Hoboken—Theater building by local subscription is proving popular in New Jersey. Frank G. Hall is launching a vaudeville and picture house in Hoboken through funds obtained from resident subscribers, after having successfully built the Capitol at Union Hill in the same way. Every subscription carries with it a life pass to the particular house.

German Films in Spain
(Special to THE FILM DAILY)
Barcelona—The Sociedad Anonima de Comercio Martin Diaz De Cossio, in a circular forwarded to American distributors, says:

"According to a recent statistics, American films have filled 70 per cent of our requirements in the past, but it is figured that, for the present season, German, French and other producers will supply over 40 per cent of the actual number of films exhibited in this country and Portugal.

The rest of the circular includes in part an offer to show American films to the trade.

**Announcement to STATE RIGHT BUYERS** and Theatres playing independent attractions

With a pride that we feel is justified, announcement is made that we have acquired the world rights to the new series of **Nick Carter Detective Pictures**

in two reels each, produced by Murray W. Garsson Inc., the first four of which are completed.

Active production work is now going on with respect to the remaining eight pictures of this series.

Watch these columns for further information concerning these productions.

**Independent Pictures Corporation**
Temporary Executive Offices
729 7th Ave., New York City

**NOTICE TO PRODUCERS**

THE ASSOCIATED BOOKING CORP. COMPOSED OF A MAJORIT Y OF THE FIRST RUN THEATRES IN THE NEW YORK AND NORTHERN NEW JERSEY TERRITORIES ARE NOW READY TO NEGOTIATE ON ALL PRODUCTIONS FOR THESE DISTRICTS ON A STRICTLY CASH BASIS.

*Address all communications to A. B. CORP. Room 2007-220 W. 42d St., N. Y. C.*
Newspaper Opinions

“The Beautiful and Damned” — Warner—Strand

AMERICAN—It missed us somewhere in the transition, because there is an obvious lack of Fitzgeraldian irony. TRIBUTE—All in all, it isn’t such a bad picture, but there are plenty of little things, talking everything into consideration. J. L. Friedman, president of Celebrated Players.

There was a mass meeting of exhibitors recently with the purpose of discussing the new operators’ salary. The union and operators agreement is up first of the year.

EVE JOURNAL—A jolly comedy, generously provided with amusing situations in which Mr. Roth shines in his own manner.

EYE WORLD—Good, clean, wholesome, first rate farce and gives the star a chance to further demonstrate her talents.

TELEGRAFM—Walkley-Bray finds full vent for his most delightful comedy, “Thirty Days,” as amusing as it is beautiful.

SUN—Something seems to have been missing in “Thirty Days.” Under the direction of James Cruze-Wallace the picture raises suspicion, but one is doomed to disappointment. 

EVE JOURNAL—Looks certain of a blow, subject to the way of light comedy. It is often amusing, but lacks thought.

HERALD—“Broken Chains” are about eighteen cents on the dollar. It is well acted and directed, by Colleen Moore and Ernest Torrence, although Malcolm McGregor, the hero, is a little out of his depth. It is also beautifully photographed. But Allen Holubar’s direction is awful. It is painfully crude.

TRIBUTE—It seems to us a badly directed, badly titled, trite and uninteresting picture. There is not one light of imagination anywhere in the whole production. It bears the stamp of having been concocted according to formula—take situation 3 and substitute 11 and 19, and so on till the end.

MORNING TELEGRAPH—Colleen Moore is appealing as the pathetic Merci, and gives an excellent performance.

EYE WORLD—There are any enough of real thrills, but what struck us most forcibly was the magnificent scenic beauty of many of the background pictures. Goldwyn is so much in earnest she couldn’t help but to see any characters to enjoy “Broken Chains.”

MAIL—A conventional story of a coward who becomes a hero. This story was the $1,000 prize winning story and corresponding production, it is a distinct disappointment.

HERALD—“As a Man Lives” came from the cheap story.

AMERICAN—Blood and thunder melodies. Director, 89 years old with and fixes over the fantastic folk in the hope that a change of feature and a more picturesque appearance will change a wicked mind and a bad heart.

MORNING TELEGRAPH—The story of “As a Man Lives” revolves around the “salvation” of a mine and the attempt of some crooks to get away. It is a straightforward story, but it is an excellent story, and the pictures with which the picture is accompanied are also excellent.

EVE JOURNAL—Interesting and, in spots, thrilling. If one cares for a picture of the old school, one will like “As a Man Lives.”
The Troubles of an Exhibitor

Broken Sock, Nevada.

Dear Danny:

I don't claim to be a sob artist and the ravings of Brothers Dencker and Bezzewax is the giraffe's kidneys. Some folks don't know when they are lucky.

I run the Do Tell Theater at Broken Sock, eight miles south of Split Lip and go in for big things in a big way. I figure you've got to spend money to get money and about a month ago I bought a picture from the Jipem Film Co. called, "Annie's Aching Adam's Apple" and made a big tie-up with the throat specialists in my town.

To make a long story shorter, it was a flat tire. I didn't take in enough to pay for the sand paper used for the water falls scene.

I put up a spusk to the Jipem Company and they told me they would meet me half way by giving me a show Gratis.

I looked through the picture papers for an idea of what it was but couldn't find any dope. The school teacher told me it was a Latin word so I calculated it must be one of them foreign spectacles.

Well I got busy and put out some bills reading.

(Continued on Page 4)

Agents Sue Desmond

(Special to THE FILM DAILY)

Louise Beery's contract was filed by Robertson & Webb agents, against William Desmond for $338.33.

Trying Out "Hearts Aflame"

The Louis B. Mayer offices are instituting a new project, following the footsteps of legitimate producers in that they are trying out "Hearts Aflame" in various small towns, preparatory to opening it in New York and other key cities.

"Hearts Aflame" was taken to Montclair, N. J., unheralded, and did the biggest business the house ever recorded. It opened at Fitchburg, Mass., Monday night in a driving sleet storm and grossed 40 per cent over the average. It will be tried at Hudson, Mass., the last half of this week, and will then be primed for release through Metro.

The same treatment was given "The Dangerous Age" and gave such an excellent insight that Paul Moeoy announces all future Mayer pictures will be so tried out.

After Buffalo theaters saw what the "Rich Men's Wives," they got busy. Result: the Art Lichtman exchange there booked 22 theatres at once. And then did what all distributors are after: secured immediate play dates—Adv.

Vogel Coming Home

(Special to THE FILM DAILY)


Behrendt in Town

Sam Behrend of Frisco, returned East with Arthur Stubbins of Reuben Samuels, Inc.

Golf Tournament Postponed

(Special to THE FILM DAILY)

Hollywood—The golf tournament of film folk, entries of which appeared in yesterday's issue, will be held next Sunday.

Hemmer With "Duff"

Edward Hemmer will stop production activities for the time being to represent Douglas Fairbanks during the presentation of "Robin Hood" in Boston.

Meighan Party Off

Thomas Meighan, George Ade, Al Green, Hugo Riesenfeld, and Charles E. McCarthy leave tomorrow afternoon for White Sulphur Springs, West Virginia, where Meighan's latest "Back Home and Broke" will be shown especially to the Conference of Governors on Friday night. The party will return Saturday.

Back to Coast

John M. Stahl left yesterday for the Coast and will resume production for Louis B. Mayer.

Field Here

Norman Field, General Manager of Jones, Linick & Schaefer, Chicago, is in town.

Earle to Direct Theda Bara

Ferdinand Earle will direct Theda Bara in the "Easiest Way" for Selznick.

Williams to Coast

J. D. Williams, formerly general manager of First National, leaves tomorrow for the Coast.

While Williams is non communicative as to his plans, it would not be surprising if he remained in Hollywood several weeks looking over production matters relative to his new organization.

Hurst Changes

Wm. O'Hagen, Hurst, studio manager for Whitman Bennett has taken charge of production for Pyramid Pictures, and is also supervising the Whitman Bennett productions, with Ed Ellis as his assistant at Yonkers.
Cuts and Flashes
Fred Beetzon, of the Will Hays office has left on a western tour.

Joe Schenck has purchased "The Goldfish" for Constance Talmadge.

Ivan Abramson will star Marion L. Caddick, the dancer, in "The Dancer and the Whirlwind."

Ben Weiss has placed Diana Allen, Ida Darling and Allan Edwards, with Arthur Zeller at the Estee studios.

Chicago—D. Arnold Kohn has started producing a series of pictures featuring famous Russian dancers.

Work on Burton King's production of "Better Times Ahead" for Ideal has commenced at the Tifflord studios.

Grace Haskins of Hollywood, producer of "Just Like a Woman," to be released by W. W. Hoppinlon, is in town.

Marion Davies will give away 1,000 dolls to New York children on Christmas, and will entertain 2,500 children at a big party at the Cosmopolitan studios.

George MacQuarrie has been signed by Distinctive to play the role of the Countable of France in the French episode of "Backbone" the first all-star feature of this company now in production at the Biograph studios.

Hieroglyphics from Dead Language

THE ONLY LANGUAGE NOT USED IN GLOWING TERMS IN PRAISE OF "THE DANGEROUS AGE"

The Paterson, N. J., Call said:
"There is not a dull moment throughout "The Dangerous Age" and the audience is swayed with emotion."

A John M. Stahl Production
A FIRST NATIONAL PICTURE

Students to See Bible Picture
The Columbia University class of photoplay composition will view "The Story of the Old Testament" on Friday night through the courtesy of the National Non-Theatrical organization.

Distinguished Opening
(Special to THE FILM DAILY)
Ottawa, Ont.—For the first time in the history of the industry a picture has been presented under the patronage of a governor general of Canada, when "The Man From Glengarry" had its world premiere at the Imperial here, when Lord and Lady Byng graced the presentation of this all Canadian film drama.
At Broadway Theaters

Capitol


Cameo


Strand


Rialto

Program gets under way with “Suite L’Arlesienne” as overture by Bizet, followed by Riesefeld’s Classical Jazz. Then Rialto Magazine and “Dreaming Alone in the Twilight” a duet by Susan Ida Clough, mezzo soprano and Frederic Buer, baritone. Rialto in “Outcast” is the feature with Ruster Keston in “The Blacksmith” to close.

Rivoli


At Other Houses

“Town That Forgot God” continues at the Astor, “When Knighthood Was in Flower” holds over at the Criterion. “Kahlo Hood” still drawing at the Lyric and “Outcast” has moved from the Rivoli to the Rialto.

Among Exchanges

Detroit—George Ranshaw has joined the local Educational office as city salesman.

Detroit—Art Richardson formerly with Goldwyn is now with First National.

Kansas City, Mo.—Don Woods has been appointed manager of the local American Releasing office.
The Troubles of an Exhibitor
(Continued from Page 1)

Coming Quick

The Greatest Picture of All Time

"GRATIS"

10,000 people.

1,000 houses.

500 miles

and other beasts, birds and reptiles.

Better than

"The Barnstormer" and "Mistress of the World."

The day before I was to play it a flying machine hit in Ezra Spivens meadow near the edge of town and it show you how smart I am. I rushed out to the driver and told him I would give him three dollars if he would drop some bills out of his contraption when he got over town. He consented and I had the printer rush them out.

Now for the grief.

Five miles west of me at Loose Tooth is a fellow who owns a show with the same name as mine and strange to say he was playing the same show as me on the same date.

When the flying machine got about five thousand feet over my town, the fellow kept his word and let the bills loose. A strong wind was blowing from the east at the time and would you believe it, carried every one of them bills and dropped them at Loose Tooth and advertised that monkeys shows. He wrote me a letter thanking me and I sent him a bill.

The next time I pull any flying machine stunts, it will be on "The Village Blacksmith" and I'll have him drop anvils. Yours, Zeb Knuckle.

Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Louis Sherwin is writing an original for Fox.

Darlington, Mo.—Reported that J. Feery has opened the Feery.

Claude Gillingwater has been selected to play the part of "Jewel" which Lois Weber will direct for Universal.

Long Beach—The Loew, in Long Beach has been sold by Ackerman and Harris to Johnson and Fay.

Fort Worth, Tex.—The Utopia, opened here under the management of A. L. Mitchell.

Von Stroheim, collaborating with Georges Lewys, will write "Merry Go Round" into novel form.

Mack Sennett is to feature Phyllis Haver in the forthcoming production of "Alice in Screenland."

Patsy Ruth Miller will play Esmeralda in the "Hunchback of Notre Dame," for Universal.

William Campbell, assisted by Harry Burns, will direct a series of animal pictures for Universal.

The old Realart Studio is to be renovated for use by Famous, and rechristened as the Wilshire-Paramount studio.

Max Graf will produce "The Fog," "Beans" and "The Gamble in Souls" for Metro release. Production will be at San Mateo studios near San Francisco.

Sigrid Holmquist, instead of Claire Windsor, as previously announced, has been chosen for the role of Patricia in support of Pola Negri in "Bella Donna," George Fitzmaurice's current production for Paramount.

Rupert Julian, it is reported, will re-make "The Fire Fingers," which he previously directed and in which he appeared in a leading role. "The Bugler of Algiers" may be included in the recreations.

The title of the Goldwyn picture heretofore known as "Passions of the Sea" adapted from "Captain Blackbird" by Carey Wilson has been changed to "Lost and Found" with a subtitle reading "on a South Sea Island."

Frank Lawrence has been engaged to cut and edit Allen Holubar's "The White Frontier," starring Dorothy Phillips, and the new Maurice Tournier production. The Isle of Dead Ships, both of which are being made at the United Studios.

Bryant Washburn has ended his short vaudeville career and will return to the screen as Fritz Von Tarlenheim in "Rupert of Hentzau." Bert Lytell and Ethel Hammerstein will also play in the costume picture which will be directed by Victor Heerman. Edward Montague wrote the scenario.

H. E. GAUSMAN.

"Best Picture
of the Year"

Allen Holubar’s
production of

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

Now playing at New York’s Capital. Booked at Balaban & Katz’ Chicago Theatre!

by Winifred Kimball

Broken Chains

The Traverses of the great $30,000 Chicago Daily News Scenario Contest

Now playing at New York’s Capitol. Booked at Balaban & Katz’ Chicago Theatre!
Abolishes Deposits

Vitagraph's New Move Effective Jan.
1st—No Contracts Without Play Dates

That Vitagraph will abolish the deposit system entirely, beginning with the new year, was announced yesterday by President A. E. Smith. In making the announcement Mr. Smith added that the action of the Vitagraph company was not retroactive, and that no deposits already received under existing contracts would be refunded, but that every dollar of deposits so received would be applied strictly according to the terms of the contracts as they read at the time the contracts were made. Contracts made after the new year will require no deposit, but the Vitagraph company, Mr. Smith said, would expect and demand the same fair treatment on the part of the exhibitor as the exhibitor received from Vitagraph.

(Continued on Page 6)

Weiss III

Alfred Weiss of Artclass is suffering from a bad attack of grippe.

D. W. Signs Mac Marsh

Mac Marsh yesterday signed to play a leading part in Griffith's next production, "The White Rose.

First Runs "Bunk"

Says Laemmle Who Plays System as Industry's Greatest Menace

Denunciation of the present method of first run showings and a warning that the first run system is the greatest menace to the business, are contained in a statement just made public by Carl Laemmle of Universal.

"You are making the mistake of your life if you are booking your pictures according to what the first run house in your territory is showing," says Laemmle, in a letter to an exhibitor.

"You know as well as I do that nearly every first run house in the United States and Canada is controlled, either by some producing company or by some inside concern, and you know most likely that the purpose of controlling first run houses is to report pictures there so you will book them. In the great majority of cases nowadays, the quality of a picture has precious little to do with the case."

"There was a time, when first run houses were really owned by individuals, that the first run meant nothing. In those days, if the man who owned the theater and made his living out of picking out a picture or two, it was a safe bet for you to follow his lead and book the same picture. Evidently those days, in one form or another, are gone forever. Today, in most cases first run does not mean first run but it simply means first exploitation."

Danny says advertising and publicity count for oodles in this business. You might add exploitation and that's where "Thorns and Orange Blossoms" should score heavily. What a title to boost and play with! That plus a real box-office picture. What else do you want.—Advt.

The Exhibitor

Distribution Idea

M. P. T. O. Organizes Theater Owners Distributing Corp. in Chicago and Invites All Exhibitors to Join—Meetings to Be Held Throughout Country

(Continued on Page 6)
## Quotations

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**St. John in 5 reels**

(Special to THE FILM DAILY)

-Hollywood—It is reported that A. St. John is soon to make five-reelers for Fox release. Two-reelers have been his limit in the past.

Vinogla Reaches 'Frisco

(Special to THE FILM DAILY)

San Francisco—Robert C. Vignola, director of “When Knighthood Was In Flower,” touched port here yesterday on the first lap of his world tour.

**Warners Buy More Material**

Two plays that made George M. Cohan famous in the early days of his career, and one of Charles Dickens’ masterpieces, have been purchased by Warner Brothers as starring vehicles for Wesley Barry. The Cohan plays are “Little Johnny Jones” and “George Washington,” and the Dickens novel, “David Copperfield.” William Beaudine will direct.

---

**THE A. B. C’s MUST HAVE BEEN SMOKING THE PIPE TO CONJURE UP THE WORDS OF PRAISE USED IN THE REVIEW OF “The DANGEROUS AGE” IN THE MOTION PICTURE NEWS WHICH SAID:**

“The Best Picture in every way John M. Stahl has made—good for any house, anywhere.”

A John M. Stahl Production

A First National Picture

---

**Explosion Damage**

(Special to THE FILM DAILY)

Kansan City—An explosion believed to have been caused by a gas leak from a gas heater in the basement caused damages estimated at $100,000 to the home and adjoining buildings.

**“The Common Law” Star Cast**

(Special to THE FILM DAILY)

Los Angeles—Myron Selznick is starting production on “The Common Law” which promises to rival in magnitude both to as stars and elaborateness of screen version “Rupert of Hentza.” Constance Collier, Conway Tearle, Elliott Dexter, and Phyllis Haver have been signed for “The Common Law” and promises five more stars in case; George Arlissbaad will direct from a scenario by Edward J. Montagne.

**American Releasing Has “The Bohemian Girl.”**

Featuring Ivor Novello, the star who is looked upon as a successor of Rudolph Valentino, American Releasing has secured Harley Knobes’ production of “The Bohemian Girl.” The cast includes beautiful Gladys Cooper, Ivor Novello, who is just now entering upon a contract as the star of D. W. Griffith’s next production; Constance Collier, C. Aubrey Smith, and Ellen Terry. Pre-release of the “Bohemian Girl” is announced by American for mid-January and general release in February. Harley Knobes, its producer-director, made “Stolen Orders,” “Carnival,” “Little Women” and many other pictures.

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**Max Spiegel III**

Max Spiegel, of the Strand, is reported very ill.

**Minter to Legitimate**

(Special to THE FILM DAILY)

Los Angeles—Mary Minter plans to return to the legitimate.

**Jack Pickford to Work**

(Special to THE FILM DAILY)

Hollywood—Jack Pickford is back here and will soon begin on another picture.

**Duncan Again in Serials**

(Special to THE FILM DAILY)

Hollywood—That William Duncan will be seen in serials before 1923 is well under way appears probable from what the star says: “I always figured on returning to serials, though for the past two years we have been making Westerns. It seemed to me that the serial cycle was about run when I quit. To me the time seems ripe for a return of the chapter drama popularity and if circumstances develop satisfactorily I will no doubt be engaged at my former pursuit.” My contract with Vitagraph runs well into next year but negotiations have been under way that may enable me to get started at the serial again before the time limit of the contract expires. No definite arrangements have as yet been made.

---

**CHAS. O. BAUMANN, Pres.**

**RESOURCES - $5,000,000 — LEGAL RATES**

**PRODUCERS & STARS**

represented. Also every form of financial service rendered in connection therewith—at legal rates.

**GREAT NORTHERN FINE CORPORATION**

Knickerbocker Building

Broadway at 42nd Street, N. Y. C.

Telephone Bryant 2865

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**NEGATIVE and POSITIVE TITLES**

Including Cards

15 CENTS PER FOOT

24 Hour Service. If Necessary.

SIMPLEX TITLE SHOW

220 West 42d Street

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**FOR SALE**

2 Pathoscope Machines in perfect condition, $65.00 each.

JAXON FILM CORP.

200 W. 42nd St., New York

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**FOR SALE**

300 shares of Sheridan Theatre preferred stock for sale.

Address K-14

c/o The Film Daily
SELZNICK
PICTURES

Lewis J. Selznick announces that Myron Selznick has started production on another tremendous special

"The COMMON LAW"

from the celebrated novel by Robert W. Chambers

with

Corinne Griffith
Conway Tearle
Elliott Dexter

Directed by George Archainbaud; Scenario by Edward J. Montagne (Author and Scenario, respectively, of "One Week of Love")
The whole produced under the personal supervision of Myron Selznick
Among The "Independents"

To Make "David Copperfield"
(Special to THE FILM DAILY)
Hollywood—As the result of the success of "Oliver Twist," Principal Pictures will make "David Copperfield."

Playouts Get Film
"A Pauper Millionaire" a comedy drama controlled by Reginald Wardle, will be distributed by Playouts Pictures, Frank H. Crane directed.

Goldwyn in New Haven
Goldwyn announces the opening of a new branch exchange on Dec. 15 in New Haven. Quarters have been obtained in the Killearn Building, 134 Meadow St. A. Internante in charge.

"Love's Old Sweet Song" Through Norca
Hopp Hadley has arranged for the distribution of Oscar Lund's "Love's Old Sweet Song," featuring Donald Gallaher and Louis Wolheim, through Norca Pictures, Inc.

Gilmore Here
Mr. Gilmore of Webster Pictures, Inc., Syracuse, is stopping at the Richmond. He announces that A. M. Webster is no longer connected with his organization. He is here to look over state right productions.

Novel Reels
A series of one reelers made in different sections of the world by Lester Bangsberger and Harry Douglas, different sections of the world by will be released by Agnes Eagen Cobb, beginning with Jan. 1, one a month.

"The Night Before Christmas"
Produced by the Film Mutual Benefit Bureau will be released Dec. 17. The income from this release goes to the American Committee for Devastated France and the Maternity Centre Assn. of New York. Special showing Plaza theater, Saturday at 11 A.M.

Shipman Opens Office
(Special to THE FILM DAILY)
Toronto—William Cranston has opened headquarters here for the Ernest Shipman Film Service, which will distribute Canadian-made pictures throughout the dominion. The inaugural booking at this city is "The Man From Glengarry," at the Regent, opening Christmas week.

Independent Acquire New Nick Carter Series
Independent Pic. Corp., of which Jesse J. Goldburg is general manager, have acquired the series of 12 two reel Nick Carter Detective Productions, made by Wm. Garson's, the first four of which are completed. They will be distributed through the independent market.
Independent office will move to the State about Dec. 15.

Foreign Rights Sold
Foreign rights to "The Tie That Binds" have been purchased by Warner Brothers, according to Gus Schlesinger.

To Release Three

 Casting "Temptation"
(Special to THE FILM DAILY)
Hollywood—Casting on "Temptation" is going forward rapidly. Edward J. LeSaint, who directed "More to Be Pitted," and "Only a Shopgirl," will also direct "Temptation."

Selig Going to South America
(Special to THE FILM DAILY)
San Francisco—According to a report, Col. W. N. Selig is making arrangements to charter a vessel for the expedition he is sending to South America to bring back zoological specimens from the Amazon.

Franklin Film Plans
(Special to THE FILM DAILY)
Boston—Franklin Film Co. is said to be operated by Nate Gordon and Jack Lourie who, after using pictures purchased for the company, in turn, show them first run and later release them throughout New England territory. They are handling Warner Bros. product among other specials.

One Reel Barton Films
Bruce Barton, well-known editorial and fiction writer, has entered the picture field as the head of Better Day Pictures, Inc., organized to produce the ideas embodied in his writings. Second National, which will distribute the series, is releasing the first entitled, "Just a Little Late Club." It is planned to make the one reel Bruce Barton subjects a weekly service.

F. B. O. Salesman Promoted
L. George Ross, who was formerly a salesman in the New York exchange of F. B. O., is now managing the New Haven branch. William Conn, who is branch manager in Charlotte, N. C., was taken from the Atlanta branch. Frederick Young, managing the Kansas City branch, was promoted from the position of salesman in the same office.

United Gets English Films
(Special to THE FILM DAILY)
Buffalo—The United Projector & Film Corp. has acquired exclusive non-theatrical rights for five years for this country on five Hepworth productions, all filmed in England. They are "Oliver Twist," "David Copperfield," "Nearer My God To Thee," "The Grime," and "The Vicar of Wakefield." It also secured rights on Safety Standard for United States east of the Mississippi on about 250 short reel Bray educational and cartoon comedy films.

Southwest Notes
(Special to THE FILM DAILY)
Waynoka, Okla.—E. A. Whitlow plans to erect a house here.

Enid, Okla.—The Majestic or by Mrs. Billings was destroyed by Loss about $120,000.

Caddo, Tex.—T. F. Vaughn purchased the Liberty from J. G. Friend, who will open a house.

Tulsa, Okla.—William M. Smith bought the completed Edna theater building for a reported consideration of $250,000. He also opened the Main Street.

AS A BOX OFFICE ATTRACTION
Better than the best serial ever made.
Better than any other two reel dramatic production ever produced.
The most widely known subject ever screened.
The only independent offering where possession spells profit.
That is covering a large territory, but—

Ask Us To Prove It—
Seeing is believing.
The new series of the famous detective story exploits of

Nick Carter

INDEPENDENT PICTURES CORP.
1540 BROADWAY
NEW YORK CITY
Telephone Bryant 3993

1923 FILM YEAR BOOK

Will be read throughout the coming year by practically everyone in the industry. Can you afford to be out of its advertising pages?

Out Jan. 1st - Bigger and Better Than Ever
Announcing—

“The Super 39”

Thirty-nine great Paramount Pictures to be released in the six months beginning February first and ending August first, 1923.

M. RION DAVIES in

“When Knighthood Was In Flower” Directed by Paul Muni Vignola A Cosmopolitan Production

DOROTHY DALTON in

“Dark Secrets” Directed by Frank Borzage A Cosmopolitan Production

GLORIA SWANSON in

“My American Wife” by Monte M. Katterjohn, based on the story by Hecter Turnbull A Sam Wood Production

CECIL B. DEWITT’S Production

“Adam’s Rib” Directed by William LeBaron

With Milton Sills, Eliot Draper, Theodore Kosloff, Anna Q. Nilsson and Pauline Garon

“Drums of Fate”

With MARY MILES MINTER

Supported by George Fawcett

Adapted by Will M. Ritchey from “Sacred” by Stephen French Whitman

A Charles Maigne Production

A George Melford Production

“JAVA HEAD”

With leatrice Joy, Jacqueline Logan, Raymond Hatton

Directed by Wallace Worsley

Scenario by Wальнem Young

A George Melford Production

“YOU CAN’T FOOL YOUR WIFE”

With leatrice Joy, Nita Naldi, Lewis Stone and Pauline Garon

By William LeBaron

A George Melford Production

MARY MILES MINTER in

“The Trail of the Lonesome Pine” With Anthony Moreno

From the novel by John Fox, Jr., and the play

By Eugene Walter

Directed by Charles Maigne

AGNES AYRES in

“Racing Hearts”

With Theodore Roberts and Richard Dix

Directed by Paul Powell

Scenario by Will M. Ritchey

A James Cruze Production

THE COVERED WAGON”

Directed by Ben Stirling

Scenario by Jack Cunningham

Paramount’s great epic drama

“THE 11th COMMANDMENT”

Directed by Frank Borge

Scenario by Nance Marion

A Cosmopolitan Production

THOMAS MEIGHAN in

“The Ne’er-Do-Well” By Rex Beach

Directed by Joseph Henabery

A George Fitzmaurice Production

“THE RUSTLE OF SILK”

With Betty Compson and Conway Tearle

By Como Hamilton

Scenario by Ouida Bergere

A George Fitzmaurice Production

“THE LEOPARDESS”

By Katharine Newlin Burt

Directed by Henry Kolker

Scenario by J. Clarkson Miller

POLA NEGRE in

“A George Fitzmaurice Production

“BELLA DONNA”

Supported by Conway Tearle and Conrad Nagel

By Robert Hitchcock

Scenario by Ouida Bergere

Presented by Hamilton Theatrical Corporation

A William deMille Production

“GRUMPY”

With May McAvoy, Theodore Roberts and Conrad Nagel

By Horace Hodges

Directed by J. M. Whiting

A Cosmopolitan Production

GLORIA SWANSON in

“Prodigal Daughters”

Adapted by Monte M. Katterjohn

From the story by Joseph Hocking

A Sam Wood Production

A George Melford Production

“DON’T MESS WITH YOUR HUSBAND”

With leatrice Joy, Nita Naldi, Lewis Stone and Pauline Garon

By Wальнem Young

An Allan Dwan Production

“The Glimpses of the Moon”

By BEBE DANIELS and Nita Naldi

By Edith Wharton

Scenario by Edith Wharton

A George Melford Production

MARY MILES MINTER in

“The Trail of the Lonesome Pine” With Anthony Moreno

From the novel by John Fox, Jr., and the play

By Eugene Walter

Directed by Charles Maigne

DOROTHY DALTON in

“The Law of the Lawless” With Theodore Roberts and Charles de Rochro

From a Pictorial Review Story by Konrad Bercovi

Directed by Victor Fleming

Scenario by E. Lloyd Sheldon

A George Melford Production

“A STUDENT OF LIFE”

With leatrice Joy, Nita Naldi, Lewis Stone and Pauline Garon

By Wальнem Young

A George Melford Production

“YOU CAN’T POOL YOUR WIFE”

With leatrice Joy, Nita Naldi, Lewis Stone and Pauline Garon

By Wальнem Young

A George Melford Production

“THE GOLGETHER”

By Peter B. Kyne

With Beuls Owen, T. Roy Barnes

Directed by E. H. Griffith

Scenario by John Lynch

A Cosmopolitan Production

GLORIA SWANSON in

“Bluebeard’s Eighth Wife”

With G. B. Stone

By A. E. Thomas

Scenario by George Fawcett

A Cosmopolitan Production

THOMAS MEIGHAN in

“The Woman with Four Faces”

Directed by Percy Heath

A William deMille Production

“ONLY 38”

With Lois Wilson, May McAvoy, George Fawcett

Directed by A. E. Thomas

Scenario by Clara Beranger

A William deMille Production

“THE EXCITERS”

By Martin Brown

A William deMille Production

Directions and BERT LYTELL in

“Child of Jazz”

With Nita Naldi, Jacqueline Logan

Directed by Paul Powell

Scenario by Wальнem Young

A George Melford Production

“YOU CAN’T FOOL YOUR HUSBAND”

With leatrice Joy, Nita Naldi, Lewis Stone and Pauline Garon

By Wальнem Young

A George Melford Production

“WALTER HIERS in

“Seventy-five Cents an Hour”

“CHILDREN OF JAZZ”

With Nita Naldi, Jacqueline Logan

Directed by Paul Powell

Scenario by Wальнem Young

A George Melford Production

“THE SNOW BRIDE”

By Sonya Levien and Julie Herne

Directed by Henry Kolker

A George Melford Production

“THE LIGHT TO LEWARD”

By Peter B. Kyne

Directed by Joseph Henabery

A George Melford Production

Watch for complete descriptions of these pictures in Film Daily every Monday, Tuesday and Wednesday.

Paramount Pictures

FAMOUS PLAYERS-LAISY CORPORATION
The Exhibitor Distribution Idea

(Continued from Page 1) reached the industry generally until Tuesday.

"A demand for a company of this kind on the part of the independent theater owners, has been repeatedly made for several years," said one of the leaders of the movement. "The independent exhibitor saw his position in the business imperiled, and the only chance left for the independent controlling distributor corporation was expressed at the Minneapolis convention in June, 1921, and reiterated with much emphasis at the Washington convention last May, and was at that meeting referred to the board of directors.

Many Meetings Held

"Many state and other meetings of exhibitors, allied to this national organization, went on record as favoring such similar action, was taken by different regional bodies. Finally," he added, "the board of directors of the M. P. T. O. of A. decided that this organization could not of itself make such a move, but that the formation of an exhibitor owned and controlled distributing corporation was imperative to insure the safety of the independent theater owners.

This took the form of the formation of the Theater Owners Dis. Corp.

True then presented the plans and purposes of the new corporation.

Some Plans of the Corporation

After detailing the necessity of the proposed corporation, True told of the five million capital, and said that of the seven directors, five had been selected: William D. Burford, Aurora, Ill.; Harry D. Pennington, Pa.; L. J. Dittmar, Louisville, Ky.; Sydney S. Cohen, N. Y. City; Wm. A. True, Hartford, Conn.

"It was the desire of this company," he added, "to arrange for obtaining and distributing motion picture exhibitors, stockholders of this company, a grade of pictures of stock quality which can be supplied to exhibitors at a price that will enable them to realize a profit on their investments.

"My associates have undertaken this gigantic enterprise for the purpose of affording protection to the independent exhibitors throughout the United States, and with this purpose in mind it is the fundamental idea of the incorporators to make the company strictly co-operative."

True said many problems had developed and others would, but to insure equality of interest in the company to the exhibitors, "We have felt that it would be unjust to allow a major part of stock of this company to be owned by a few large exhibitors, and that it would be equally unjust to permit a large and well-to-do exhibitor to obtain the benefits of this co-operative company without contributing a fair portion of his capital to the concern. We are of the opinion that the allotment of stock to the subscribers must be based upon a schedule of minimum and maximum requirements so that the exhibitor in a given town of a given size will be required to subscribe for at least each theater and that he will not be permitted to subscribe for more than the maximum limits fixed.

"A schedule presented showed the minimum and maximum limits for the subscription. All stock issued must enter a voting trust, and a board of seven trustees will be selected "five from among the stockholders elected.

(Some attending believe that the five directors named will also be the voting trustees.) True added that a national advisory committee would be formed, one man from each of the 29 states, to be selected by the stockholders of that zone. He added: "The company also hopes to cause to be established a local committee of seven exhibitors selected by the stockholders themselves in each zone through whom the company will adjust disputes, and from whom the company will obtain information and suggestions.

"Each subscribing stockholder will be able to exhibit pictures covered by the standard terms and conditions that will be incorporated in a standard form of contract. It is the hope of the company to prepare a standard form of contract which will be fair and convertible in all its terms, and which will insure to the exhibitors the opportunity for exhibiting pictures for which they have contracted and will insure to the company the absolute fulfillment of these contracts by the exhibitors.

Ready by Next September

"It is our hope that we will be able to have our product ready for release beginning with September, 1923, and prior to that time the company will be engaged in organizing exchanges in all of the principal exhibition centers in the United States or, acquiring exchanges now in existence, contracting with producers, and making arrangements for the distribution of material suitable for exhibition by the exhibitor, and at prices consistent with the general purpose of the company, and with the desires and hopes of the exhibitors throughout the United States."

The formation of the Theater Owners Dis. Corp. comes as the result of a number of discussions held at various national exhibitor gatherings beginning several years ago.

In Minneapolis, the idea was brought to the floor, but later tabled and subsequently in behalf of the organization Secretary Walker conferred with several important distributors regarding the move. This failed to develop anything material, said Walker and the Wisconsin legislation came and passed into law without the subject occupying much attention from the floor. The next four to six months the idea was revived, however.

Comment

Many important film folk, while very much interested in the news from Chicago, said that for various reasons they preferred not to be quoted with regard to the idea.

Abolishes Deposits

(Continued from Page 11)

In explanation, Mr. Smith said that 10 years or more ago, when in the majority of cases the exhibitor represented only a small theater in a few hundred seats and under a short lease, it was necessary for him to require a substantial advance payment, not that the money might be in the hands of the producer or distributor for use, but in order to insure the performance of the contract by the exhibitor. Today he said, conditions were different, and the situation is entirely changed. The exhibitor of today, with but few exceptions, has a very substantial investment in the theater which he operates. He is responsible and means to live up to the contract which he signs.

Fully 97 per cent of the exhibitors today are thoroughly responsible, said Mr. Smith, not only in their financial ability to meet the obligations in their contracts, but in their desire and intention to meet them.

Beginning the new year, Vitagraph will accept contracts from any exhibitor with the understanding that the full payment for each picture to be played will be made seven days before the play is designated in the contract. When the exhibitor for any reason desires to postpone the original play date, it will be his responsibility to pay the amount due on the contract in full at least seven days in advance of the original play date named in the contract, before Vitagraph will consent to the change and then the exhibitor in each case will have the privilege of playing the picture at a later date. No contracts will be accepted unless a definite play date is given for each picture at the time the contract is signed.

Smith is exceedingly optimistic over the non-deposit method of booking.

Hiram Abrams, United Artists, said: "It is a good thing. Anything that tends to keep the market open for the independent producer I am in favor of."

Mabel Grace

BARDINE & ANDERSON

Inc.

Sole Agents for

HAPSBURG LIEBE

whose

"THE BROAD ROAD"

Has Just Been Picturized

Mr. Liebe is best known for his published stories of the "Tol'able David" type. A few of these are available now.

BARDINE & ANDERSON, Inc.

Bryant 4072

723 7th Ave., N. Y. C.
Suit Settled
Schulberg-Abrams Litigation Regarding United Artists Closed
It is understood that the suit instituted by Benjamin F. Schulberg in July, 1920, against Hiram Abrams has been settled out of court and the suit has been withdrawn.

Schulberg brought the action claiming commissions for the promotion and development of United Artists and Hiram Abrams affiliation therewith, as well as for commission due on the sale of live stock.

As part of the settlement, which is understood to involve a considerable sum, Abrams has withdrawn his suit in exchange for a sum agreed upon by Schulberg, over a year ago.

At the time of the filing of the suit there was much interest with reference to the litigation.

Coast Departures
Among those leaving for the Coast yesterday were Joe Schenck, Dr. A. H. Giannini, Bank of Italy and Commercial Trust Co., and H. M. Warner of Warner Brothers.

Jack Bachmann, of the Al Lichtman Corp., leaves Tuesday.

Who is Cameron?
Reports from Kansas City are to the effect that Norman E. Cameron, age 48, "Manager of Educational Film Corp.," who was arrested at the request of the Los Angeles Police on a charge of embezzlement of approximately $15,000.

Relative to this, Earl Hammons of Educational, says that he never heard of Cameron, nor was he ever employed by Educational.

A. E. Smith's Denial
Albert E. Smith, of Vitagraph, said yesterday:

"The public statement to the effect that I, D. Williams is connected with the Vitagraph Company, is absolutely untrue, and without foundation.

Mr. Williams is not associated with the Vitagraph in any capacity nor has Mr. Smith had any negotiations with him. The stories being published to the effect that there are to be changes in the personnel and policy in Vitagraph are undoubtedly being circulated by unscrupulous competitors."

"The only change in policy recently inaugurated by Vitagraph is the abolition of the deposit system which has long been a thorn in the side of the exhibitor due to the fact that under the deposit system approximately $3,000,000 of exhibitors' money is in the hands of producers for which the exhibitors have received no adequate benefit."

Jules Levy Here
Jules Levy, Universal district manager for the Atlantic coast with headquarters in Philadelphia, is in town to attend a sales conference.

Johnson Coming Home
(Special to THE FILM DAILY)
London—E. Bruce Johnson, Foreign Manager of Asso. First National, has sailed for America.

Anderson Leaves Wilm & Vincent
Ford S. Anderson, general manager and film buyer for Wilm & Vincent, has resigned, effective tomorrow. This successor has not yet been appointed, although there is some talk of Floyd Hopkins taking his place. Anderson will take a rest before resuming business.

Famous Players Dividend
Famous Players directors yesterday declared the regular quarterly dividend of $2 a share on the preferred stock, payable Feb. 1, 1923 to shareholders on record at the close of business, Jan. 1.

Sir William Wiseman an associate of Hureh Loub & Co. was elected a director and also a member of the finance committee succeeding Baler G. Dominick.

Battle in Sight Between A.B.C and M.P.T.O.
Announcement of Theater Owners Dis. Corp. Anticipates Movement of A. B. C. to Extend Organization Nationally—Old Fight Between Cohen Faction and T. O. C. C. May Develop as Result

The Associated Booking Corp.—the booking organization of the T. O. C. C. of New York—plans to extend its activities in a nation wide movement.

As noted in yesterday's issue, important national officers of the M. P. T. O. of A. have organized the Theater Owners Dis. Corp. with $5,000,000 capital, to produce and distribute on a co-operative basis.

"They beat us to it with their announcement," say some of the A. B. C.-T. O. C. C. crowd. All of which is anticipated to a pretty battle all through the country between the two organizations.

Ballance III
Harry Ballance, Famous Players, is down with the grip.

That the Cohen organization "got the edge" with their announcement regarding the distributing company is admitted by some of the A. B. C. leaders. But when the plans of the A. B. C. are announced it need not be surprising if they come some time next week—it is expected that exhibitors throughout the country will then have a choice of selection: whether to line up with one organization or the other.

And this will be anticipating the next national exhibitors convention scheduled to be held next June in Chicago.

The Situation Locally
There is hardly a doubt that, regardless of what develops nationally one way or the other, the T. O. C. C. will not align with the proposed distributing organization. There is too much feeling to permit the Cohen group to smooth things over.

Naturaly the T. O. C. C. crowd say the M. P. T. O. state organization is "a paper corporation," and naturally this is denied by the friends of Sydney Cohen.

Distribution Idea
To Be Given First Official Hearing in Boston Next Week—Report Aroused Interest

The proposed Theater Owners Dis. Corp., formed in Chicago, by important officials of the M. P. T. O. of A., as noted in yesterday's issue, will be given its first public hearing in Boston next Tuesday.

(Continued on Page 6)
Nauty Joins Distinctive
J. M. Nauty has become affiliated with the District as studio manager. He was with Famous Players.

Goldwyn Dance Tonight
Employees of the Goldwyn organization will hold dance tonight at the Astor Roof.

Garrison's Finish Release Date

More Warner Purchases
Warner Brothers have bought the picture rights to "Irene" and "Babbit," the latter is by the author of "Main Street."

Reisenfeld in Santa Claus Role
Hugo Reisenfeld will play Santa Claus to more than 8,000 children during Christmas week at the Rivoli.

Special Showing
There will be a special showing of Edwin Carewe's latest, "Mighty Lak a Rose," at the Strand this morning, to a number of the director's friends. Carewe leaves for the Coast on Monday.

Hays Wants Suggestions
(Special to THE FILM DAILY)
Chicago—In a letter to the "Christian Advocate," official organ of the Methodist Church, Will Hays requests "suggestions for active help" in improving the "service" of the motion picture.

Serial Ready
Universal City, Calif.—"The Social Buccaneer," a romantic serial starring Jack Mulhall, has been completed here. Directed by Robert F. Hill.

$2,500 Idea Suit
(Special to THE FILM DAILY)
Los Angeles—Josephine Quirk is using William E. Blenkino and Clarence Bricker for $2,500 on a promise to pay her that sum for "The Whirl Rat" idea.

New Distributors in Field
The Associated Bonded Dist. has been formed by L. H. Allen and Stuart Blackton, Jr., for distribution of features throughout the world. They will have a special department which will give exclusive attention to securing pre-release first runs in key cities.

Incorporations
Toronto, Can.—Shea's Amuse. Co., Ltd., $40,000 and Premier Theater, Ltd., $50,000.


St. Louis Notes
(Special to THE FILM DAILY)
St. Louis—A five story building to house a 1,200 seat theater, seven stores and 48 apartments will be erected on Delmar Boulevard near Limit Ave. The structure will cost $400,000.

E. W. Hammons, President, educational Film Company, spent several hours with Harry Orwines, local manager for Educational.

Harry Redmond, owner of the Majestic, East St. Louis, has under consideration plans for the erection of a combination theater and office building on the Majestic site to cost upwards of $750,000.


The Ilimo Amusement Co. has purchased the Princess Theater, Macatawa, Mo., and will assume charge on Jan. 1. Wallace Akin will be manager. He has been travelling to Select in that territory. The Princess seats 500 but the new owner plans to increase the capacity to 730. The Ilimo recently took over the Yel Shellyville, Ill., and contemplates the purchase of other houses. Duthriewill succeed Akin as Southern Illinois and Eastern Missouri salesman for Select on December. He has been travelling for Vitagraph.
First National wins 3 best out of 6 in December Photoplay

RICHARD WALTON TULLY presents

GUY BATES POST

in

"OMAR THE TENTMAKER"

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

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

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

The cast, to the smallest detail, is quite worthy of an unusual-play. It includes Patsy Ruth Miller as the little Shirien, Maurice Flynn (the erstwhile "Leety" of Yale football fame) as the Christian, Noah Beery as the Shah of Shahr, and such fine actors as Walter Long, Nigel de Bruijier, and Boris Karloff in minor parts.

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

Adapted by Richard Walton Tully from his big stage success; Art director, Wilfred Buckland; Photography by George Benoit; Directed by James Young
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

“Lorna Doone” Shortbread

Omaha, Neb.—Manager Julian E. Johnson found many ways of exploiting “Lorna Doone” without playing the Kroll. For two weeks prior to the showing of the pictures, cards were hung up in the public places advertising the coming of the picture and inviting the public to read the book.

“Lorna Doone Shortbread” was used in 30 window displays by retail grocers.

The most spectacular exploitation was the street car balloon. The usual question on the car was emblazoned by a locomotive bell that was placed inside the car and rung continually.

Public Schools Helped

Lynchburg, Va.—Unique and valuable exploitation for the showing of “Sherlock Holmes” at the Academy was obtained by Manager Accrossim in a tie-up with the School Board. Accrossim arranged with the school board to give a free showing at 6 o’clock Tuesday morning. The children were to be excused from school long enough to go to the photoplay. The children were to pay the regular price for children’s tickets, 25 cents. Of this amount, 10 cents was to go to the school and 15 cents to the School Entertainment Fund. The pupils brought the tickets from their teachers, the latter retaining the school’s share of 15 cents for each ticket.

The pupils naturally talked “Sherlock Holmes” at their homes.

Travelling Honeymoon Cottage

Indianapolis—A traveling honeymoon cottage which carried Zenda tidings was made the basis of an unusual exploitation stunt when “The Prisoner of Zenda” was presented at the Ohio. A one-room bungalow was directed to the house on wheels, and considerable publicity was obtained when the honeymooners were arrested on a technicality and immediately released. The stunt was of real assistance in putting over the picture for the Ohio’s showing.

A one-room bungalow on an automobile chassis served as the home of Mr. and Mrs. Charles Chermey, who had reached Indianapolis on their trip from New York to San Francisco. This unusual event was heralded in the newspapers without any reference to “The Prisoner of Zenda.” Chermey was soon arrested, however, for violating a city ordinance; but his release came immediately when he declared that he earned his livelihood by spreading the news of the coming of the photoplay in the novel manner which he employed.

Considerable attention in the newspapers resulted from the developments of this novel and carefully planned exploitation. Bert C. Perkins, of the Chicago exploitation department, conceived the idea and gave it his personal attention.

“Stemmers of Sin”

Boston—Behind the arrival of Mlle. Marie Louise de Bloise who came from Paris to appear in the new tent of forming a Ku Klux Klan of Women lies the story of another film publicity stunt.

When Elizabeth Rintels, feature writer for the Advertiser, used the story in the Sunday paper it developed that Mlle. de Bloise really meant to form an organization to be called “The Stemmers of the Sin Flood.” Then it was found that Goldwyn’s new picture, which was released that day at the Modern and Beacon. Charlie Winston, Goldwyn exploiter in Boston, is credited with knowing more about the story than appeared in print.

Ties Up a Detective Agency

Santa Ana, Calif.—In putting over Goldwyn’s “Sherlock Holmes” in the Temple Theater, E. D. Voss made a tie-up with the Nick Harris Detectives, a private detective concern with a considerable reputation and branch offices all over the Pacific Coast.

He borrowed from the Harris office the photographic record of the case against Mrs. Witherell kidnapping case in Los Angeles a little over a year ago. These photographs were placed in a window of the White Cross Drug Store, on the principal street corner in town. The display was tied to the “Sherlock Holmes” picture by a card relating a brief history of the case, headed “A Modern Sherlock Holmes Exploit.”

The display got a big play, and a newspaper commenting on the window reviewed the kidnapping case and mentioned the tie-up with the picture.

Pretentious Lobby Display

Oklahoma City.—One of the most pretentious lobby displays ever put out comes from Tom Boland’s Empress, to illustrate the saying of “East is West.” The love boat scene was used as the inspiration for the design.

The principal characters were reproduced by cutouts at the front of the display, with a large poster showing the rear of the boat. A large poster, showing the rear of the boat, was set up to resemble the upper bow of the boat and ascending ladders provided a means of communication.

The Oklahoma City newspapers thought such an innovation that they used photographs and newsmen’s photos as a distinct novelty in the city’s artistic development.

The scheme extended to the box office itself, which was covered with imitation tile roofing and eaves extending all around the lobby. The ceiling was done in an oriental motiled effect that was augmented by the Chinese lanterns used throughout the decorations.

New Theaters

(Special to THE FILM DAILY)

Freeport, L. I.—The new $500,000 Freeport was opened.

Corder, Mo.—H. C. Linesberry has opened the Yale.

Tulsa, Okla.—The Alhambra will be built at a cost of $50,000.

Rockville, Conn.—The Princess, 440 seats, has been opened.

Marion, O.—The Marion Photoplay Co. has opened the Oakland.

St. Paul, Minn.—A new, 1,000 seat house, “East is West,” has been opened by the American Theater Co.

Holley, N. Y.—G. McCargo and F. W. Gates have started work on their new theater to seat 500.

Charlestown, W. Va.—The Virginia has been opened by the Kanawha Amus. Co.

Albuquerque, N. Mex.—Joseph Barnett will build a house on Central Ave., to cost over $250,000.

Doylestown, Pa.—The Strand Amusement Co. have purchased the lot on Oakland Ave, and will soon start construction on the erection of a new theater.

“Dope” Was About Picture

Middletown, Conn.—Manager H. T. Browning distributed little dope capsules in advance of and during his run of “East is West.” Patrons were given copies of the paper with the dope capsules, which bore the imprints of T. I. Image’s latest picture. It was effective as a novelty, and it meant getting the message on “East is West” over to hundreds of people.

Furnished Real News

Passaic, N. J.—Wm. Kraft of Lawrence Weber and Bobby North’s Apollo exchange furnished some real news when “I Am the Law” played at the Royale. Kraft showed the picture at the Passaic armory in Athens. Among the spectators were four inmates, each of them at least 50 years old, who had never before seen a motion picture. They thought the screened scenes were real and sneaked away from the armory, armed with an old gun, to hunt the villain of the picture. The escape of the old men and their subsequent return to the armory disillusioned, made two good stories.

The Associated Press sent the stories out and they were widely printed. Among the most amusing accounts to use the story were World, Tribune, Herald, Evening World, and Telegram. A Persian character who made a few lines in the Patterson News and Times and the Passaic News and Herald, gave the story prominence which had its effect at the box office.
“Fast and Furious”

Is Larry Semon’s

“Counter Jumper”

Instead of “The Counter Jumper” Larry Semon might have named his comedy something like “The Walking Egg.” For it is an egg with a protruding pair of legs, much resembling those of a butt hurt with a frog, that provides the larger element of mirth in this Vitagraph release. The egg steps out of a basket filled with its kind and proceeds to perform. It leaps from egg to egg in the country store, it eludes pursuit by dodging in and out among the barrels and baskets and defies the club wielded by the agile Larry, finally landing on the palate of a stovewarmer. As the accustomed egg is replaced upon its usual foundations there is imprisonment of the egg the ruthless club descends. The battered headgear finally is lifted it is a full-fledged duckling that emerges.

Oliver (“Babe”) Hardy is catapulted out of a window at the crest of a sharply inclined sandbank. He turns over and over, slowly as if half floating—and it is funny. Just to show it is no accident he does it again. A clerk filling an order by inadvertence drops a lot of cartridges into a stove. Things happen. A colored boy gets into difficulties. In fact, any number of things take place in these two reels that ought to make fun for the crowd.

The atmosphere of the country store, with its loungers and its indescribably jumbled arrangement of stock. The picture will go strongly in the city, but it is not risking much to wager it will do even more than that in rural sections.

“Counter Jumper”

Motion Picture News
December 9, 1922

In the category there may be better comedies than “The Counter Jumper” if so, they are in the offing. Gauging possibilities of a comedy upon its laugh provoking merits, this one hits the bull’s eye for speed, development of situation and fun. While at times it may border upon “slap-stick,” a more accurate description is “exaggerated farce.” And with it all, there is somewhat of a production.

Most of the happenings occur in connection with the star-comedian’s activities in the role of a misunderstood clerk of a general store, described as the marketing headquarters of a Northwest Trading Post. The property is the inheritance of an attractive heiress, which has little to do with the sequences involving most of the fun, incidents that start innocently enough, ending in veritable riots. These are so distinctly varied, it is difficult to realize that so much action and fun can possibly be crowded into two reels. One novelty embracing a walking egg, one that is so strong it sprouts legs and leads the comedian all over the place trying to catch it, is more than funny. It is decidedly clever.

Those who enjoy comedy will undoubtedly approve of “The Counter Jumper,” a clean, fast and thoroughly entertaining farce—LILIAN GALE.
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—"The Destroying Angel," by Louis J. Vance, Leah Baird's next, will be started soon at the Ince Studios.

James Marcus, Otto Lederer and Doris Stone have been added to the cast of "Vanity Fair."

Enid Bennett will appear opposite Charles Ray in "The Courtship of Miles Standish."

Andree Peyre, who is under contract to Pathe, has arrived here from France.

The title of "A Dollar Down," starring Owen Moore, has been changed to "Modern Matrimony."

On completion of "Money, Love and the Woman," John M. Stahl will produce "Daughters of the Rich," an original story by Irene Frances Reels.

Adele Rowland, Leo White, James Macdonnell, Otto Lederer and Doris Stone have been added to the "Vanity Fair" cast by Hugo Ballin.

Metro's next for Viola Dana will be "Her Fatal Millions," directed by William Beaudine and adapted by Arthur Statter from William Dudley Felley's story.

It is reported here that the Joseph Schenck discontinuing producing at United Studios and move to the Metro studios. Jack Mulhall will play opposite Norma Talmadge in "Within the Law."

"Frances Marion will write the sub-jokes for Neillan's production of The Stranger's Banquet." Neillan will produce "The Rear Car" under the title of "Red Lights." Ray Griffith will appear in Neillan's next.

Besides Willard Mack and Enid Bennett, Otto J. Metro's S. L. S.'s "Fish and Mine" will include Huntley Gordon, Rosemary Theby, J. Herbert Frank and Otto Lederer who has also been cast for "Ben Hur."

Claire Windsor, Adolphe Menjou and Irving Cummings, who has been producing in his own right, have been added to cast of Selznick's "Rupert of Hentzau." Jules Cronjager and Glen MacWilliams will be the cinematographers.

A. George Voleck has been made vice-president of Selznick Pictures. He entered the film industry a short time ago as assistant to Myron Selznick in New York. He will continue. He formerly held government and railroad positions.

Due to the illness of Alf Goulding, director, production on "Grandma's Girl," starring Baby Peggy, has been halted indefinitely. She will work in "The Flower Girl," under direction of Herman C. Ravemaker, in the meantime. "Detective K-nine" will be Brownie's next. Harry Edwards, who wrote story in collaboration with Sie Neufeld, will direct.

Distribution Idea
(Continued from Page 1)

This will be the first of a series of discussions which are scheduled to take place in key cities for the purpose of clarifying the plan to exhibitors, whether members of the organization or not, with the idea of having them become interested as stockholders.

Sydney Cohen and Wm. H. True are expected in town this morning from Chicago.

Meanwhile the market shows real interest in the situation. The report in THE FILM DAILY was read thoroughly, the film folk felt it was the chief topic of discussion. Naturally there was much criticism directed at the idea. But this criticism was negative chiefly because of lack of information of the proposed corporation as to the details of the plan.

Globe Destroyed
(Special to THE FILM DAILY)

Penngrove, N. J.—Fire destroyed the Globe here, causing a loss estimated at $100,000.

Robbins to Expand
(Special to THE FILM DAILY)

Syracuse, N. Y.—Plans for expansion by the Robbins Amuse. Co. are under way with its $300,000 incorporation. Several new up-state houses are contemplated.

$220,000 Loss
(Special to THE FILM DAILY)

Enid, Okla.—The Criterion, largest house here, was completely gutted by fire causing a loss estimated at $220,000.

Adds Third
(Special to THE FILM DAILY)

Augusta, Kan.—Jack Johnston who operates the renovated $100,000 theater, has taken a long time lease on the Liberty, the only remaining house. He also plans to remodel the 1st.

Grand to be Re-built
(Special to THE FILM DAILY)

Trenton, N. J.—The Grand here will be renovated at $100,000, to be expanded in improvements, and its name will be altered upon completion of changes.

Select Closes Branch
(Special to THE FILM DAILY)

Milwaukee—The Milwaukee Select branch is to be closed Dec. 16. The territory served by this exchange will be divided between the Chicago and Minneapolis branches.

Missouri Legislation
(Special to THE FILM DAILY)

Jefferson City, Mo.—The Constitutional Convention has voted to reject the proposed amendment to the bill of rights which would have prohibited making picture censorship legislation in Missouri.

Marjorie Daw, Nivel De Brullier, Jeanine Cronjager and James Marcus have been added to cast of "Rupert of Hentzau." J. M. Vosidal and L. B. Fisher will be assistant directors.

H. E. GAUSMAN.
Carl Laemmle presents
Booth Tarkington's Masterpiece

The FLIRT

Directed by Hobart Henley

BOOKED by
RIALTO
BROADWAY
NEW YORK
WEEK OF DEC. 24

UNIVERSAL JEWEL
Playgoers Pictures presents

The Man Who Waited

An intensely dramatic Western photoplay, far above the average in plot, direction and punch. The highlights of the feature are: a series of desperate struggles with bare fists; a hair-raising race between the hero and his opponents to be first to file a claim; a sensationally realistic mine explosion and the imprisonment of the workers; the defeat of the hero when victory seemed sure, and the courageous exploit of the girl who saved the day in an eyelash finish.

Well made and carefully directed, "The Man Who Waited" includes in its five speedy reels more action, mystery stunts, excitement and romance than many of the so-called super-productions of the year.

It is a showman's picture, for showmen who know pictures and know what their patrons want.

The cast includes:

Frank Braidwood  Vonda Phelps
Inez Mac Donald  Don Maines
Jay Morley  Joe Bonner
Jack Pierce  Millie Davenport

Story and direction by
Edward L. Luddy
News of the Week in Headlines

Monday

W. W. Hodkinson, in Collier's, urges percentage system booking as solution of problems.

Massachusetts courts decide exhibitor must pay whether or not he plays picture.

Fairbanks denied injunction in suit to restrain reissue of old films, court points out he was employee not producer.

Tuesday

A. B. C. members pledge $500,000 to put organization over.

First National executives return from Coast.

Hope Hampton to do two specials, one for Fox and Famous before completing First National contract.

Wednesday

"Doc." Shallenberger closes many deals in mid-west for Arrow product.

Thursday

M. P. T. O. organizes Theatre Owners Dis., in Chicago, with authorized capital of $5,000,000; invites independent exhibitors to join and plan to have product ready by September, 1923.

Vitagraph abolishes deposit system, effective Jan. 1; no contracts without play dates.

Carle Laemmle denounces first run showings as industry's greatest menace; calls first runs "pure bunk."

Friday

Battle looming between A. B. C. and M. P. T. O.; former plans to extend activities in nation wide movement.

Schulberg-Abrams litigation regarding United Artists settled out of court.

A. E. Smith denies J. D. Williams is connected with Vitagraph.

Saturday

H. D. H. Connick denies being interested in any picture project at present.

States right distributors attorneys oppose five per cent sales tax at Washington.

"Welcome Prosperity" dinner proposed for industry. Would cost $96,000.

"Pardoning the bad is injuring the good."—Benjamin Franklin.
Laurette Taylor a Delight in Adaptation of Her Stage Success

Laurette Taylor in
"PEG O' MY HEART"
Metro

DIRECTOR .................................. King Vidor
AUTHOR ................................. J. Hartley Manners
SCENARIO BY ........................... Mary O'Hara
CAMERAMAN ............................. George Barnes
AS A WHOLE........ Charming, wholesome entertain-
ment that is sure-fire; everybody everywhere
will like it

STORY..... Famous stage play delightfully told and
genuinely amusing; thoroughly appealing and
pleasing

DIRECTION...... Very good; has secured splendid
atmosphere and handles material to good advan-
tage

PHOTOGRAPHY ......................... First rate
LIGHTINGS ............................. Good
STAR.......... A real trouper; delightful characteriza-
tion and winning personality

SUPPORT........ Good and well suited for the most
part; includes Ethel Grey Terry, Nigel Barrie,
Mahlon Hamilton and others

EXTERIORS ............................... Pretty
INTERIORS ............................. Satisfactory
DETAIL .................. Good; titles fine
CHARACTER OF STORY........ Daughter of poor
Irishman goes to live with rich English relatives

LENGTH OF PRODUCTION ...... About 6,000 feet

A very valuable piece of stage property has at last
reached the screen and the much enjoined J. Hartley
Manners play, made famous by Laurette Taylor sev-
eral years ago, has been recorded in pictures with Miss
Taylor as Peg. The picture is a very delightful enter-
tainment and an unusually amusing and wholesome
one. There has been so much controversy regarding
the rights of the play and its production that the result
has been anticipated with a little more than the usual
interest.

Both Miss Taylor and King Vidor, who directed
have fulfilled the hopes of those who have been waiting
to see "PEG O' MY HEART" in pictures. The star, to
begin with photographs surprisingly well and proves
that she knows the art of pantomime. Her facial ex-
pressions are delightful and she can "say" a lot with
her eyes. They are going to "love" that left eye wink and the pensive expression when she
finds herself in love with Jerry. Miss Taylor is a
real trouper and her charming characterization of Peg,
her first film role, will certainly gain many admirers
for her.

King Vidor has handled the production very well
and the material has been used to good advantage and
with good judgment. The exterior shots are very
pretty and production values in general are first rate.
There is one change that nearly everyone will probably
suggest and that is taking off the second ending that
has been tacked on, showing Peg, now Lady Adair,
being presented to the King and Queen. The shot of
Peg, happy with her English sweetheart who has come
for her, is the logical and prettiest ending.

The director has brought out the humor of the story
in splendid style and it is always wholesome. Added
to his efforts are some fine titles that fit the pictures
very well. A good supporting cast includes Mahlon
Hamilton as Jerry, Peg's lover, Russell Simpson as her
father, Ethel Grey Terry, Vera Lewis and D. R. O.
Hatswell as the English cousins. Vera Lewis is not
the most suitable type but Hatswell, who resembles
Von Strobeim, is fine as the son. Michael, Peg's dog,
has his usual place in the story.

The film version goes back a little introducing Peg
at home in Ireland and the death of her mother. Then
comes the parting from her father when she goes to
live with her mother's rich sister, Mrs. Chichester.
Peg's discomfort in her surroundings and the abuse of
her relatives who are only tolerating her because it
means money to them, finally sends her back to her
father in Ireland. Jerry, really Sir Gerald Adair, a
neighbor of the Chichesters follows Peg whose "devil
of a tongue" had kept her from admitting her love
before she left England.

Get This One. Not Many Wholesome Entertainments Like It

Box Office Analysis for the Exhibitor

There is hardly a question with regard to the success
of "PEG O' MY HEART" as a box office attraction. It
will readily benefit by an already highly popularized
stage presentation and widely read novel. The title
is well established and the minute they hear "PEG O'
MY HEART" it should be enough to interest them. It
looks like a good money-maker for all hands and the
production really deserves your best exploitation
efforts, if for no other reason than your own box office
returns.

Laurette Taylor's performance will win many ad-
mirers for her. Go the limit to let them know what
she does in her portrayal of Peg. Promise them some
real "trouping." Exhibitors should be able to cash
in on this attraction. Be sure to let them know that
the picture offers a wholesome entertainment, delight-
fully amusing.

This kind don't come your way often enough so don't
miss this one. The star and title are your big assets.
Give the author and director proper mention in your
announcements. A revival of the song, "PEG O' MY
HEART," would be very appropriate.
Warners Make Pretty Good Picture of "Beautiful and Damned"

"THE BEAUTIFUL AND DAMNED"
Warner Bros.—State Rights

DIRECTOR .................. Wm. A. Seiter
AUTHOR .................. F. Scott Fitzgerald
SCENARIO .................. Olga Printzlau
CAMERAMAN ............. Frank Good and Ed Dupar

AS A WHOLE........ Interesting comedy-drama of young well-to-do married couple of today
STORY........ Used Fitzgerald's famous flapper story— at least a part of it. And so, all in all, there is enough in back of this latest Warners feature to insure a certain success. And it isn't a half bad picture. At times it is very good indeed but Director Seiter and the continuity people decided that the ending of Fitzgerald's story was not good for pictures. So you have a few titles explaining how Tony was regenerated. You don't see this in the picture but it's all right. And then Tony and his wife Gloria, the beloved little flapper, are seen on a boat deck and you know they are sailing to that never-never land where all movie heroes and their heroines go. Some day, somehow, somewhere, some director is going to show them when they come back.

Fitzgerald's story had a tremendous vogue. Many girls who worked read it believing it told them all about girls who didn't. And many girls who didn't work read it and wondered. Fitzgerald is supposed to be an authority on flapper life. He is supposed to know the Biltmore Hotel crowd and maybe he does, but the picture doesn't show it. Still they have worked out a rather interesting little story and various sequences are not only laughable but interesting.

Seiter has developed at one point one of the most artistic touches seen in a modern production. He shoots through the strings of a harp to photograph a wedding, and incidentally this wedding is one of the most impressive ever put on a screen. The entire cast does very well. Harry Myers, particularly, and Seiter has given enough hokum to the Jap boy to make him stand out. Production values are very high but the bedroom of the millionaire Patch is so huge that it is almost grotesque.

You Have a Lot of Good Names to Use

Box Office Analysis for the Exhibitor

You have so many things to talk about here there should be little difficulty in putting this over. First you can say it is a Warner picture and the Warners previous efforts in the last few months have been so successful generally that if your crowd pays any attention to names they will know what this means. If they don't, you tell it to them. In addition you have Scott Fitzgerald's name and many of your young people will know more about him than you do.

Then you have an excellent cast headed by Kenneth Harlan whose work in Shadows will be talked about and pretty Marie Prevost! You can recall to your crowd that Harry Myers was the hero in "A Connecticut Yankee" and he is just as funny in this and while the others only have bits still their names are well known.

While Director Seiter has not been identified with any huge successes recently he should be well known to your crowd and if not remind them that he has directed a number of well known stars.
Marshall Neilan's
Supreme Screen Achievement

The Strangers' Banquet

Co-directed by Marshall Neilan and Frank Urson
— Story by Donn Byrne —

Coming to the Capitol and all important theatres simultaneous with the New Year

released by GOLDWYN
A Very Definite Appeal to a
"THE NINETY AND NINE"
Vitagraph

DIRECTOR .................. David Smith
AUTHOR .................... Ramsaye Morris
SCENARIO ................... G. Graham Baker
CAMERAMAN ................ Steve Smith, Jr.
AS A WHOLE ............... Fine money-making possibilities in this one for a big majority of exhibitors

STORY ............. Contains elements of appeal that make it a good general audience picture that will prove sure-fire for "fan" crowd

DIRECTION ........ Very good for a picture of this kind; sequences too long drawn out occasionally; climax a genuine thrill

PHOTOGRAPHY ............. First rate
LIGHTINGS .................. All right
PLAYERS ...... Warner Baxter and Colleen Moore both do splendid work in this with Lloyd Whitlock, Gertrude Astor, Robert Dudley and others giving capable support

EXTERIORS ................. Suitable rural locations
INTERIORS ................. Good
DETAIL ...................... Ample
CHARACTER OF STORY ...... Fugitive, seeking forgetfulness in drink, is saved by little country girl and eventually has his name cleared

LENGTH OF PRODUCTION ....... 6,800 feet

For the biggest majority of picture-goers in this country, the city patronage in particular, "The Ninety and Nine" will undoubtedly prove an especially strong attraction and sufficiently popular to make it a definite box office offering for those exhibitors who make up the largest part of the entire number of picture exhibiting theaters, catering to people who seek action and thrills for their entertainment in preference to originality of story or artistry of production.

And as an entertainment of its kind, "The Ninety and Nine" is thoroughly capable of satisfying the many who want their diversion supplied in quantities of thrills. Besides this element of appeal Ramsaye

Big Majority of Picture Goers
Morriss' story, adapted from the play, contains other angles that make it an attractive audience picture. It includes the ever popular regeneration theme in which a fugitive from justice, trying to drown out the past in drink, is urged to "go straight" by the little girl who sticks by him even when her father falsely accuses her and turns her out of his house. This sequence, especially, is very well handled by Colleen Moore and Warner Baxter, who have the principal roles. Director Smith has directed it well also except that he uses too much footage and draws it out longer than he should to obtain the best effect.

The development is smooth and the interest very well sustained. Coincidence is the most prominent means of development, but it probably won't annoy those to whom the picture will appeal and for whom it is evidently intended. Prohibition has been ignored for purposes of the plot, and hero drinks freely at an honest-to-goodness bar.

The very best feature of this production is the splendid climax which Smith has provided. The forest fire has been staged with unusual realism and offers a genuinely spectacular thrill. It has been excellently photographed, and no doubt will set a good many wondering how it was done. The train flying through the forest with the flames jumping at it from both sides is indeed fine.

Story: Tom Silverton, a fugitive, hides in Marlou, where a little girl of the town, Ruth Blake, urges him to give up drink, and her interest in him finally causes her father to send her from the house. Leverydige, owner of the railroad who, with his fiancee Miss Van Dyck, is stopping with the Blakes, secures the cooperation of a half-wit admirer of Ruth's to frame a robbery on Silverton, whom he suspects to be Bradbury, the fugitive. How Silverton saves the lives of many in a forest fire and wins the admiration of all follows the clearing of his name which proves him not guilty of the crime which made him a fugitive.

Play Up The Forest Fire Thrill to Get Them Interested
Box Office Analysis for the Exhibitor

It looks like a sure-fire box office attraction for the exhibitors who can use it to advantage, and there are such a large majority of them that "The Ninety and Nine" will undoubtedly bring the producers a splendid return. The picture runs too long as shown for review and needs cutting to speed it up at times, such as the sequence in which the girl makes her various appeals to the hero to reform. This is too drawn out. This is Vitagraph's second production of this story, the first having been made in 1916.

Exploitation should be a simple matter and getting them interested may best be accomplished by your promises for a picture of action and thrills. Try and secure a trailer of the forest fire. That alone should bring them back to see the picture. Exploit the fire in your announcements and use the names of Colleen Moore and Warner Baxter. Your local church organization might be glad to cooperate in view of the title.
NOW BOOKING!

D.W. GRIFFITH'S

"THE BIRTH OF A NATION"

Founded on Thomas Dixon's story "The Clansman"

A Great Big Picture That Revolutionized a Big Industry

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

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

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

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

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM MURPHY, PRESIDENT
Fine Laughs, Good Action and Thrilling Climax in "The Hottentot"

Thomas H. Ince presents
"THE HOTTENTOT"
Asso. First Nat'l Pict.

DIRECTORS......Jas. W. Horne and Del Andrews
AUTHORS.........Wm. Collier and Victor Mapes
SCENARIO BY ................. Not credited
CAMERAMAN.............. Henry Sharp
AS A WHOLE....... Good comedy entertainment
that has laughs, action, thrills and spills galore
STORY......... Quite original and with considerable
new humorous bits; works into a great climax
DIRECTION...... Gets plenty of comedy out of situa-
tions and thrills in climax probably the best
of the kind ever seen
PHOTOGRAPHY................. Good
LIGHTINGS .................. Standard
PLAYERS.......Douglas MacLean fine comedian
and especially well suited to this; Madge Bel-
lamy pleasing; Raymond Hatton makes good
use of comedy that comes his way
EXTERIORS.................. All right
INTERIORS................. Not many
DETAIL .................. Ample
CHARACTER OF STORY...... Horse-hating hero
is mistaken for famous jockey by girl he loves;
his attempt to live up to the reputation causes
the fun
LENGTH OF PRODUCTION........5,953 feet

William Collier's stage play certainly affords
fine possibilities as a screen comedy and with the production
accorded by Thomas H. Ince it offers a sure-fire comedy entertainment
that should go big wherever they like a picture that will give them a good laugh.
The situations get away from the more familiar var-
ety of humorous gags and in the horse-hating youth
who is mistaken for a well known jockey and forced
to carry out the deception in order to win the girl he
loves, there is a wealth of fun that has been splen-
didly developed.

They start off with laughs when hero Sam Har-

rington (MacLean) comes to visit friends and is in-
vited to go horseback riding. While Sam is trying to
politely wiggle out of going, one of the horses bolts
and carries away Peggy Fairfax. Sam jumps in his
auto and is off in pursuit. One of the best managed
thrills seen in a long time comes when Sam's machine
strikes a rut and he is hurled from the tonneau onto
the saddle of a horse. There's genuine comedy in this
bit. Unfortunately for Sam, this episode establishes
him as the famous jockey, Sam Harrington. The com-
edy that grows out of this contains original and laugh-
able situations that make the picture an especially
fine one.

Besides the laughs there are some unusually fine
thrills and strong action. The steeplechase staged for
the climax is probably one of the best that has ever
been done. If there weren't casualties in the making
of it, there were surely some mighty miraculous es-
apes. The race is a succession of thrills and spills
and no little credit goes to the cameraman in this
sequence. The shots of the horses and riders taking the
jumps, evidently filmed from the ditches, are great.
Ince must have secured some especially fine jockeys
for this climax.

Douglas MacLean does very good work as Sam
Harrington. The role is the sort that he can handle
capably and the cast, on the whole, is first rate. Ray-
mond Hatton supplies some of the laughs and Madge
Bellamy is the girl in the case. Others are Lila Les-
lie, Martin Best, Stanhope Wheatcroft and Dwight
Crittendon.

Story: Peggy Fairfax, who thinks her lover is the
famous jockey, insists that he ride her horse in the
steeplechase. Sam has the horse "fixed" so it can't
run and then realizes that he may lose the girl. He
buys the Hottentot, a horse that no one can ride, gives
it to Peg and then decides to ride it. How Sam wins
the race and the girl comes in the thrilling comedy
climax.

Should Make a Good Box Office Attraction With Right Exploitation

Box Office Analysis for the Exhibitor

"The Hottentot" is a sure-fire comedy number and
should become a first rate box office attraction on the
strength of the entertainment that it offers in a story
of action, thrills and laughs. There are chances for
unusually strong exploitation with this one and you
can make a variety of promises for it. By all means
dwell on the thrills and action in the climax. A few
feet of this as a trailer should certainly bring them
back. It is decidedly one of the best thrills of the kind
that they have ever seen. Be sure to give your mu-
sical accompaniment good consideration. It is neces-
sary to a good presentation in this case.

Play up the laughs and let them know that Doug-
las MacLean comes back in "The Hottentot." They
will remember him from his Paramount comedies
starting with "Twenty-Three and a Half Hours' Leave." Let them know that "The Hottentot" was
William Collier's stage play and do your best to get
them interested because they should go out thor-
oughly satisfied.
WILLIAM DUNCAN and EDITH JOHNSON

Announce

Negotiations in Progress
for Two Big 1923 Serials
Good Atmosphere and Pleasing Star

Florence Vidor in
"CONQUERING THE WOMAN"
Associated Exhibitors

DIRECTOR ....................King Vidor
AUTHOR ........................Henry C. Rowland
SCENARIO BY .................Frank Howard Clark
CAMERAMAN .................George Barnes

AS A WHOLE......Pleasing atmosphere and good production values compensate for somewhat stereotyped plot

STORY......Star is deserving of better material but she manages to make it rather satisfying

DIRECTION......Provides production that has pictorial appeal and story runs along smoothly though a trifle slow at end

PHOTOGRAPHY ..............Very good
LIGHTINGS .................Natural
STAR ........................Pleasing as usual
SUPPORT........Suitable, includes David Butler, Roscoe Karns, Peter Burke, Mathilde Bundage and Bert Sprotte

EXTERIORS ..................Many pretty shots
INTERIORS .....................Not many
DETAIL .........................Adequate
CHARACTER OF STORY.....Father has daughter shanghaied and held prisoner on desert island to prevent her marriage to a count

LENGTH OF PRODUCTION.....5,887 feet

The picture is so good to look at and made up of such a variety of interesting scenes that will please regardless of their connection with the story that the more or less stereotyped plot contained in "Conquering the Woman" will not detract as much from the feature's entertainment value as it might under a less careful production. King Vidor has secured numerous pleasing locations that have been artistically photographed and the atmosphere throughout is one of pictorial appeal.

Florence Vidor is deserving of much better material than this but her pleasing personality and ability to hold her audience regardless of what she has to do, is another redeeming point for Henry C. Rowland's theme—the popular idea of changing the mind of a society girl bent on marrying a no-account count, by having her shanghaied and cast on an island in the sole company of the man she should marry. A nice variety of locale is necessary for the story which shifts first from France to New York and then to a South Sea island. Vidor's scenes of a seaside resort in France give the picture an interesting start with Miss Vidor aquaplaning and swimming. The island life is nicely pictured, showing hero and heroine enjoying the comforts arranged for their enforced isolation.

There are numerous attractive marine shots and the photography is very good throughout.

King Vidor develops the story smoothly and in good time with the exception of the ending which is a trifle s'ow. It takes too long for the heroine to realize that she is beaten and due to fall in love with hero. Everyone knows that is what is going to happen so there is no suspense in putting it off. The star is supported by a capable company including David Butler, the young man who gave the girl's father the idea that her mind could be changed to prevent her marrying the count.

Story: Judith Stafford returns from a stay in Europe with a totally different view of life and engaged to a French Count. Judith refuses to hear her father's objections so he has her shanghaied and left on a South Sea island with a westerner, the father's choice of a husband for his daughter. For three months Judith fights his efforts to win her over but eventually she realizes that she is in love with him and when the Count arrives to take her home, she refuses but later goes back on her father's yacht with her lover.

Make Up For Familiar Material

They Will Like Miss Vidor and Pictorial Values

Box Office Analysis for the Exhibitor

You can undoubtedly give average satisfaction with "Conquering the Woman" and in case you are not sure about it on account of the fairly familiar South Sea island formula, you can count on the pictorial appeal and presence of a pleasing star to counteract the other. The picture is really very good to look at and Miss Vidor is attractive and interesting to watch no matter what she has to do.

Use stills in the lobby that will indicate the picture's pictorial appeal and you might try to interest your women folks in particular. They like these South Sea island romantic things and this one should be no exception. Catchlines can be used if you want to let them know what it is about but it would be better to talk about the star and the pictorial appeal.
Suitable Attraction for Admirers of Thrills and Suspense

Achievement Films, Inc.
"AS A MAN LIVES"
American Releasing Corp.

DIRECTOR ......................... J. Searle Dawley
AUTHOR ....................... Bob Dexter
SCENARIO BY ................. Wm. Dudley Pelley
CAMERAMAN ................... Bert Dawley

AS A WHOLE. A good box office picture for certain classes; improbable but offers thrills of an appealing order

STORY. Complicated and covers a variety of situations and atmosphere; Apache stuff well done

DIRECTION. Adequate; a little incoherent toward close and overdoes the suspense

PHOTOGRAPHY ...................... All right
LIGHTINGS .......................... Usually good
PLAYERS. Robert Frazer does good work in role that occupies most of the story; others Gladys Hulette, Frank Losee, J. Thornton Baston, Kate Blanske

EXTERIORS .................. Satisfactory
INTERIORS ..................... Appropriate
DETAIL .............................. Ample

CHARACTER OF STORY. Waster is regenerated through influence of girl he loves and old philosopher

LENGTH OF PRODUCTION ........... 5,800 feet

This is the type of picture that appeals largely to the downtown house audience because they like the action, thrills and tense suspense that it has to offer and won't object to the improbabilities contained in the situations. As long as there is variation in them they will be perfectly satisfied and then there is the inevitable romance that reaches its happy ending in the very last shot. These ingredients spell entertainment for this crowd and since a good majority of exhibitors cater to this class, the feature, like others of its kind, should make a good box office attraction.

The theme is the ever popular regeneration story, but it has been built up with some fairly new ideas and new atmosphere that keeps it from being very commonplace. In the first place hero is the son of a rich man and there doesn't seem to be any reason for his reformation until he meets "the" girl. Naturally when she refuses to marry him his disappointment is sufficient excuse for drowning his sorrow in liquor and it also leads him to forgetfulness in the Apache dens of Paris. In this connection Director Dawley has injected considerable atmosphere and spirit that vivifies it up a good bit. From this point on, however, the continuity rambles and things happen along in a none too coherent fashion. Just why the raid on the dive should have made hero the butt of the publicity is not plausible.

It moves along rapidly with the locale shifting from Paris to New York and then to the mining district in a succession of events that contain action and some thrills. The popular twist of suspense in which a blast plays the prominent part is used for the climax. In this instance it actually goes off and then there is another suspense when the heroine is hanging by a rope in the shaft hundreds of feet deep. The rope threatens to break and hurl her to the bottom, but of course it doesn't. This is all right if they like it, but it is terribly overdone—agonizing suspense.

Robert Frazer is kept busy in a role that he does very well, with Gladys Hulette, as the girl. The cast is suitable and capable.

Story: Sherry Mason goes to France to forget Naida, who would not marry him because he was a waster. He is implicated in the death of a dancer and followed back to America by an Apache who threatens his life and also tries to rob him of his fortune. How Sherry is saved by the girl and philosopher, his mother's former suitor, completes the story.

A Good Box Office if Your Crowd is Right For It

Box Office Analysis for the Exhibitor

Exhibitors know their audience best. If they will accept action, thrills, suspense and romance without question the probabilities or coincidence of the plot, you can rest assured they will be thoroughly well pleased with "As a Man Lives." And there is sufficient in it to offer you plenty of exploitation angles. The Apache stuff finds favor with a good majority and you can let them know there is some of it in "As a Man Lives."

The theme can be played up with catchlines such as: "Can you read a man's face? Did you ever analyze character by facial expression? See how the interesting theory is applied in 'As a Man Lives' at the blank theater." The players' names may not mean much at the box office but use those of Robert Frazer and Gladys Hulette. Stills and posters and the usual order of advertising should cover announcements.
It has STRENGTH!

(The FORGOTTEN LAW

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

Produced under the personal supervision of MAX GRAF

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

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

"Acted with virile power—" — San Francisco Chronicle

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

"Filled with dramatic situations" — Motion Picture News

The critics saw this

Distributed by METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout U.K., Sir WM. Jury, Managing Dir.
Your audiences will see it, too —

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

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

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

The FORGOTTEN LAW has STRENGTH.

Produced under the personal supervision of MAX GRAF

Distributed by METRO PICTURES CORPORATION
Jess Robbins' Third a Fine, Clean-Cut Comedy That Is Real Entertainment

Edward Horton in
“A FRONT PAGE STORY”
Jess Robbins Prod.—Vitagraph
DIRECTOR .................................................. Jess Robbins
AUTHOR .......................................................... Arthur Goodrich
SCENARIO BY .................................................. F. W. Beebe
CAMERAMAN .................................................. Virgil Walker
AS A WHOLE ...... Sparkling comedy number that
is very enjoyable entertainment; lots of laughs
and they are sure-fire

STORY ...... Original newspaper yarn that has fine
situations and they are splendidly used

DIRECTION ...... Excellent; shows fine appreciation
and understanding of comedy values; lots
of good stuff in this

PHOTOGRAPHY ............................................. Good
LIGHTINGS ...................................................... Good

STAR ................ Deserves the title; an interesting
comedian with personality and individuality

SUPPORT ....... Lloyd Ingraham ideal type and does
great work as small town mayor; “James Corrigan, Edith Roberts and others well suited

EXTERIORS ................. All right
INTERIORS ................. Good detail in print shop
DETAIL ...................... First rate

CHARACTER OF STORY ...... City chap arrives
in small town and settles dispute between editor
and mayor in spite of themselves

LENGTH OF PRODUCTION .............. 6,000 feet

This is the third and best of the Jess Robbins produc-
tions for Vitagraph. They have all been comedies
but there are more laughs and original comedy busi-
ness in “A Front Page Story” than in the other two
put together. Robbins and Edward Horton team up
ideally in the making of humorous entertainment and
after “Too Much Business” and “The Ladder Jinx”
Horton has finally secured stellar prominence which
his work in the first two certainly gained for him.

Horton has individuality and a different comedy
talent that makes his work all the more interesting.
He is very real and his characterizations so natural
that they make the parts seem thoroughly convincing.
Another bit of good fortune, as far as Horton is con-
cerned, is the fact that he has been lucky enough to
have roles particularly well fitted to his personality.
As Rodney Marvin, Horton will surely gain many ad-
mirers. He certainly injects a lot of pep and enter-
tainment into his performance.

Arthur Goodrich’s story is one of the best news-
paper yarns that has come to the screen. It is original
and bright with novel situations and any number of
clever comedy twists that make it an unusually whole-
some and entertaining feature. They pull some more
or less familiar stuff with a Ford but otherwise the
gags are new and thoroughly amusing.

Jess Robbins proves that he has a keen sense of
humor in the way he has handled the story. And
he hasn’t spent a lot of money to do it either. The pic-
ture is most unpretentious as far as production is con-
cerned, but when it comes to laughs and sure-fire en-
tertainment, “A Front Page Story” is there. Robbins
has secured a fine supporting cast for Horton that
includes Lloyd Ingraham, erstwhile director, in a
mighty fine characterization as Mayor Gorham, Edith
Roberts as daughter of the village editor and James
Corrigan as the editor. The sub-titles are numerous
but they are very good.

Story: Matt Hayward, owner of the Gazette, and
Mayor Gorham had long been at odds. Rodney Mar-
vlin, a new comer in town, saves Hayward’s paper from
going on the rocks at the hands of Gorham. Hay-
ward rewards him with half interest in the paper.
Marvin’s scheme to bring the two men together is
unusually clever comedy business and the romance
of Marvin and Hayward’s daughter touches it off nicely.

Promises Are In Order For This One and You Can Be Sure They’ll Laugh

Box Office Analysis for the Exhibitor

You should be able to do fine business with “A Front
Page Story” because it is a really delightful comedy
offering that contains sure-fire humorous situations
and plenty of laughs if they want to laugh. And it is
wholesome. You can promise them the funniest and
best newspaper story they have seen in a long time
and in case you played Jess Robbins’ two previous
productions in which Horton appeared, recall the titles,
and promise them a much better entertainment in his
latest, “A Front Page Story.” They’ll surely like
Horton’s work in this.

Where they like good wholesome comedies you
won’t want to miss this one. It has a lot of clever
touches and original comedy gags that are going to
send them out happy and unmindful of the time it
takes to run off the six reels. You can safely make
promises and feel sure of pleasing them. Let them
know Edith Roberts is in the cast also.
Slight and Unoriginal Story Makes Rawlinson's Latest Only Fair

Herbert Rawlinson in “ONE WONDERFUL NIGHT” Universal

DIRECTOR ......................... Stuart Paton
AUTHOR .......................... Louis Tracy
SCENARIO BY ......................... Geo. C. Hull
CAMERAMAN ....................... G. W. Warren
AS A WHOLE ....................... Fair entertainment in this latest Rawlinson vehicle; offers plenty of excitement
STORY ......................... Not original nor especially well handled; gives star chance to do his usual over-acting
DIRECTION ...................... Ordinary; considerably below the average for this director
PHOTOGRAPHY ........................ All right
LIGHTINGS .......................... Usual
STAR ......................... Tries to be too expressive; has only a fair chance with this material
SUPPORT ....................... Lillian Rich pleasing; others Sidney Bracy, Sidney de Grey, Jean de Briac, Dale Fuller
EXTERIORS ....................... Suitable
INTERIORS .......................... All right
DETAIL ............................... Satisfactory
CHARACTER OF STORY ............ Picking up an overcoat that did not belong to him leads to hurried marriage
LENGTH OF PRODUCTION .......... 4,473 feet

“One Wonderful Night” looks very much as though it had been made in just about that space of time for certainly Director Stuart Paton has not taken any great pains to make it entertaining. Even though the material was not worthy of an unusually fine production, with a little more care it might have been less nonsensical in its helter skelter action. From beginning to end it is a series of chases with the entire cast piling from one room to another, in and out of taxi cabs, in a general state of perpetual motion. In this case it doesn’t really provide speed but has a tendency to make the action of the hop, skip and a jump variety.

Paton starts the story off as a mystery drama and for a long time you don’t know what it is all about until finally the titles begin to clear things up and you discover that it is a plot of a girl’s father to marry her to a Count so she will inherit a fortune left her on condition that she marry by a given date. This method of development may furnish thrills for some and the sort of suspense that it contains may make it the more interesting for them.

Louis Tracy’s theme isn’t original, however, and the sudden marriage of hero to the girl is of a more or less familiar formula. The picture will satisfy an average crowd and there are a good many who may think it is thoroughly exciting. Those acquainted with the director’s name and some of his good pictures may be disappointed in what he does with this one.

Herbert Rawlinson takes advantage of every opportunity where he can overact. His performances usually suffer greatly from this and he would be much more convincing if he made less obvious efforts to register facial expressions. Lillian Rich is pleasing as his leading lady and the cast is adequate.

Story: John D. Curtis picks up an overcoat belonging to another. In the pocket is a marriage license with the names of Hermoine Fane and Jean de Courtois. Curtis visits Hermoine and finds she had hired de Courtois to marry her to escape a marriage to Count de Mauriat, arranged by her father so she would inherit a fortune. Curtis identifies the assailants of the overcoat owner. It develops that the “Count” is a bogus and Hermoine decides to hold to her marriage to Curtis, performed to save her from the Count.

Will Do For Star’s Admirers and Where They Are Not Too Critical

Box Office Analysis for the Exhibitor

If you know they are easily thrilled and the type of action contained in “One Wonderful Night” will appeal to them, you can show it quite safely, and undoubtedly satisfy your folks thoroughly with it. Where Rawlinson is popular you probably won’t have to do very much other than use his name.

Play up the title with catchlines such as: “Be sure you can get your own overcoat. If you don’t you never know what will happen to you. See what happens to John Curtis when he picks up another man’s coat in “One Wonderful Night,” Herbert Rawlinson’s latest production at the blank theater.” The title is a good one and should be easy to exploit.
Disappointing For a Scenario That Brought the Writer $10,000

Allen Holubar's Prod.
"BROKEN CHAINS"
Goldwyn

DIRECTOR .......................... Allen Holubar
AUTHOR .............................. Winifred Kimball
SCENARIO BY ....................... Carey Wilson
CAMERAMAN ........................ B. C. Haskins

As a Whole..... Conventional melodrama of the old fashioned type that will best please those who still favor the old stuff

STORY..... Very extreme in its characterizations; some good thrills but poor situations on the whole

DIRECTION..... At times all right and again uses bad judgment in handling of players and material

PHOTOGRAPHY ........................ Excellent
LIGHTINGS ........................... All right

PLAYERS..... Colleen Moore suffers so patiently it is hard to sympathize with her always; Ernest Torrence "powerfully" wicked and Malcolm McGregor not the best suited hero; Claire Windsor has a small part

EXTERIORS .......................... Picture's best feature
INTERIORS ........................... Adequate
DETAIL .............................. Sufficient

CHARACTER OF STORY..... Cowardly city chap goes to his western ranch where he proves himself a hero by saving girl from brutal husband

LENGTH OF PRODUCTION............. 6,190 feet

Goldwyn presents the Chicago Daily News' prize winning story, "Broken Chains," by Winifred Kimball who collected the neat sum of $10,000 for her work. When scenarios come this high they should be good, which makes it all the more disappointing and goes to prove that these scenario writing contests do not always bring forth anything startlingly original. "Broken Chains" is just the conventional type of melodrama that has been done time and again and Allen Holubar has not succeeded in hiding its familiar situations by a production that of itself is satisfactory.

Will Satisfy Those Who Still Like the Old Fashioned Type of Meller

In view of the origin of the story and the fact that it won a $10,000 prize in the Chicago Daily News scenario contest, you can probably arouse considerable interest in the showing of "Broken Chains." But it would be well for you to see this one first and make sure that it will be all right for your patrons. If they still like old school meller you can give it to them without hesitancy, otherwise you may have to depend upon pictorial values, some thrills and the action of the climax to get it over.

Allen Holubar is capable of much better things than this so it may be disappointing for those who know what he really can do. Colleen Moore, who seems to be gaining in prominence can be mentioned and also Claire Windsor although she has a role of very short duration. There are some good looking posters for your announcements.
CURRENT RELEASES

AMERICAN RELEASING CORP.

Fools of Fortune .................. 5,400 8-20-22
Queen of the Moulin Rouge ........ 6,200 8-16-22
Me and My Gal .................. 5,433
The Woman He Loved ............... 5,390 9-10-22
Timothy’s Quest .................. 6,372 9-24-22
The Trail of the Awe (Dustin Farnum) .... 4,428
The Mohican’s Daughter ........... 4,700 10-12-22
The Danger Point .................. 5,807 11-12-22
The Marriage Chance .................. 4,983
The Challenge (Dolores Cassinelli) .... 6,411
When the Desert Calls (Violet Heming) .... 6,159 11-19-22
What Fools Men Are .................. 6,087 12-3-22
The Super-Sex .................. 5,749 12-3-22

ASSOCIATED EXHIBITORS, INC. (Distributed through Pathe)

The Woman Who Came Back ........... 5,106 8-13-22
Dusk to Dawn (Florence Vidor) ... 5,200 9-2-22
Grandma’s Boy (Harold Lloyd) .... 4,913 9-12-22
Till We Meet Again (Alex Marsh) .... 6,000
A Bill of Divorcement (Constance Binney) ... 6,000
The Woman Who Fooled Herself (Mary Allinson) ... 5,106 11-12-22
Breaking Home Ties .................. 5,000 11-26-22
The Playgues Pictures, Inc.

Through the Storm .......................... 5,056 8-27-22
The Isle of Doubt (Wyndham Standing) ... 5,483 9-17-22
Face to Face .......................... 4,567 10-12-22
The Man She Brought Back ........... 4,792 10-18-22

FAMOUS PLAYERS-LASKY CORP.

Oct. 2 Above All Law ............... 7,177 10-1-22
2 Pink Gods .................. 7,180 10-1-22
9 The Old Homestead ............... 7,650 10-1-22
9 The Face in the Fog (Cosmopolitan) .... 6,095
16 Burning Sands (Melford) .......... 6,919 10-1-22
16 The Ghost Breaker (Wallace Reid) ... 5,106
21 The Cowboy and the Lady (Chas. Macaig) .. 4,918 11-12-22
20 To Have and To Hold (Fitzmaurice) .... 7,518 11-12-22
Nov. 6 The Man Who Saw Tomorrow (Thos. Meighan) .. 6,993 11-1-22
6 On the High Seas (Oxton-Holz) .... 5,171 11-4-22
13 The Young Rajah (Rodolph Valentino) ... 7,256
20 Anna Ascona (Alice Brady) ........ 5,997 12-10-22
20 Clarence (Wm. deMille) ........... 6,146 12-20-22
27 The Impossible Mrs. Bellows (Gloria Swanson) .. 7,155 12-29-22
27 The Pride of Palomar (Cosmopolitan) ... 7,500 12-29-22
When Knighted Was in Flower (Mar. Davies) ... 10,600
24 Swaying Millions (Alice Brady) ... 5,870
24 Ebb Tide (Geo. Melford) .......... 7,336 11-26-22
11 Outcast (Bessie Ferguson) ....... 2,750 12-10-22
11 Singing Wings (Stanliss Proctor) .... 4,568
25 Back Home and Broke (Thos. Meighan) ... 4,580 12-10-22
25 Daughter of Luxury (Agnes Ayres) .... 4,580

FOX FILM CORP.

Tom Mix Series
Just Tony .......................... 4,400 8-22-22
Do and Dare ........................ 4,744 10-24-22
Tom Mix in Arabia ................ 4,400
William Farnum
Moonshine Valley .................. 5,679 8-20-22
Without Compromise ............... 5,173
11-13-22
Duast Farnum
The Vosemat Trail ............... 4,735 9-17-22
While Justice Waits ............... 4,762 11-26-22
Shirley Mason Series
The New Teacher ............... 4,453 8-13-22
Youth Must Have Love ............... 4,366
Shirley of the Circus ............... 4,668
11-12-22
William Russell
Mixed Faces .................. 4,400 10-12-22
Charles Jones
West of Chicago .................. 4,694 8-20-22
The Bells of San Juan ............... 4,725
Bos of Camp 4 ........................ 4,325 11-19-22
John Gilbert
Calvert’s Valley ............... 4,416 10-18-22
The Love Gambler ............... 4,682 11-12-22
A California Romance ............... 12-10-22
Special
Who Are My Parents ............... 8,361 9-19-22
The Village Blacksmith ............... 7,000
The Town That Forgot God ........... 10,613 12-10-22

FIRST NATIONAL

Fools First .......................... 5,729 8-13-22
The Mascot (Guy Baxes Post) .... 5,731 8-20-22
East is West (Constance Talmadge) ... 7,737 9-3-22
The Light in the Dark (Hope Hampton) ... 5,600 9-3-22
Kindsred of the Dust (R. W. Walsh) .... 8,422 9-3-22
The Eternal Flame (Norma Talmadge) ... 7,453 9-24-22
Skin Deep (Thos. Ince) ............. 6,303 10-8-22
The Bond Boy (Richard Bartheless) .... 6,902 8-15-22
Oliver Twist (Jackie Coogan) ..... 7,690 11-5-22
Brawn of the North .................. 6,000 11-19-22
The Pilgrim (Chas. Chaplin) ....... 6,500 11-19-22
White Shoulders (Katherine Macdonald) ... 5,966 11-26-22
Omar the Tinmaker (Guy Baxes Post) .... 5,729 12-3-22
Minnie (Nelia Prod.) ............. 6,696
Lorna Doone .................. 6,200 12-10-22
The Hottentot .................. 5,953

GOLDWYN PICTURES

The Wallflower .................. 5,228 7-2-22
When Romance Rides (Zane Grey) ... 5,093 8-16-22
The Dust Flower .................. 5,651 7-9-22
Always the Woman (Netty Compton) ... 5,450 7-16-22
Voices of the City, (Lon Chaney) ... 5,600 8-20-22
Remembrance (Rupert Hughes) .... 5,650 9-17-22
Brothers Under the Skin ............. 4,983 11-19-22
Hungry Hearts .................. 6,517 12-3-22
A Blind Bargain ............... 4,500 12-10-22
Broken Chains .................. 6,500

D. W. GRIFFITH, INC.
One Exciting Night .............. 11,000 10-20-22

W. HODKINSON CORP.

The Headless Horseman (Will Rogers) ... 6,000 10-22-22
Benj. B. Hampton
Heart’s Haven .................. 5,500 8-15-22
Hugo Ballin Prod.
Married People ............... 5,200 7-31-22
Rex Ingram Prod.
Trifling Women ............... 9,000 10-8-22
Hollandia Film Corp.
Bullfrog Drummond ............. 5,000 11-26-22

METRO PICTURES CORP.

The Hands of Nara (Clara Kimball Young) .. 6,997 8-13-22
June Madness (Viola Dana) ........ 6,600 10-1-22
Youth to Youth (Billie Burke) .... 6,000 10-29-22
The Forgotten Law ............. 6,000 10-22-22
Enter Madame (Clara Kimball Young) ... 6,000 11-5-22
Love in the Dark (Viola Dana) .... 6,000 11-19-22
The Toll of the Sea .............. 4,600 12-3-22
Quincy Adams Sawyer ........... 7,800 12-3-22
Tiffany Prod.
Broadway Rose (Mae Murray) .... 7,800 9-24-22
Rex Ingram Prod.
Trifling Women ............... 9,000 10-8-22

PREFERRED PICTURES—AL LICHTMAN

Rich Men’s Wives ............. 6,500 8-27-22
Shadows .................. 5,000 11-5-22
Thorns and Orange Blossoms .... 6,571 11-26-22

FILM BOOKING OFFICES OF AMERICA (R-C)

My Dad (Johnnie Walker) ... 5,500 7-9-22
In the Name of the Law .......... 6,217 7-16-22
The Kick-Back (Harry Carey) ... 5,160 7-30-22
The Snowshower Trail (Jane Novak) ... 5,823 9-17-22
The Hound of the Baskervilles .... 5,382 9-17-22
If I Were Queen (Ethel Clayton) .... 5,955 10-22-22
The Broadway Madonna (Dorothy Revier) ... 6,000 11-19-22
Good Men and True (Harry Carey) ... 5,600 11-12-22
Theodora (Jane Novak) .... 6,497 11-26-22
When Love Comes ............. 4,800 12-10-22
Very Thin Material in Wally Reid's Latest

Wallace Reid in
"THIRTY DAYS"
Paramount

DIRECTOR ..................... James Cruze
AUTHORS.......A. E. Thomas and Clayton Hamilton
SCENARIO BY .................. Walter Woods
CAMERAMAN ..................... Karl Brown
AS A WHOLE......Fairly satisfying farce-comedy. Hardly up to Reid's standard

STORY ..................... Pretty thin
DIRECTION........Did about all that could be expected with material at hand
PHOTOGRAPHY ................. Very good
LIGHTINGS ..................... Very good
STAR......Works hard as the silly flirtatious sentimentalist
SUPPORT......Wanda Hawley does her little bit well. Others unimportant
EXTERIORS ..................... Satisfactory
INTERIORS ..................... Good
DETAIL.........Nothing to bother about. Titles excellent
CHARACTER OF STORY .......... Not offensive
LENGTH OF PRODUCTION ........ 4,930 feet

About five years ago "Thirty Days" was received fairly well in New York on the stage, but the effort to throw the comedy on the screen isn't so successful. In a way it is good enough but the story is so thin and the treatment so tepid, and the action lacking to such an extent, that excepting for the titles which really are funny and which are exceedingly well illustrated, there isn't a good deal to the farce, not nearly enough to make it good material for Wally Reid, who incidentally is entitled to a lot better stuff than this.

James Cruze wanders a long way from "The Old Homestead" to make "Thirty Days," but the probabilities are that the chief fault is not with Cruze but with the material. They send Wally, who is a flirtatious sentimentalist, to jail to keep him out of the way of harm and to prevent the leader of the Italian Cammona from knitting him, because he has caught Wally kissing his wife. Then you find Wally and the Italian leader in jail, and then you find them out and somewhere thereafter the story ends.

It is far from satisfying, although Reid works very hard at times, and Kalla Pasha, from Mack Sennett's lot, is a rather laughable warden of the jail.

There isn't enough to the material to hold out. That is the real difficulty. Lasky has given the usual Paramount production values and the cast is fairly satisfactory, but there isn't anything in this to worry you one way or the other.

It is somewhat surprising that Paramount, which has a good investment in Reid, will allow this type of material to be used. There have been many instances where material could not be padded and should not be padded and there are producers who overdo it. This is an example of where judicious padding would have materially helped. To have made this a worthwhile farce the producers might easily have used the trick which Harold Lloyd so successfully puts over, that of building and building upon one sequence until the simple early laugh becomes a definite roar at the climax.

Title Affords Cleverer Exploitation Material Than Picture Warrants

Box Office Analysis for the Exhibitor

"Thirty Days" has more possibilities for exploitation than the picture deserves. If you will just think it over a few moments you will realize how this title can be twisted and used in various ways. The only trouble is that if you go too strong and pack them in on the strength of the title they are liable to go out kicking, because while amusing Reid's latest is so thin in material that it doesn't get very far. Use your best judgment and boost this along to a certain point with safety, and if your promises aren't too rash they may like it well enough but don't stress this too much.

Catch lines come naturally with this sort of a title. If you go in for lobby displays get some fake bars and build a cell around your box office. A "trusty" can take the tickets. All sorts of schemes of this kind come to mind. It ought to be easy to put this one over.
**LEWIS J. SELZNICK ENT.**

- Selznick Pictures (Distributed by Select Exchanges)  
- Blaine Hammertone Star Series  
- Evidence  
  - Rogue O'Brien Star Series  
  - The Prophect's Paradise  
  - Channing of the Northwest  
- Special Production  
  - Love is an Awful Thing (Owen Moore)  
  - One Week of Love

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**UNITED ARTISTS**

- The Man Who Played God (Geo. Arliss)  
- A Man Made Man (Charles Ray)  
- Robin Hood (Douglas Fairbanks)  
- Ten of the Storm Country (Mary Pickford)  
- The Three Must Get Theres (Max Linder)  
- A Woman's Woman

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**UNIVERSAL FILM MFG. CO.**

- Under Two Flags (Priscilla Dean)  
- The Kentucky Derby

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**VITAGRAPH**

- The Ladder Jinx  
- A Virgin's Sacrifice  
- Divorce Coupons  
- A Guilty Conscience  
- A Girl's Deacle  
- The Inner Chamber  
- Where Danger Smiles

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**SHORT REEL RELEASES**

**ASSOCIATED EXHIBITORS, INC.**

Harold Lloyd Comedies

**ASSOCIATED PRODUCERS, INC.**

Mack Sennet Comedies (2 reels)  
Ben Turpin Comedies (2 reels)

**EDUCATIONAL FILM CORP. OF AMERICA**

- Selig-Pork - Photoplays (2 reels)  
- Mermaid Comedies (2 reels)  
- Chester Comedies (2 reels)  
- Torchy Comedies (2 reels)  
- Christie Comedies (2 reels)  
- Vanity Comedies (1 reel)  
- Utility Comedies (1 reel)  
- Educational Specials: The Race of the Age (Man O' War), 2 reels  
- Art of Diving (Kellerman), 1 reel  
- H.A. Runs Films (Hayb  
- The Home Run, 1 reel  
- Valley of Ten Thousand Smokes, 1 reel  
- Modern Library, 1 reel  
- Bruce Scrooge Beautiful (1 reel)  
- Chester Cuttings (1 reel)  
- Chester Sceneces (1 reel)  
- Miscellaneous (1 reel)  
- Sketchbooks (1 reel)  
- Punch Comedies (2 reels)  
- Campbell Comedies (2 reels)  
- Film Classics (slow speed)

**FAMOUS PLAYERS-LASKY**

- Paramount-Burton Holmes Travel Pictures (3 reels)  
- Paramount-Burton Adventure Scenes (1 reel)  
- Paramount-De Havens (2 reels)  
- Paramount-Mack Sennet Comedies (2 reels)  
- Paramount Magazine (1 reel): Pictorians and Cartoons (weekly)  
- Paramount-Nature Pictures (1 reel)  
- Paramount-Vandenberg Series (2 reels)

**FIRST NATIONAL EXHIBITORS**

- Charles Chaplin (2 and 3 reels)  
- Tom Terriss Trolley (2 reels)  
- Henry Lehrman Comedies (2 reels)  
- Susan Knott Comedies (2 reels)

**FOX FILM CORPORATION**

- Sunshine Comedies (2 reels)  
- Clyde Cook Comedies (2 reels)  
- Matt and Jeff Amat不了Comedies (1 reel)  
- News (Twice a Week)

**GOLDWYN PICTURES**

- Capitola Comedies (2 reels)  
- Edgar Comedies (2 reels)  
- Goldwyn-Bray Comedies (1 reel)  
- Sport Review (1 reel)

**W. W. HODKINSON CORP.**

- The Beggar Maid (Mary Astor) (2 reels)  
- The Haunted Suitor (2 reels)

**PATH EXCHANGE, INC.**

- The Timber Queen (Serial)  
- Roach 1 reel comedies  
- Aces Fables, 2 1/3 reel cartoons  
- Harold Lloyd re-issues  
- Pathe Playlets, 3 reel re-issues  
- Pathe Review, 1 reel educational  
- Topics of the Day, 1/3 reel  
- Pathe News, twice a week  
- Topics of the Day — 1 week

**LEWIS J. SELZNICK ENTERPRISES**

- Herbert Kaufman Masterpieces  
- William J. Flynn Series (Detective Series, 2 reels)  
- Spineless News  
- The Whitewinds (15 episodes), The Branded Four (15 episodes)

**UNIVERSAL FILM MFG. CO.**

- Century Comedies (2 reels)  
- Jewel Comedies—Ted Rider Series (Leonard Clappham) (2 reels)  
- Serials: The Flame of the Irons, 18 episodes  
- The Vanishing Dragger, 18 episodes  
- The Dragon’s Net, 15 episodes  
- King of the Circus (Dudie Polo), — episodes  
- The Diamond Queen (Eileen Sedgwick), — episodes  
- The White Horsemen, 18 episodes  
- Do or Die (Dudie Polo), — episodes  

**VITAGRAPH**

- Big V Special Comedies (2 reels)  
- Larry Semon Comedies (2 reels)  
- Jim Aubrey Comedies (2 reels)

**KINETO CO. OF AMERICA**

(Released through National Exchange)

- Kitto Review (The Living Book of Knowledge)  
- Serial: The Living Book of Knowledge

**NATIONAL EXCHANGES, INC.**

- Serials: The Great Reward (Francis Ford and Ella Hall)  
- Comedies: King Cole Comedies (Bobby Burns)  
- Kitto Review (Chas. Urban) (1 reel), issued weekly

**PRIZMA, INCORPORATED**

- Short Subject Color Pictures  
- "Heidi of the Alps" (2 reels)  
- "Tall, the Unknown" (3 reels)  
- Short Real Music Film Product
Russell Has Good Story and An Appropriate One For Him

William Russell in
"MAN'S SIZE"
Fox

DIRECTOR .................. Howard Mitchell
AUTHOR ..................... Wm. McLeod Raine
SCENARIO BY .............. Joseph Franklin Poland
CAMERAMEN .............. Ernest Miller and Geo. Schneideman

AS A WHOLE..... Much better picture than Russell has turned out in a long time; offers a good entertainment

STORY....... Good situations and is well developed; holds interest all the way and builds to good climax

DIRECTION..... Satisfactory; brings in surprise twist at end without letting it become obvious; a first rate cast

PHOTOGRAPHY ................. All right
LIGHTINGS .................. Good
STAR ...... Has a very appropriate role and does it in good style

SUPPORT....... Alma Bennett very pretty and makes a pleasing lead for Russell; Chas. K. French overacts; Stanton Heck good as Bully West

EXTERIORS ................. Pretty shots
INTERIORS ................. Few
DETAIL ......................... Adequate
CHARACTER OF STORY....... Man steals child and mistreats her for revenge on another only to find out years later she is his own daughter

LENGTH OF PRODUCTION......... 4,316 feet

This latest William Russell release is a better picture all around than any of his recent productions and a better entertainment than most of the weekly Fox releases. It contains a first rate story with situations that make for a good dramatic entertainment and even though there is some coincidence in the development, still it has been especially well handled and Director Mitchell keeps the progress of the plot from becoming obvious. This is especially noticeable toward the close when there is a real twist and the director brings it in as a genuine surprise.

When the opening title refers to the Northwest it is quite likely that the majority of the audience will immediately figure it out to be the regulation Mounted Police story but this popular screen personage is only mentioned in one sub-title and does not put in an appearance at all, much to everybody’s relief. Wm. McLeod Raine’s story is strong in dramatic situations and offers a particularly good vehicle to William Russell who is not always favored with material suitable to his personality and ability. This one is especially appropriate for him and he does very good work. It will please his admirers splendidly.

The only criticism against the director’s efforts is that he could have omitted the shots of old Angus McRae reading the Bible planning his revenge against the man he believed had stolen his wife. This isn’t a very good touch and the Biblical quotations might also be left out. The locations are ideal and there are many very attractive shots of the woodland country.

Alma Bennett, a pretty girl, plays the part of Jesse McRae very well. She uses a little too much make-up around her eyes. Charles K. French is inclined to overact as McRae but Stanton Heck is a convincing Bully West. Russell has a good supporting company all told.

Story: McRae orders Tom Morse off his place when he learns he is the nephew of Carl Morse, a man hated by McRae and whose daughter he had stolen and used as the butt of his revenge. How Tom saves Jessie from the Bully to whom McRae has sold her and McRae learns later that she is his own daughter, completes the story.

Satisfying Dramatic Offering That Should Especially Please Star’s Admirers

Box Office Analysis for the Exhibitor

Folks that have been disappointed in the stories in which William Russell has been appearing lately will be agreeably surprised by “Man’s Size,” his latest offering. The title isn’t an especially good one but might be replaced by something better or more pertinent. You might play it up as “A Moonshine Romance” or something that would indicate the theme more clearly than “Man’s Size.”

Promise them some good dramatic situations and let them know there is a surprise ending. Appeal to the star’s admirers with definite promises of a much better picture than most of his recent releases. Don’t say anything about Northwest atmosphere unless you make it plain that it is not a Mounted Police story.
INDEPENDENT FEATURES

ARROW FILM CORP.

God's Country and the Law ...................................... 5,332
The Broken Silence (Zita Johann) ................................ 5,944
Healin' North .......................................................... 4,247
Peaceful Vers (Wm. 5,000)
Another Man's Boots (Francis Ford) ......................... 5,000
Unconquered (Marie) .............................................. 6,500

L. LAWRENCE WEBER & BOBBY NORTH

Footage Date 

ARROW FILM CO.

Thundering Rods (Bi-monthly) .................. 10-29-22
Another Man's Boots (Francis Ford) .......... 9-24-22
B. B. PRODUCTIONS

How Women Love (Betty Blythe) .................... 10-29-22
C. B. C. FILM SALES CORP.

Life's Greatest Love (Mary Stewart) ........... 11-5-22
Move to Be Pitted (All Star) ......................... 11-5-22

R. L. GIFFEN

Flesh and Blood (Lon Chaney) ................. 11-26-22

DEPENDABLE SALES CORP.

Lily (Chas. Star) ...................................................... 11-22-22

DRIVEN (Chas. Star) .............................................. 5,540

W. M. BROS.

Narrative Total: 7,000

EQUITY PICTURES CORP.

What's Wrong With Women .......................... 5,496

FULL EVERLESS ... 5,800

FRANKLIN CO.

Selma (Pauper) ........................................... 5,400

GREAT SADIE SALES CO.

Silver Eagle (Josephine Earle) .................. 3-22-22
The Way of a Man (Josephine Earle) ........ 3-22-22
Cloudburst (All Star) .............................. 11-22-22

M. CHALLEN 

Land's End (Bi-monthly) .............................. 4,931

M. G. M.

Her Royal Love .............................................. 10-29-22
Sold For a Million ........................................... 10-29-22
Count Capistrano ........................................ 10-29-22
A Daughter of Eve ........................................ 10-29-22

L. LEE & B. BRADFORD

The Unconquered Woman (Ruby de Remer) .... 10-29-22

PRODUCERS SECURITY CORP.

They're Sitting On the Back Lot ............... 10-29-22

RUSSELL CLARK SYNDICATE, INC.

The Man Worth While (Romaine Fielding) .... 10-29-22

SANFORD PRODUCTIONS

The Better Man Wins (Peter Morrison) ........... 10-29-22

UNITY PICTURES

Why Do Men Marry ........................................... 10-29-22

WESTERN PICTURES EXPLOITATION

The Sarebrush Trail ........................................... 10-29-22

WILLIAMSON PROD.

Tales of the Sea .............................................. 10-29-22

SHORT REELS—STATE RIGHTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln), 15 episodes.

ALLIED DISTRIBUTING CORP.

Alt & Howell Comedies (12 reels), Pure and Simple (2 reels), Liquorice Lips (2 reels) .............. 10-29-22

ARROW FILM CORP.

Tex Detective Series ............................................. 10-29-22
Blazed Trail Productions (One every other week (2 reels)) .............................................. 10-29-22
Arrow-Westwood Dramas (2 reels) (Looking Up Jim in the River) .............................................. 10-29-22
Three and a Girl, Raiders of the North, A Knight of the Plains, The Man of the Plains, The Story of the North, A Fight for a Soul, Injured brave, Quickands, Border River .............................................. 10-29-22
Spotlight Comedies (2 reels): Chumpion by Chance, Soap Bubbles, Here Comes the Bride .............................................. 10-29-22
Arthad X1NT Comedies (2 reels): Wild Women and Tame Men, The Village Grocer, Home and Away, The Little Pear .............................................. 10-29-22

AYWON FILM CORP.

Harry Carey .... 15 Westerns (each 2 reels), Joy Comedies: 6 (each 2 reels), Franklin Farnum: 12 Westerns (2 reels), Helen Holmes: 22 Railroad Dramas (2 reels), Mary Pickford Revivals .............................................. 10-29-22

C. B. C. FILM SALES CORP.

Star Ranch Westerns (2 reels) .................. 10-29-22
Screen Snapshots (Bi-monthly) (1 reel) .......... 10-29-22
Hall Room Boy Comedies (2 reels twice a month) .............................................. 10-29-22
Sunbeam Comedies (Billee West) (1 reel) .............................................. 10-29-22

CELEBRATED PLAYERS

Gump (1 reel each), Celebrated Comedies (1 reel each) .............................................. 10-29-22

CLARION PHOTOPLAYS, INC.

The Expose of Saving a Lady in Half (2 reels) .............................................. 10-29-22

DOMINANT PICTURES CORP.

Western Star Dramas (2 reels) .................. 10-29-22

EXCHANGE AND IMPORT FILM CO.

Serial: The Jungle Goddess (Truman Van Dyke and Elidee Field), 15 episodes .............................................. 10-29-22

FEDERATED FILM CORP.


FILM MARKET, INC.

Jimmy Callahan, 12 reels .............................................. 10-29-22

GAUMONT COMPANY

News (every Tuesday); Graphic (every other week) .............................................. 10-29-22

HERALD PRODUCTIONS, INC.

Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First, .............................................. 10-29-22

HORIZON PICTURES, INC.

Norma Talmadge Reissues (fourteen) (each 2 reels) .............................................. 10-29-22

JOAN F. STONE FILM SALES CO.

Invincible Ray Series: Ruth Clifford and Jack Sherrill (15 episodes) 1,000 feet; (2 reels): Sweethearts, Service Stripes, He's In Again, The Conquering Hero, .............................................. 10-29-22

LEE & BRADFORD

SquirtComedies Canadian Travelogues (2 reels): Razzin' the Jax, Why Change Your Mother-in-Law? Nation's Dream, Slimmy Hat .............................................. 10-29-22

PLINNCE COMEDIES

Series of 5 two-reel Mrs. Fossen Airport Comedies .............................................. 10-29-22

PACIFIC FILM COMPANY

White Cap Comedies: Featuring George Ovsey (One-a-week) (1 reel) .............................................. 10-29-22

PIONEER FILM CORP.

Newspaper Stories: Featuring Irma Hunt (Two-a-month) (2 reels) .............................................. 10-29-22

PRODUCERS SECURITY CORPORATION

Irvings Cummings Series .............................................. 10-29-22

R. LEE BROS.

Sacred Films (1 reel) .............................................. 10-29-22

SACRED FILMS, INC.

Storeys Pictures, Inc. .............................................. 10-29-22

SHADOWLADY SCREEN REVIEW (1 reel a week) .............................................. 10-29-22

SHERIFF'S OF SALES CO.

Burlusque Photoplays (2 reels a month) .............................................. 10-29-22

Sidemovies (1 reel every 2 weeks) .............................................. 10-29-22

Sidemovies (1 reel every 2 weeks) .............................................. 10-29-22

Al Haynes Comedies (1 reel every 2 weeks) .............................................. 10-29-22
Short Stuff

"Saturday Morning"—Our Gang—Pathé
Type of production.........................2 reel animal and kid comedy

"Saturday Morning," the best time of the week for a kid, is the
title of this "Our Gang" comedy. Not much of a plot,
just a series of cute and amusing incidents in the lives of sev-
eral kids in various stations of life, from little dressed up Clarence
to "Freckles" Daniels, and "Sunshine Sammy" and his baby
sister, "Farina." The kids are entertaining and the picture
will suit any type audience. While not as funny, as some of
the series it will hold its own. A funny sequence is that
in which the little colored boy improvises a shower bath by means
of a punctured tin can suspended above him. It surely will get
a laugh. "Freckles" Daniels' troubles with the bass-viol and
"humores-coo" are funny too, and when he paints his legs
black to hide a hole in his stocking he is sure to enlist more
than a few sympathetic grins.

"In Dutch"—Christie—Educational
Type of production.........................2 reel comedy

Taken as a whole this two reel comedy will get by very
nicely, with more than the average number of laughs. Some
sequences are held too long, for instance, the one in which
the rivals tear each other's bouquets of flowers apart, but in
the main "In Dutch" is good, clean entertainment. Bobby
Vernon and William Irving are in love with Charlotte Stevens,
but her father smiles on neither. Charlotte, however, says she
will announce her engagement to Bobby if he will get her a
"Kutta-Peesa-Pye" fraternity pin. Not knowing his rival is
the president of the fraternity, Bobby agrees, and then the
fun begins. How he is initiated, made to walk through the
street in a 40 year old bathing suit and sing a love song to
three policemen form the rest of the action.

"Alexander Hamilton"—Urban—Visgraph
Type of production.........................1 reel biography

A most interesting picturization of the high spots in the
life of Alexander Hamilton, great American statesman is this
one-reeler. The historical data is absolutely correct and the
picture opening with Hamilton as a little boy at the bed-side
of his dying mother who sees a vision of the great life lying
ahead of him, goes on to show him, years later on the eve of
the Revolution. Scenes of the drafting of the Constitution,
in which he had a part, of Washington's cabinet of which he was
a member, and the duel with Aaron Burr in which he met his
death are carefully sculptured. Much money has not been spent
on the production, but this does not detract from its interest.

Starland Revue No. 17—F. B. O.
Type of production.........................1 reel fan magazine

Ethelind Terry of the Music Box, is seen designing a new
blouse; the cast of the Greenwich Village Follies has a little
relaxation on the roof of the theater. "Molly Darling" is seen
in rehearsal; Horton Spurr, a unique vaudeville artist dances
on his head as well as his feet while Muriel Stryker, Ned Way
burn's "Girl in Bronze" puts on her wonderful make-up for
the cameraman, and then does her bit by posing for him in a
most realistic representation of a bronze statue.

Graphie No. 2550
Type of production.........................1 reel magazine

Babe Ruth's efforts to regain his old time form are demon-
strated by shots of Babe working on his farm in Massachusetts,
where he chops wood, and goes shooting to keep his batting
eye in shape. The chef of the Vanderbilt Hotel, next demonstra-
tes the correct manner in which to carve a turkey. A
quaint feature of the reel is an introduction to the quaint
chimney sweep of New Orleans who always works in a high
hat and frock coat. He is a figure that will not easily leave
one's mind. The champion woman hurdler of America demonstra-
tes how it is done and the camera gives it in slow motion.
The issue closes with the Buoy Patrol of New York Harbor
making the rounds to keep the sentinels on the job.

"The Voice of the Land"—Geographic—American
Type of production.........................5 reel Biblical

These are five units, about 1,000 feet each, of the Geographic
series of Bible pictures. The subjects covered are "Jerusalem,"
"The Road to Jericho," "Beersheba," "Hebron" and "Valley
of Dry Bones." The places where many of the events recorded
in the Old and New Testaments took place are shown with
adequate titles and color inserts of Biblical characters. Modern
scenes of the Holy Land are included, showing how little pro-
gress has been made. The pictures are of general interest.

Pathé Review No. 185
Type of production.........................1 reel magazine

"The Horseless Farm," the newest development in agricul-
ture in which electricity furnishes all the motive power is an
interesting feature of this review. A slow motion dance
novelty called "The Hindu Dance of Mystery" in which a
Hindu Devil-dancer shows how devils are driven out. Sat-
urday Morning at the Zoo shows all the animals taking their
daily bath and the colored bits presents scenes in the Pyrenees
along the French-Spanish border.

"Rookies"—Century—Universal
Type of production.........................2 reel kid comedy

Brownie, the dog, is the star of this two reeler which is acted
almost entirely by children. It is a cute little story of two
little boys in love with the same little girl, and the ways in
which they try to win her. There are some very cute situa-
tions and while the plot is slight for two reels it will probably
get over in good shape. Brownie is remarkably clever, and
he displays almost human intelligence.

"The Natural Born Liar"—Bruce—Educational
Type of production.........................1 reel novelty scenic

Here is another of the entertaining Wilderness Tales which
combine exquisite scenery with wholesome humor. It deals
with the two prospectors, Windy and the Parson, and the
supposed adventures of Windy who is of a most imaginative
turn of mind. Many of the laughs are derived from the clever
titling, and the reel as a whole is most enjoyable. A good
short reel for houses with high class clientele.
Short Stuff

"Via Radio"—Educational
Type of production......................................2 reel scientific

Radio fans of all ages will be mightily interested in this two reeler which illustrates in minute detail the way in which the radio operates and the reasons for its operation. Beginning with voice waves, the range of which is demonstrated by animated charts, the entire process put into operation each time a radiograph is given or received is clearly and concisely shown. The film may be of special interest to the men and boys in your audience, but it is sure to be discussed afterwards by those who see it.

"Fleeced for Gold"—Kiser—Pathe
Type of production......................................1 reel industrial

Propaganda, though not of an offensive character is wrapped around a slight love story of a girl who won’t marry her sweetheart until he “does something.” The western sheep ranch operated by his aunt gives him his chance, and the operation of which is given in detail. Thousands of sheep are shown among the hills. The processes of counting, cashing, shearing and branding are carefully given. There are some exquisite shots of what looks like an ocean of sheep on the Oregon hills.

“The Friendly Circle”
Where the Promise is Performed

The
Barnes Printing Company
INC.
229 West 28th Street  Phone Watkins 1416-17
BLACK WHITE and
READ ALL OVER

By Everybody

Everywhere

Every Day in 1923

Out Early in January
Advertising Forms Close Dec. 20th

1923 FILM
YEAR BOOK
A Comedy drama that contains everything a real good picture should have. "Heroes of the Street" will unquestionably be acclaimed as the finest production in which the popular "Freckles" has ever appeared.
Admission Tax
Congressman MacGregor Suggests Changes Effective January, 1924
(Special to THE FILM DAILY)
Washington — Congressman MacGregor introduced in the House on Friday, the following bill which was referred to the Committee on Ways and Means:
Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that section 803 (a) of the Revenue Act of 1921 be amended to read as follows:
"(a) That from and after January 1, 1924, there shall be levied, assessed, collected, and paid in lieu of the taxes imposed by section 803 of the Revenue Act of 1918.
That subdivision (1) of section 803 of the Revenue Act of 1921 be amended to read as follows:
"(1) A tax of 1 cent for each 10 cents or fraction thereof of the amount paid for admission to any place on or after such date, including admission by season ticket or subscription, to be paid by the person paying for such admission, but where the amount paid for admission is 25 cents or less, no tax shall be imposed."

Graham Here
John Cecil Graham, managing director of the British Paramount organizations, is in New York on his annual visit to the home office. Graham will remain in New York until the first of the year for a series of conferences with E. E. Shaner.

E. F. A. Situation
Stars to Start Their Own Companies—What the Venture Costs
(Special to THE FILM DAILY)
Berlin—The E. F. A. (Famous Players), is quickly dissolving. The commercial and technical staff have already received notice to quit at the end of the year. Most of the prominent stars, directors, architects, cameramen, who were engaged on long-term contracts, received a liberal indemnity in dollars and left the E. F. A. Among them is the German-American star Leunings, of "Deception" fame, General Manager Davidson, Harry L.code, the Russian director Buchowskia, the producer of "Danton," the young Parisian star Mlle. Marquise L. Bosky, the director George Jacoby, producer of "Danton." (Continued on Page 2)

Connick's Denial
Not Interested in Any Picture Proposals at the Moment
H. D. H. Connick, formerly chairman of the Finance Committee of Famous Players, emphatically states that he is not interested in any picture proposal at the present.
This statement comes in denial of the report recently published that he had a visit to the Coast by him was in conference with Thomas H. Ince.
"I have had a lot of propositions made to me regarding pictures," he said, "but I haven't seen any that interest me."

Closes Jan. 7th
"The Town That Forgot God," Fox, will close its 10 week run at the Astor, Jan. 7th.

Double Tax
So The States Right Leasing Tax is Termined—No Decision
Washington—Protests of the moving picture industry against the regulations under which the Internal Revenue Bureau administered the five per cent rental tax were laid before Congress and last week the Assistant Solicitor of Internal Revenue, Mr. Rogers and five other solicitors, as noted, by Sigfried Hartman, representative of the Motion Picture Producers and Distributors' organization.
In applying this tax up to the time of the repeal on January 1st, last, it was the policy of the Internal Revenue Bureau that any transactions between a producer and a distributor was primarily to lease for exhibition and that, accordingly, all such transactions were subject to the five per cent tax.
It is the contention of the industry, as expressed by Hartman, that not all films leased to a distributor by a producer was immediately exhibited, and that in many cases the distributor securing such films made further leases under the "State right's" or other methods to persons who actually distributed the films to theaters for exhibition. In such cases, it is claimed, only the last lease should be taxable, as the lease between the producer and the first distributor did not result in the film being placed on exhibition under leases between exhibitors and that distributor.
The question has been the subject of protest ever since the regulations were issued, and the matter is being brought before the attention of the bureau repeatedly but, so far, without inducing officials of the Treasury.
Here At Last
(Continued from Page 1)

when it comes down to the big "yes" and "no" problems that board of directors will do the work. All of which is very, very interesting.

Now the five men named are well known exhibitors—Davis probably better known than any other excepting Sydney Cohen who naturally, as head of the exhibitor organization, stands supreme. But go out and bet yourself all the cookies you want that none of these men know anything about production or distribution. They know exhibition and a lot about that. And they can hire all the people they who want to do know production and exhibition. But the boss of the shop who don't know more about the work than his employee is always a poor boss. And that's where the snag may come.

Five millions is a lot of money. But there's been a lot more than that lost in production and distribution—even by the people who thought they knew. There is one big company that has sunk close to seven million—that in the language of the industry—isn't gotten anywhere yet. And there are a lot of smaller concerns that have just gone blooey with sums ranging from a million up and down. Money isn't the answer. The ability to show pictures—which exhibitors undeniably possess—isn't alone the answer. Money runs away in production like water down a sewer unless the producer knows. And there are a lot of producers who think they know who are wasting money enough on one picture to make three others. Only last week was talking with a producer. Of a concern which started two years ago. Backed by the biggest bankers in Los Angeles. Money—they had it to burn. And boy, they burned it. The banker quit—but only after $1,600,000 had been blown in. One of the smartest

(Continued on Page 4)
E. F. A. Situation
(Continued from Page 1)
The Man Without Name," and
many others.
Some of the lucky recipients of a
collar indemnity seem to be eager
to best the easily earned money in
new ventures. Jennings is about to
begin his own Jennings Film Co.,
uchowetzki negotiates with several
producing groups, Jacoby will hence-
forth be sole president of his own
producing unit. Joe May, the cre-
ator of "Mistress of the World,"
starts a new film company with new
spirits.
I am told that more than $1,000,000 are invested in the venture in the
value of 1½ years. The total result
four pictures, none of which will be
the American Public by storm. How the money was squandered,
decided by the case of the famous
man stage director Max Rein-
hardt, who was advertised as the
ide and mainstay of E. F. A.
engaged a great staff of assistants
never started a single picture.
He did to sign receipts for
Richards credited as advances and
to live around at the expense of the
Americans.
As regards Lubitsch of "Passion"
the directing Mary Pickford
"Dorothy Vernon," which is ex-
pected to take four months in
America, he anticipates returning in
the spring and will then found a com-
pany with the ex-manager of E.
A. Davidson and Jennings.

On Broadway
This Week
Astor—"The Town That Forgot
God."
Broadway—Comedy Carnival Week.
Brooklyn Strand—"The Beautiful and
Damned."
Cameo—"The Danger Point."
Capitol—"Quincy Adams Sawyer."
Criterion—"When Knighthood Was
in Flower."
Loew's New York—Today—"Enter
Madame."
Tuesday—"I Am the Law," and
"The Flaming Hour."
Wednesday—"Ebb Tide."
Thursday—"The Sin Flood."
Friday—"The Kentucky Derby"
and "Shirley of the Circus."
Saturday—"Outcast."
Sunday—"The Young Rajah."
Lyric—"Robin Hood."
Rialto—"Making a Man."
Rivoli—"The Flirt."
Strand—"Heroes of the Street."

Next Week
Astor—"The Town That Forgot
God."
Broadway—Not yet determined.
Brooklyn Strand—"Heroes of the
Street."
Cameo—"The House of Solomon"
Capitol—"Headless Horsemen."
Criterion—"When Knighthood Was
in Flower."
Lyric—"Robin Hood."
Rialto—"The Flirt."
Rivoli—Not yet determined.
Strand—"Doctor Jack."

U. S. Government to Co-operate With
Hays
(Special to THE FILM DAILY)
Washington—Correspondence pass-
ing between President Harding and
Will Hays, in which the Chief Ex-
ecutive pledges the Government's co-
operation with Hays, regarding
pedagogic pictures, was made known
yesterday. The President expressed
his unqualified approval of the step
taken by the Hays organization work-
ing with the National Education
Association to develop pictures for
classroom use.

New Theaters
Greenville, S. C.—The Brandoon
opened by J. L. Goodenough.
Helena, Mont.—The Frolic, C. J.
Hill manager has opened.
Anna, O.—The Opera House has
been reopened.
Urbana, O.—The Clifford has been
leased to Joe Silvestri.
Altoona, Pa.—William Krelitz
plans to erect a 1,100 seat house here.
Sectionville, Wis.—The Alert O.
H. destroyed by fire, is to be rebuilt.
New Bedford, Mass.—A $60,000
theater and office building is planned
for Hyannis by George R. Moore.

Waltham, Mass.—The Gordon syn-
dicate plans to erect a $300,000 house
here, seating 2,500.

THE SUPER 39
MARION DAVIES
in
"When Knighthood Was In Flower"
A Cosmopolitan Production

The picture that has just closed a fifteen week run at top prices at the Criterion, New
York, breaking all house records, playing to standing room every performance.
The most beautiful love story ever told, the most elaborate and magnificent production
ever made.

With a great supporting cast including Lyn Harding, William Norris, Forrest Stanley,
Pedro de Cordoba, Ernest Glendinning, William H. Powell, Arthur Forrest, Macey
Harlam, Johnny Dooley, William Kent, Gustav von Seyffertitz, Charles Gerard, George

It is the greatest sensation in motion pictures today.

A Paramount Picture

Nixon House Reopened
(Special to THE FILM DAILY)
Baltimore — The Nixon Victoria
has been reopened.

CHAS. O. BAUMANN, Pres.
RESOURCES - $5,000,000
LEGAL RATES

PRODUCERS & STARS
represented. Also every form of
financial service rendered in connec-
tion therewith—at legal rates.

GREAT NORTHERN FINANCE CORP.
Knickerocker Building
Broadway at 42nd Street, N. Y. C.
Telephone Bryant 2869

WATCH THIS
SPACE
TOMORROW
FOR
No. 2
Here At Last
(Continued from Page 2)

business men in England has just withdrawn from backing a producing concern. He spent $600,000 and got enough. There are stock scripts all over this country of half baked, immature production and distribution companies that got together a flock of dollars and then went along and reached the "Stop, Look, Listen" sign and then couldn't quit in time and went asnagash.

Now don't get the wrong idea. This isn't intended to convey the idea that the exhibitor's can't pull this production-distribution deal. Maybe they can. But it's just as well that somebody go a bit slowly. And it might be well for every exhibitor to ask himself this question: How many distributors are making any money?

That's putting aside the possibility of things going wrong in production. There are enough studios for sale and for rent in Hollywood and in and around New York to make all the pictures that the world can use in the next six months. But look at distribution alone: Who's making money in their distribution departments in the big, old line companies? You can get a nice Christmas present if you can find one. Famous is about the best organized of all. And it costs Famous close to 35 per cent for distribution. And that's a lot. Ask a few questions, boys, and find out what it costs Universal to distribute; and Fox and Pathe, and any of them. Don't think it's a secret. It isn't.

Selznick figured at one time that he was making more money in distribution than production. And then he woke up. If you find one of the worth while concerns who are making money on distribution, real money, let's know who it is. One of the biggest men in the business is responsible for the statement that his distributing company was, in his opinion, like the plush seats in a Pullman, expensive, but necessary.

Oh, yes; a lot of you boys are sitting back and laughing. And figuring that somebody is kidding me along. And that in turn that's what going to you. Well, maybe you're right. But while you're smiling don't forget this; that a couple of years ago there was a lot of noise. And a blare of trumpets. And United Picture Theaters came into existence. Oh, yes; it had Inc. at the end. It was Inc. all right. But it also was Bkt. Which is an abbreviation for Bankrupt. And a lot of exhibitor money. And a lot of other people's money. All went. And United was to have been one of those things. The primary purpose of which was to "save" this industry.

There has been a lot of howling among exhibitors as to poor business. A lot more about high rentals. A lot more about other troubles. Well, there have been a lot. There may be a lot more. But this is certain: if anything goes wrong with this idea. If anything goes wrong with the five million bucks expected to be invested there will result a setback that will take years to offset and recover therefrom. There never was a time in the history of this industry where it could less afford such a wallop.

DANNY.

Double Tax
(Continued from Page 1)

Department to change their attitude. No decision, of course, was rendered, and it is probable that some days will elapse before the bureau makes any announcement of its decision.

The matter is of great importance to the industry, which holds that it results in double taxation, a thing which Congress did not contemplate when it enacted the law. Evidence of how the tax becomes a double tax under the bureau's present regulations was given by Hartman, who told the board that, it had never been the policy of the bureau to permit double taxation, and that decisions had been rendered in commodities affecting other industries for the purpose of avoiding the imposition of the same tax twice.

GOLD MEDAL WINNERS
1921 and 1922

"HUMORESQUE"
"TOL'ABLE DAVID"

Both Negatives Developed and Sampleprinted by L'STAR LABORATORY, INC.
G. DIETZ, Pres.
111 Westchester Sq. Westchester 1089

AN OPEN INVITATION TO ALL EXHIBITORS

Next TUESDAY Morning, Dec. 19--
10.30 Sharp, We Will Show for YOUR Benefit at the
STRAND THEATRE
BROADWAY AND 47th ST.

Victor Schertzinger's Masterful
SUPER-SPECIAL

"THE KINGDOM WITHIN"

By far the Most POWERFUL, GRIPPING and STUPENDOUS Production That Has Been Released in Years, and a Picture That Will Hold Any Audience in the World. Get To This Showing Rain or Shine--
YOU CANNOT AFFORD TO MISS IT
It's a HODKINSON Picture

Remember—Strand Theatre
Tuesday, Dec. 19--10.30 Sharp
Putting It Over

Here is how a brother exhibitor put his show over. Send along your ideas. Let the other fellow know how you cleaned up.

Nine-foot Face
Pittsburgh—The big smash for Manager Tom Shadrac's tie-up for "The Young Rajah" playing at the Olympic, was the gigantic head of the Franklin, 24-sheet. This head is almost 4 sheets high and measures nearly nine feet.

Wedding Rings Tie-Up
Sullivan, Ind.—Wedding rings was the exploitation campaign unearthed by Manager H. H. Wilson of the Sherman, in connection with the showing of "Man, Woman, Marriage." Ten cent rings were tossed around the city's streets and then advertised for in the "Lost and Found" columns with a reward if they were returned to Dorothy Phillips, at the Sherman. The reward was paid—a pass to the picture.

Phone "Storm" Stunt
Hagerston, Md. — "The Storm" played by the Colonial and Hattie Merrill broke into the front page with one of her stunts. It was an adaptation of the personal telephone call stunt, "Beware! The Storm is coming!"

Toy Train Tie-Up
Franklin Pa.—When "The Fast Mail," opened at the Park every important street corner was decorated with a large "stop—look—listen" standard six feet in height and bearing the name of the picture and the house. In the window of the largest toy store in Franklin, special displays of small electric trains were arranged with large placards in the set announcing the photoplay. The trains were run continuously and small painted letterings on each told that they were Eugene 999 of the East Mail Express.

World Tour Attracts
Chicago—A combined sales and exploitation campaign for "Around the World in 18 Days" was staged here when William H. Tracy, Universal salesman took his flyer, splashed it on the marquee, tied an army tent, a muddy shovel, looking utensils and a tow- rope on the running boards and secured two cases beside the hood. He hung an old switch lantern in front of the draper and lettered the suitcases and sides of the car in white paint with the words "Around the World in Days," thereby giving the idea he was a transcontinental tourist.

Silk Kimonos
Cedar Rapids, Ia. — Superlatives around advertising and exhibit art around the lobby built attendance for "East Is West" when the attraction opened the Strand. The management had always been conservative in its promises with the result that when "East is West" was advertised as the finest picture in many months, the statement was accepted literally and the fans flocked to see it.

Interviewed in the future borders around the lobby was the phrase: "The Picture to See First of All" and "There Never Was a Picture Like It." Silk kimonos were used for the usherettes during the engagement.

SIMPLEX TITLE SHOP
220 W. 42nd St.
Announces the closing of a contract giving it exclusive sales rights on the
FAMOUS STONE LIBRARY
Over two million feet of selected shots, as far back as 1897, negative and positive, are now made available for your requirements.
Phone Bryant 0984-0985

THEO. ROOSEVELT, Woodrow Wilson, William Howard Taft, Eugene V. Debs, Al Smith, and Joe Danningen and ten Million others loved to read Nick Carter—maybe on the sly, but they read him nevertheless. That is how the same ten Million and ten Million more will pay to see Nick Carter beat the villain and rescue the lovely heroine in two reels of the classiest and snappiest pictures ever offered an entertainment loving public.

INDEPENDENT PICTURES CORP.
1540 BROADWAY
NEW YORK CITY
Telephone 3993

PRISCILLA DEAN

From the novel by
FRANCES Hodgson Burnett
Directed by Hobart Henley

UNIVERSAL JEWEL
IN A FEW WORDS—
Editing and titling that will
win the case for your picture
before OLD JUDGE PUBLIC
LESLEY MASON
729 7th Ave. Bryant 8174

Wm. B. LAUB
Film Continuity—Subtitles
Editing Only the Highest Type
of Independent Productions
130 West 45th St. Bryant 9900

ENLARGEMENTS
of
Motion Picture Film Clips
For All Purposes
W. J. MORAT
302 E. 33d St. Vanderbilt 7361

Library Stuff?
Foreign shots, atmosphere, wrecks,
animals, punch scenes—
JAWITZ HAS IT
729 Seventh Ave. Bryant 9444

ART TITLES
LOUIS MEYER
Craftsmen Film Laboratories
251 West 19th Street
Watkins 7620-7461

MR. PRODUCER
Have your Negatives and
First Prints done the
right way
TREMONT FILM
LAB. CORP.
1942-44 Jerome Ave.
KNOW HOW
0970—Bingham—0971

Watch this page every Monday. Exhibitors,
can find here the little things that help to build
patronage. Producers the little things that
go to make big pictures and Distributors
the little big ideas that make for success.

HOLIDAY FILMS READY

Little Ads
BRING
Big Results
IN
The Film Daily
Roger Ferri in the latest issue of the M. P. World calls "Rich Men's Wives" one of the greatest pictures of the year. There isn't an exhibitor who played it who can dispute. Everybody knows about its money-making career. Distribution through the Al Lichtman Corporation—Adv.

Realize to Goldwyn
Reported Cosmopolitan Producer Will Leave Famous Players Next Season

Reports are in circulation that Willard H. Hearst will release Cosmopolitan productions beginning next September through Goldwyn Pictures.

At present, the Hearst organization is releasing through Famous Players. Early last spring, some difficulties developed between Cosmopolitan and Famous Players, but these were traced to an agreement that there may be a change in the distribution of Cosmopolitan, came somewhat as a surprise.

It was not possible to locate officials of either of the organizations involved yesterday for a statement.

Wants $350,000 Damages—Valentino's Amended Answer Charges Agent With Conspiracy

An amended answer has been filed in the Supreme Court by Rodolf Valentino in the suit of the Famous Players-Lasky Corp., in which he asks $350,000 damages for alleged conspiracy by the plaintiff, and demands an injunction restraining the plaintiff from asserting that he is under contract to it. He wants his name cleared and demands an accounting of all the films he made for the plaintiff.

He also alleges that his agent, Clifford Robertson, conspired with Adolph Zukor and Jesse Lasky to conceal the fact that larger offers had been made for his services than the plaintiff was paying, and that for such concealment the plaintiff rewarded Robertson. He demands that Robertson account to him for all the sums received.

Kind Words
Just For a Change a Magazine Writer Finds Something Pleasant in The Picture Industry

Nina Wilcox Putnam has found "What's right in the Movies," and in a rather interesting form presents some ideas in the December issue of the Pictorial Review that indicates that magazine writers, if they look for it, can find something about the picture industry that doesn't carry a wallopin' every line. It is refreshing to find the author deal with in part: "We have with us a new epoch in motion-picture making. Stories have come to be considered as an essential, plastic art has been taken its proper place in the considerations, and..."
The Troubles of an Exhibitor

(Continued from page 1)

Well, the convention is on. We opened December 21 and ran for two days and nights. I am the chairman. Any of the bunch for New York wants to come on why they are welcome. Hotel here, The Splendid, will give special rates for exhibitors here they are.

For Exhibitor's room with bath $1.25.

For Exhibitor's room without bath $1.00.

For Producers, same as above, just triple.

Our convention cut in with the hotel for a dollar on each producer that shows up.

We have hired the Pythian Sisters hall (seats 65) for the two days (cost $2) and will have a big dinner on the last day.

Wish you would get in touch with Adolph Zukor and see if you can get him to call off that injunction against Valentino for the two days and get Valentino out here. It wont hurt Zukor as he can slip the injunction

back on again when our meeting is over and it will help the famous on our circuit.

Every town I mentioned in my last letter, is coming? We have not heard from Split Lip yet.

That's the way with exhibitors, soon as they get a chance to help themselves, they let the chance slide then blame it on the producer.

Big Campaign On

The Literary Digest, which produces "Fun From the Press," is carrying on an intensive campaign with reference to this feature. About 700 newspapers are carrying advertisements relative to The Literary Digest and "Fun From the Press" every week, and in addition, circular letters are being distributed to readers of the Digest where "Fun From the Press," is being shown in a neighborhood house. They claim over five million readers, and to interest others, they are using 25,000 car cards, and last month issued over eight million circulars using the telephone directory, exploiting this feature.

Over 900 exhibitors have used a return postal card indicating that they are interested in the question of showing this short reel.

In Town

S. A. Lynch and Y. Frank Freeman of Atlanta are in town for about a week.

Tetrazzini in Pictures

(Special to THE FILM DAILY)

London—Mes. Luisa Tetrazzini, famous opera star contemplates entering motion pictures.

My business is suffering from Xmas shopping right now so I am closing till New Year's Eve. Is business bad in New York between Christmas and New Years?

Best regards from the whole circuit.

Yours,

Clem Deneker.

Goldwyn Gives Dinner

(Special to THE FILM DAILY)

Los Angeles—Samuel Goldwyn gave a dinner party Saturday night at the Ambassador to Douglas Fairbanks, Mary Pickford, Mrs. Rober Fairbanks, Charlie Chaplin, Fok Negri, Mr. and Mrs. Jack Coogan and Jackie Coogan, Con-tance Talmadge, Mack Sennett, Elaine Hammerstein, Sid Grauman, Mrs. Pickford, Jack Pickford, Claire Windsor, Edward Knoblock, Frances Marion, George Fitzmaurice, and Sam Katz among those who joined the guests after the evening was Will Hays.

Schnitzer Back To-morrow

J. I. Schnitzer, of the F. B. O is expected back from his coast trip on Wednesday.

Stern and Depinet Here

Herman Stern of the Chicago Universal exchange, who covers the mid-west territory, and Noel E. Depinet of the Consolidated at Atlanta are town to attend an exploitation conference on "The Filt."
Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Clark Kimball Young has finished his work in "The Woman of Bronze."

Vera Lewis has arrived from Honolulu to play in "Brass."

Leah Baird's next production will be "The Destroying Angel." John Powers and Ford Sterling are in the cast.

Representing an investment of $100,000, a new laboratory is being built for Chester Bennett Laboratories at McCadden Pl. and Santa Monica Blvd.

Ethel Clayton has started production at the Powers studios on "The Greater Glory" with Malcolm McGregor opposite.

Billy Franey has been signed for a series of Century comedies. His first will be with Baby Peggy in her next production. She has just completed "The Flower Girl," directed by Herman C. Raymaker.

H. E. GAUSMAN.

Census Figures
(Continued from Page 1)

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*These figures do not include 6 establishments reporting products under $5,000.

BRIDGING THE GAP BETWEEN FAILURE AND SUCCESS

It's all in a day's work with this organization to swing a proposition over the abyss of failure where capital is an uncertain quantity. Confidential, quick service—reasonable terms— the bed rocks of our success. Bring your problem to us.

CHROMOS. TRADING CO.
1123 Broadway
Suite 616 Phone Chelsea 8284

WHAT A DAMN FOOL I WAS!
That is going to be the expression used by every independent buyer who had the opportunity and means of acquiring our new series of Nick Carter two reel detective stories and did not act quick enough.

The box office value of these productions cannot be overestimated.

INDEPENDENT PICTURES CORP.
1340 BROADWAY
NEW YORK CITY

No. 2

THE SUPER 39
DOROTHY DALTON
in
"Dark Secrets"

By Edmund Goulding. Directed by Victor Fleming.

Released February 5th.

The highly dramatic story of a woman's struggle between love for her husband and the strange power of a mystic Egyptian.

Stirring scenes in glamorous Cairo, and in brilliant contrast, the luxurious homes of Long Island.

No. 1 "When Knighthood Was in Flower."

A supporting cast of exceptional merit includes Robert Ellis, Jose Ruben (remembered for his great work in "The Man From Home"), Pat Harrigan, Ellen Cassidy and Warren Cook.

A dramatic and emotional sensation, with every element of box-office appeal.

A Paramount Picture

WATCh THIS SPACE TOMORROW FOR
No. 3
Newspaper Opinions

"Heroes of the Street"—Warner Bros.

WORLD—The film is cast for the most part in sentiment which is thick and per-
stinent, and its formative elements consist of such scenes as that of a dog tearing away the muzzle of a horseman. This is a film of the old JOURNAL—ideal.

TRIBUNE—The people at the Strand yes-
terday seemed delighted with it.

MORNING TELEGRAPH—Has lots of fun, a good story, numerous Christmas scenes and most important of all—Wesley Barry himself. The tricksy star, surely morbid but sometimes sad, has plenty of opportunity to be a regular fellow in the scenario pre-
pared by Edmund Goulding and Mildred Connors. This is not Little Lord Fauntalcy with golden curls and blue eyes, but the red-blooded variety that sends all the block hussies hawing home to their mothers and always wears torn stockings.

SUN—Good melodrama, and very well ac-
alyzed, for the most part, in the引 variety. It is of the "crook" variety, with a liberal sprinkling of "crooked" people, much scenes and all the way from humor to overdone pathos.

The old school, the mixture of action, heart interest and thrills that will hold the average interest.

EVE WORLD—If they can find a director who will stop them from attempting to do such good for a long, long time on the mirror screen.

EVE TELEGRAM—Here is a newer, a
tougher and a better Barry picture.

"Making a Man"—Paramount—

Rialto

WORLD—Jack Holt has done a most
able piece of work as the California
millionaire, who, penniless and without friends in New York, consorts with a bum of a
bunch, and is only there for a chance to
change the comebacks, and sud-
denly realizes that government isn't a
very simple matter after all.

AMERICAN—Holt in the role of a
hero is some day, and surprising
like Eva Novak as the girl and churning the others are well cast.

HERALD—Is unusually spontaneous and
entertaining.

MORNING TELEGRAPH—The picture starts as a drama, but in its later scenes slides by degrees into comedy. Some well-written titles and a good piece of comedy acting by Frank Nelson, as the park bench
warmer, help to lift matters up and, with the piece is worth seeing.

SUN—The production is adapted from the story by Peter B. Kyne under the direc-
tion of Joseph H. Young, both of which
nasences its features.

EVE WORLD—There are some folks who will like "Making a Man," but we won't commit ourselves as far as that.

JOURNAL—This picture, depicting a simple story without pretentiousness, is en-
tertaining and well acted. It is free from
meaningless footage and progresses easily from start to finish.

"Quincy Adams Sawyer"—Metro—

S. L. Capitol

TIMES—If you are interested in rural melodrama, with its sweet and simple hero,
in its maternal, its small town villain, in its300 curious and its helpless old
mother, you may follow with interest the little story which is the thread of this picture.

AMERICAN—Old-fashioned melodrama, a survival of those days when the stage
william branched and the hero came victoriously out of the muck. Is well worth an hour of anyone's precious time.

Kind Words

(Continued from Page 1)

the production personnel is shiftying in the right direction.

"There are today hundreds of men and
women of taste, distinction, and integrity actively employed by the film industry. As short a time as six years ago, very few ofsuch as these belonged to the arts would have even considered doing this work. Mechanical perfection has been
largely responsible for their awakened interest; money has unquestionably been a factor in securing them, for, strangely enough, the
money involved has been just as much as an inducement to them as money
and the belief in the usefulness of the
film industry. But I'll tell you the world, from a rock-bottom
knowledge of the conception and
manufacturing of motion-pictures, that those of my profession who are thus employed work hard for every
led that they get.

"It is not possible to claim for any
one class of persons, or class of work, the vast improvement in pictures which has been so apparent in the past five
years. To do so would be as absurd as assering who won that last war. I am not going to try and
explain here the infinitely complicated me-
chanism, the co-operation, the strenuous
work, and highly developed technique necessary for the production of the simplest twopenny. But I do assure you that author, continuity
writer, title-editor, director, camer-
aman, actor, electrician, costume, art
director, and a good digestion on the
part of all, are actually equally respon-
sible for a thoroughly good pic-
ture, while on the other hand the per-
duction on the part of any one of these can ruin the production.

"But I do believe that the serious in-
valuation of the films is a major factor in the making of the greatest single contribution to the
intellectual and moral value of
modern pictures. In other words, to
their power for unconscious education.

And about thirty per cent of the films released to-day unquestionably pos-
sess that value.

"Also I can think of few graver respons-
bilities than those resting upon the shoulders of our motion picture
magnates; their power over the minds of our citizens is almost
unlimited. Fortunately, they have come to realize it, and if the work of their new central organization we may expect outward and
visible evidence of this in the immediate future."

The article is illustrated with photographs of some of the leaders of the
industry and some brief expressions from them.

Landau Books "Robin Hood" (Special to THE FILM DAILY)

Milwaukee—Leo Landau, of the
firm, which has booked "Robin Hood" for an indefinite run starting Christmas.

Eckman's New Job

Sam Eckman, Jr., has been ap-
pointed District Manager, supervising the territory covered by New York, Albany and New Haven, Goldwyn Exchanges, with headquarters at New York.

New Coast Theater Chain (Special to THE FILM DAILY)

Los Angeles—The Nat'l Theatre
Syndicate has filed incorporation papers here, to operate a chain of theatres throughout the state. Officers have been opened in the Warfield Bldg., with L. R. Crook, formerly of the T. & D. Circuit, in charge.

Theater Changes

Dodge Center, Minn.—Charles Brit-
ton bought the Strand from A. N.
Uhr.

Pleasant Hill, Mo.—H. H. Muro-
dock has sold the Murdock to Benke and Garrison.

Brockton, Mass.—Joseph P. Cori-
yard sold the Majestic here to Mrs.
A. F. Wogelk. J. T. Schutz is to
manage it.

Oneonta, N. Y.—The Schine Thea-
trical Enterprises have taken over the
Oneonta, giving them control of 14
houses.

Marshall, Texas—The Palace will be
leased to the management of
G. T. Trammell, the lease of the Sou.
Ent. having expired.

DIRECTORS and STARS

We have been informed by the director, Jack Adolph, that two men giving the names of Mass and Carson represented themselves as representatives of "Screen Snapshots" and took scenes of him at work in his studio.

No such men are employed by us, and we caution you not to permit anyone to take scenes for "Screen Snapshots" unless authorized by us in case they can produce proper creden-
tials.

SCREEN SNAPSHOTS, Inc.

Released through Pathe

Reproductive quality enables the sensitive
emulsion to correctly portray every step of
gradation from highest light to deepest
shadow.

EASTMAN POSITIVE FILM

faithfully reproduces every tone of the
gnegative. It carries the quality through
to the screen.

Eastman Film, both regular and dined base—
now available in nine colors, is identified through-
out its length by the words "Eastman" on the
"Kodak" stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.
Franchises

Holders of First National Sub-Franchise Must Decide Question of Continuing by Dec. 30

Under the terms of the agreement between Associated First National pictures and the sub-franchise holders, each holder will be served by Dec. 30, 1922, a notice to discontinue the operations of the franchise notice to this effect must be served by Dec. 30. This is in accordance with the clause which gives either party to the agreement a six months' advance notice of discontinuance. Otherwise the arrangement continues for a period of 0 odd years.

In connection with the franchise situation, "Filmland," the official organ of the M. P. T. O. A. of Illinois, published in Chicago, in a recent issue, a suggested to Illinois exhibitors that in furnishing information relative to purchase of stock, etc., to be used in conjunction with a suit filed against First National in the Superior Court of Cook County.

Hays Special Committee

(Special to THE FILM DAILY)

Hollywood—A committee of 16, representing the heads of the largest companies, has met here with Will Hays to discuss the cooperation on which he is working.

Valentino Through With Famous

In various New York newspapers yesterday Arthur Butler Graham, manager for Rudolph Valentino, was quoted as saying that Valentino will never again work for Famous Players-Lasky.

Spiegel Alleged Bankrupt

An involuntary petition in bankruptcy, alleging a $1,000,000 indebtedness, was filed yesterday against Max Spiegel in the U.S. Court.

Spiegel is interested in the Markandy Co., and other picture theatres.

Western Champion

H. Buell, Paramount, Winner of Coast Golf Tournament

(Special to THE FILM DAILY)

Hollywood—The first eastern golf tournament was held here on Sunday. Owing to the course being wet, scores were high. L. H. Buell, Paramount purchasing agent, with a handicap of 12, won the Larry Seely trophy with a score of 75.

Immediately after the event the 50-aways formed the Motion Picture Golf Asso. and Nat Deverich was elected president and J. C. Jessen, secretary and treasurer. The board directors include Deverich, Jessen, and others.

(Continued on Page 4)

The 10 Best

The following percentage table shows the standing of productions listed by motion picture critics of trade press, fan magazines and daily newspapers.

It should be remembered that reports are still being received and will be until THE FILM YEAR BOOK, 1922, finally goes to press this week:

<table>
<thead>
<tr>
<th>Title</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orphans of the Storm</td>
<td>100</td>
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<tr>
<td>Grandma's Boy</td>
<td>99</td>
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<tr>
<td>Blood and Sand</td>
<td>98</td>
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<tr>
<td>Prisoner of Zenda</td>
<td>96</td>
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<tr>
<td>Nanook of the North</td>
<td>95</td>
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<tr>
<td>When Knighthood Was in Flower</td>
<td>94</td>
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<tr>
<td>Smailin' Through</td>
<td>92</td>
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<tr>
<td>Tol'able David</td>
<td>90</td>
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<tr>
<td>Robin Hood</td>
<td>89</td>
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<tr>
<td>Oliver Twist</td>
<td>87</td>
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<tr>
<td>Eternal Flame</td>
<td>87</td>
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<tr>
<td>One Glorious Day</td>
<td>86</td>
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<tr>
<td>Manslaughter</td>
<td>85</td>
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<td>The Masquerader</td>
<td>84</td>
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<td>Monte Cristo</td>
<td>83</td>
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<tr>
<td>Three Musketeers</td>
<td>82</td>
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<tr>
<td>Foolish Wives</td>
<td>82</td>
</tr>
<tr>
<td>The Storm</td>
<td>82</td>
</tr>
</tbody>
</table>

It should be remembered that some of the more recent releases have not yet been seen throughout the country.

"Prosperity" Dinner

For the Industry Develops Interesting Situation—M. P. D. A. Knows Nothing of It

Reservation has been made at the Hotel Astor for a "Welcome Prosperity Dinner" to be given to the motion picture industry on Jan 13th.

The Banquet Department of the Astor reports that those interested in the dinner are "the same people who were interested in the dinner given to General Hays at the Astor last winter."

The M. P. D. A. (The Directors' Association) gave the dinner to General Hays last spring, but Secretary Haddock as well as President Sidney Olcott claim to know nothing of any affair arranged for Jan. 11. This matter was discussed at length at the regular meeting of the Directors' Association last night.

In conjunction with the proposed dinner, the names of a number of important citizens are being used. When an effort was made several days ago to interest the general manager of one of the leading distributing companies in the proposed dinner, he was informed that tickets would cost $25 each, and that there would be ten seats at each table. He was also informed that several thousand people were expected to attend this dinner to be given in behalf of the industry.

Loew Optimistic

Business on the Coast Better Than for Some Time, So He Reports

Marcus Loew, who returned yesterday from the coast, says that business is better out there than it has been for some time past. He is very optimistic as to the outlook.

"Reports received upon my return indicate that business was better on Sunday and Monday all through the country than for some time, despite that this is what is known as a holiday week."

Production activities on the coast so far as Metro is concerned were very gratifying, according to Loew.

Universal's Melon

Stock holders of Universal Film have been called for a special meeting on Tuesday, Dec. 26, to vote upon the question of increasing the capital from one to seven millions.

If guesses are in order about all these millions, someone might guess that there is going to be a big dividend melon cut.
Lubitsch to Coast
Ernst Lubitsch left for the coast yesterday afternoon.

Erlanger Back
A. L. Erlanger, who is interested in Goldwyn's production of "Ben-Hur," has returned from the coast.

Hart to Coast
William S. Hart returned to California to spend Christmas with his sister.

Arbuckle's Friends Seek Hays
(Special TO THE FILM DAILY)
Hollywood — Friends of Roscoe "Fatty" Arbuckle will make an effort with Will Hays to have the ban on Arbuckle removed.

Arbuckle, it is said, is practically broke, and is subsisting principally on aid given him by Joseph Schenck, the producer. Most of the time Fatty is hovering about the Buster Keaton studio, watching his former side create new comedies.

Goldwyn's French Representative
Here
Jacques Edelsten, general manager of The Films Erka, Paris, arrived on the Paris and will remain here a week in consultation with Goldwyn officials. The Films Erka is the representative of Goldwyn Pictures in France.

Edelsten said that his company had released 85 pictures during the past 13 months and that "Madame X" easily topped the list in popularity with the French public.

The Critics put this word to sleep—using it in their description of Louis B. Mayer's offering of John M. Stahl's

"THE DANGEROUS AGE"

The Moving Picture World said
"The Dangerous Age" will sweep the country like a cyclone, leaving in its wake a series of box office records.

A First National Picture
At Broadway Theaters

**Capitol**

"Herbertiana" with the Capitol Ballet Corps, Alexander Orzansky, Ballet Master begins the program. Follow the Capitol Magazine, and a prologue to the feature with Maurice Chevalier, Corinna Lambe, Dorothy Granger and James Demieux. "Quincy Adams Sawyer" is the feature picture.

**Rialto**

"Zampa" an overture by Harold and Resienfeld's Classical Jazz usher in the program. Then come the Rialto magazine, a duet, "I Hear a Thrush at Eve" by Cadman with Miriam lax, soprano, and Adriaen De Silva, tenor. The feature is "Making a Man" starring Jack Holt. A Tunisian Dance by Aysa and Charlie Murray in "Fault Hearts" close the bill.

**Rivoli**

Verdi's overture, "Scilicet Vespers" and the Rivoli Folktional are the opening numbers of the program. Schubertiana, a Dance Fantasy by the Sevova Dancers with "Kid in" starring Betty Compos, Bert Lytell and May McKoy, as the feature. At the end are "Aireso De Brevenemento" of Daza sung by Marcel Salessco, baritone, and "Birthday" an "Inkwell" comedy.

**Strand**

Verdi's overture "La Forza Del Destino" opens the program. Then Fox's "Bird Life" and the Fokine Ballet under direction of Michel Fokine in "Russian Toys" music by Romsky Korsakov. The Mark Strand Reviews and prologue to the feature, with Frederick Weller, baritone singing "Dear Little Boy of Mine" by Hall. "Heroes of the Street" featuring Wesley Barry is the main picture. An Educational comedy, "Crash" with Jimmie Adams closes the program.

Goring Joins Rivoli Staff

John Goring, exploitation manager for Famous on the west coast, has come to New York to be associated with the Rivoli and Rialto.

American Releasing Specials


**THE SUPER 39**

**GLORIA SWANSON**

in

"My American Wife"

A Sam Wood Production.

By Monte M. Katterjohn

Based on the story by Hector Turnbull

Released February 12th.

The most lavishly produced picture in which Miss Swanson has ever appeared. Gowns that are the last word in luxury; sets that are the utmost in magnificence.

The romance of a musical comedy star and a South American diplomat. A tale of adventure on three continents, of life in the upper and underworlds.

Gorgeous ballroom scenes, thrilling horse-races—beauty, excitement and heart-compelling appeal.

Cast includes Antonio Moreno and Walter Long.

NORCA PICTURES, Inc.

1540 Broadway, N.Y. City
Newspaper Opinions

"Kick In"—Paramount—

Rivoli

TIMES—You may even see the theatricality of the thing as it goes along, you may hear its old machinery creaking, but the chances are you will find yourself interested more than once between the beginning and the end of its string of scenes. Because, in the first place, it maintains its speed.

WORLD—The picture is typical reformed-crook stuff, with a story of the well-born young heroine in her Park Avenue home thrown in to make the story harder. Lack the swiftly changing cleverness of Lionel Barrymore's crook stuff in the Boston Blackie pictures—and it is hamstrung by the Willard Mack motif.

TRIBUNE—Rank melodrama, with nothing left out, still "Kick In" is redeemed from mediocrity by the acting of a number of the members of the cast.

AMERICAN—The film was quaint melodrama, with some elements of interest. Frontpage, there was a fight between the hand-drafted hero and "Whip" Fogarty that gave one a thrill or two. There was, furthermore, the conflict between the hero and the guardian of the peace—always with the odds in favor of the hero.

MORNING TELEGRAPH—It does not tax the brain equipment of the onlooker, needless to say, but it supplies the thrill and excitement.

SUN—A brisk and enlivening photograph of the underworld and the upper crust, even though it seems like several films crowded into one.

GLOBE—Undoubtedly one of the very best pictures ever produced. Will join that list of cinema immortals which includes "The Kid," "Humoresque," and "The Miracle Man."

MAIL—Fitzmaurice has made an interesting picture of "Kick In." It is an example of the fact that a time-worn plot can always be made entertaining by clever handling.

EVE. TELEGRAM—Fitzmaurice at his best with a star cast expounding in Colonel story he has to tell in Willard Mack's famous stage play, "Kick In."

Western Champion

(Continued from Page 1)

Owen Moore, Neal Burns, and Larry Semon. A tournament is proposed to be held every six months.

The Semon trophy must be won three consecutive times for permanent possession.

Charles Requa won the Christy trophy with a score of 80. C. H. Wel-lington of Jess Robbins Prod. won the Earl Hammons trophy for lowest net with a score of 72. The Abe Warner runner up trophy for low net was won by Milton E. Hoffman with a 73.

Among the scores turned in were Stan Kavanaugh 86, Neal Burns 87, Nat Deverich 88, George Ovey 89, Harry P. Crist 90, Tom Kennedy 90, Eddie Sutherland 91, Owen Moore 91, Jack Nash 92, Brandon Hurst 92, Al Crowley 93.

Vitagraph to Release Life of Lincoln Film

It was announced yesterday that Vitagraph would release the Urban production, "Abraham Lincoln, Memories of America's Greatest Statesman."

Garrick With Italian Film Co.

According to the Paris edition of the New York Herald, Richard Garrick has been made production manager of a recently formed Italian corporation, which purchased the new Armenia studio in Milan, said to have cost nearly $5,000,000. Garrick has been making pictures in London, Paris and Italy during the past three years.

Title Men Combine

Warren A. Nemcombe, F. C. Mims, and Oscar Chouinard have joined forces and will have their own laboratory where they will use the new titlegraph machine which eliminates the hand lettering process. Chouinard is constructing two additional machines.

Goldwyn in Albany

(Special to THE FILM DAILY)

Albany—Goldwyn will open a branch here at 679 Broadway on Jan. 8. Charles Walder has been appointed manager. He was formerly with Select.

The Goldwyn exchange in Washing-ington has been moved from 714 11th St. to 924 New Jersey Ave.

Big Fire in Astoria

(Special to THE FILM DAILY)

Astoria, Ore.—In a fire, which swept over more than thirty square blocks of the business district of Astoria last Friday, the five theaters of the town were totally destroy-ed. Estimated loss of the Astoria Amuse. Co. alone, which owns and operated the Blue Mouse, Liberty and Star, was over $100,000. According to John Hamrick, the loss was fully covered by insurance. Plans are already under way for a more beautiful and larger Blue Mouse in Astoria.

Due to the efforts of Arthur Hille, local manager, not a print was lost in the fire (they were moved four times), and the machines were saved.

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THROUGH OUR REVOLUTIONARY PROCESS

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—Choice of 10 High-Class Hand Lettered Alphabets
—The Highest Class of Illustrations
—24 Hour Service

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F. C. MIMS

OSCAR CHOUIAURD

TITLGRAPH STUDIOS, 203 West 49th Street, Circle 10056
Laboratory Wadsworth 3443

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220 W. 42nd St.

Announces the closing of a contract giving it exclusive rights on the

FAMOUS STONE LIBRARY
Over two million feet of selected shots, as far back as 1897, negative and positive, are now available for your requirements.

Phone Bryant 0984-0985
Back From Mexico

B. T. Woodle, Hays Representative, Returning, Says Situation is Satisfactory

Benson T. Woodle, who went to Mexico in September as a special representative of Will Hays to confer with Mexican Government officials in connection with the recent embargo of the products of American film companies, has returned to New York after a successful adjustment of the difficulty. The embargo was lifted on Nov. 6 as noted, but Woodle remained in Mexico until the details incident to removing certain scenes from pictures that had been released prior to the embargo had been worked out.

The action by Hays in issuing instructions to prevent the making of any pictures offensive to Mexico was conveyed in person by Woodle to President Oregan. Several conferences followed with Secretary of Foreign Relations Pani, resulting in the signing of an agreement with the Mexican Government lifting the ban and stipulating that certain pictures previously released be exempted.

Merry Xmas

Flynn Back, Optimistic

John S. Flynn of Famous Players, who has been in Mexico arranging for the opening of Famous Players' activities, coincident with the lifting of the embargo, returned to New York on the steamer with Bernard Woodle. He said that during the past nine months, while the embargo had been in effect, Mexico has been flooded with European productions chiefly German made, and that Universal and United Artists were the only American companies to do business, with the result that while these companies showed a large interest and made productions, that many other important pictures made by other companies had been barred out and consequently there was much optimism as to the future when all of the big pictures made within the past year or so will be released. He said that Warner Bros. had a representative in Mexico City, and opened very big with "Rags to Riches," and that "Blood and Sand" with its Latin atmosphere also proved a big success.

John S. Day, Jn., in charge of Latin-American countries under E. E. Shauer, is in Mexico City arranging the opening of the Famous Players' exchange.

Merry Xmas

Doolittle Dead

(Special to THE FILM DAILY)

Minneapolis—Maxson R. Doolittle, former publicity director of the Criterion, and Paramount exploiter at Minneapolis, died here last Friday.

Deliberately made for the box office! fire at the box office as a picture can Blossoms," a Gasnier Prod. for the A1 picture if there ever was one.—Adv.

Exploitable to the skies! As sure.
be. Of course, "Thorns and Orange Lichtmann Corporation. A success.

A. B. C. Meeting
Attended by Out-of-Town Exhibitors
—the National Idea Discussed

There was an important meeting of the Associated Booking Corp. yesterday. Up to the hour of going to press it was impossible to obtain any official statement of what occurred at the meeting but it is understood that among those present were Frank J. Rembusch of Indiana and Frederick Schafer of Chicago, a brother of Peter J. Schafer of Jones, Linnick and Schafer.

The meeting developed into a discussion for a tune of the possibility of the extension of the A. B. C. along nation wide lines. Rembusch spoke and said that in his opinion something would have to be done to remedy existing difficulties between producer, distributor and exhibitor; that rentals were amounting higher and box office receipts were growing smaller. He added that during the past few months he had an opportunity of securing all of the theaters in four different cities and towns in Indiana.

Merry Xmas

Rembusch in Town

Frank J. Rembusch, the stormy petrel of Indiana is in town for a few days. At the Astor.

Rival Tickets

Kenneth Webb and Paul Scardon
Head Directors Nomination

The M. P. D. A. New York lodge received from the nominating committee on Tuesday night two tickets to be voted upon for the organization for the forthcoming year. The election will take place on Tuesday, January 2. The nominations were: Director Kenneth Webb, Assistant Director Charles Brabin, Technical Director John W. Noble, Secretary William F. Haddock, Treasurer C. J. Williams, Inner Guard Oscar Lund, Outer Guard Joseph Richmond, Trustee for 3 years J. Searle Davle.

The second ticket in the field: Director Paul Scardon, Assistant Director Kenneth Webb, Technical Director Travers Vale, Secretary Ashley Miller, Treasurer C. J. Williams, Inner Guard W. F. Haddock, Outer Guard George Irving, Trustee for 3 years J. Searle Davle.

Merry Xmas

Bachmann Leaves for Coast
J. G. Bachmann of Preferred Pictures left for California yesterday, to be gone for six weeks, conferring with B. P. Schulberg.

Arbuckle Back

Hays Lifts Ban Against Comedian Effective Jan. 1—Three Arbuckles Ready for Release

(Special to THE FILM DAILY)

Hollywood—Will H. Hays yesterday announced that the ban against Roscoe "Fatty" Arbuckle had been lifted effective Jan. 1. As before nothing will be said at the present time as to the public demand the other two will also be released. If, however, the public signs of interest in Arbuckle's return the fate of the two remaining comedies will be problematic.

Merry Xmas

Schnitzer Back

J. I. Schnitzer, vice-president of the F. B. O. has just returned from a trip to the R-C Studios in Hollywood. Schnitzer accompanied P. A. Powers on a tour of inspection. Powers will remain at the Studios and line up productions for next year's schedule.

Metro to Make "The Light That Failed"

It is understood that Metro has secured the rights and will make for the coming season, Rudyard Kipling's famous story "The Light That Failed." In all probability, this will be a Rex Ingram special and there is a strong possibility that Ingram will go to Europe for locations.

"The Light That Failed" is one of the best known of Rudyard Kipling's stories, and back in 1910 was made by the old Thanhouser Co.

Merry Xmas

First National Production Plans

The following statement has just been issued by members of the executive committee of First National relative to their Hollywood visit:

"A great many independent stars, directors and producers have submitted propositions to us, many of which are under serious consideration and a few of which have already been accepted. To point the future of our company, both from a distributing and exhibiting standpoint, is exceedingly bright."
The Sub-Franchise
Exhibitors Having Fulfilled Obliga-
gations Not Bound For Any Set
Period of Years

In connection with the report published in yesterday's issue of THE FILM DAILY, regarding the sub-
franchise of Associated First National
Pictures, it was learned yesterday that
at any time after January 1, 1923, at
seven months notice there being given,
any exhibitor may terminate his franchises
provided that the exhibitor has
fulfilled his obligation under the
franchise. Therefore, no franchise holder is
bound for a period of years, as appeared in yesterday's reports.

Merry Xmas

Dumond to Warner Bros.

George H. Dumond has been en-
gaged by Warner Bros. as special
representative to make a tour of all
their exchanges in the country. He
was formerly manager of Connee's
Audit, in Los Angeles.

Merry Xmas

Fox Anniversary Week

January 28 to Feb. 3, Fox Anniver-
sary Week, will mark the 19th year
of the Fox organization.

Merry Xmas

Holiday Lay Off at Kineto Plant

As the result of reports circulated
following the layoff of some em-
ployees at the Kineto plant at Irving-
ton Charles Urban said yesterday
that the machine shops and part of
the laboratory staff had been laid off
for the holiday season and that se-
veral other employees had been
released for various reasons.

Hays Statement Regarding Spiegel

Walter Hays, vice-president of the
Mitchel H. Mark Realty Corp., which
operates the Strand theaters here and
in other cities, has issued the follow-
ing statement:

"Mr. Spiegel, although formerly an
officer of Mitchel H. Mark Realty
Corp., spent only a part of his time
in its affairs. His energies were de-
voiced mainly to the promotion of
various enterprises, in which neither
our corporation nor any of its officers
had any interest, direct or indirect.

"Our company has not been con-

cerned in Mr. Spiegel's transactions,
and his resulting financial situation
in no way involves our interests."

Merry Xmas

Fire Damages Two Houses

(Special to THE FILM DAILY)

Annapolis—Fire destroyed the Re-
public and damaged the Garden here.

Merry Xmas

Film Companies Decrease

(Special to THE FILM DAILY)

Albany—Reaching a capitalization
of $17,782,100, 289 motion picture
companies have been formed up
to Dec. 1, this year. Last year's total
yield was $58 concerns with a capi-
talization of $28,373,400.

Merry Xmas

Increase Capital

(Special to THE FILM DAILY)

Albany—The Craftsman Film Lab-
atories, Manhattan, has certified to
the Secretary of State that its owned
capital stock from $100,000 to
$250,000 and the Motion Picture News
of Bay Shore, N. Y., from $80,000 to
$250,000.

The Oscar C. Buchheister Co.

ART TITLES IN

"When Knighthood Was In Flower"

"One Exciting Night"

CHAS. O. BAUMANN, Pres.

RESOURCES - $5,000,000

LEGAL RATES

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PRIZMA, INC. 110 W. 40 St., N.Y.C.

FOR SALE

2 Pathoscope Machines in perfect
condition, $55.00 each.

JAXON FILM CORP.

220 W. 42nd St., New York
not only of the scene which made him a figure, but of his entire life through the chain of events which proceeds him.

From that time forth, the greatest and the least dramatic moment in a feature film and in the performance of all the actors who take part in it is governed by the question of what kind of character and what kind of man Van Dyke is, and how he reacts to the events which follow.

Van Dyke is a man of the people, and as such he knows that the public does not expect him to be a figure of art, but rather a real man with real problems. He is a man of the people, and as such he knows that the public does not expect him to be a figure of art, but rather a real man with real problems.

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Van Dyke is a man of the people, and as such he knows that the public does not expect him to be a figure of art, but rather a real man with real problems.
"Merry Yuletide to All"

As Moses said to the children of Israel, A Happy and Prosperous New Year to myself, which is the main thing.

Tom J. Geraghty.

My resolution for the New Year is, "I want every picture-play in every, every way to be better and better and better," as John McCooey of Brooklyn says.

Here are a few of the things that I am not ashamed of, which I have written or personally supervised:

"TO HAVE AND TO HOLD"
"THE GILDED LILY"
"FOREVER" ("Peter Ibbetson")
"FOOTLIGHTS"
"BACK HOME AND BROKE"
"OUTCAST"
"SENTIMENTAL TOMMY"
"ALWAYS AUDACIOUS"
"CITY OF SILENT MEN"
"THREE LIVE GHOSTS"
"CAPPY RICKS"
"WHEN THE CLOUDS ROLL BY"
"THE CHARM SCHOOL"
"THE Mollycoddle"
"EXPERIENCE"

P.S.—I speak as an exhibitor for I own the Mystic Theatre in Rushville, Indiana.

TOM J. GERAGHTY

Famous Players-Lasky
More Booking

Leading Exhibitors Line Up—Will Invade Grey Territory and Build

(Special to THE FILM DAILY)

Bangor—The Independent Booking Corp. has just been formed here. The promoters of the enterprise claim that they have one hundred days of booking lined up. S. Kirson, of the Graphic circuit, is president, and Charles Steria and Harry Goldsmith are vice-presidents.

Backed by outside capital, the Independent Booking Corp., plans to invade the territory now dominated by William Grey, and build opposition houses in the territory now handled by his circuit.

Boston—A number of exhibitors in Boston, in discussing the independent booking idea, are of the opinion that this action may swing Massachusetts exhibitors in favor of booking combinations.

The proposed meeting to be held to discuss the Exhibitors' Dis. Corp., the M. P. T. O. plan, has been postponed awaiting development of the Independent Booking Corp. idea.

Oppose Showing "Birth of Nation"

Opposition to the exhibition of the motion picture "The Birth of a Nation" because it is held to be propaganda for the Ku Klux Klan was voiced yesterday in a statement issued by A. Moross of the T.O.C.C.

In the statement Mr. Moross declared that members of the chamber felt that the film would spur recruiting for the Klan, to which it objected as an organization opposed to "law and order."

American Business Through English Eyes

(Special to THE FILM DAILY)

London—Col. A. C. Bronhead, U.S. Artillery, just back from states, is quoted as saying: "As a matter of fact, only the big pictures are really drawing decent business, and that not in every case. "American program pictures," he added, "were dead in their own country." American producers and distributors declared that it was quite impossible to forecast the probable success of a picture, even if it were built up on an acknowledged good story, played with a big cast and produced regardless of expense.

The American public was in a peculiar kind of fractions mood; what was meat to it in film entertainment one day was poison the next."

Merry Xmas

Want Good Pictures

Says Al Lichtman Just Back From Coast

Al Lichtman is back from California where he discussed production plans with B. P. Schulberg. He said yesterday that more than ever he had discovered the necessity for good pictures.

"I can't emphasize too strongly how vital good pictures are. What the source is does not matter, so long as the exhibitors of the country get them. I should like to point to my own example in the independent field, because it typifies the state of affairs as it exists with others distributing in the independent field as well as my own."

(Continued on Page 2)
Merry Xmas

Weber Heads Commonwealth
John N. Weber, former Equity manager is now in charge of the Commonwealth Film Corp. David O. Malley will fill Weber's place.

Buy "Notoriety" for Indiana
(Special to THE FILM DAILY)
Indianapolis—The B. Lieber Co. have bought the rights to "Notoriety" for Indiana.

Show Stereoscopic Picture
Upon entering the Rivoli next Sunday every patron will be presented with a pair of duo-colored spectacles and will be able to view a stereoscopic film which is being shown as one of the holiday features.

12 Music Tax Suits Filed
(Special to THE FILM DAILY)
Kansas City—Twelve music tax suits have been filed here against the Bonaventure, Bijou, Prospect, New Centre, Idle Hour and other houses, on an alleged refusal to carry out the terms of a three-year license contract.

Juanita Films Opens N. Y. Office
Juanita Films, distributing Juanita comedies and the Clermont series of 26 two reelers being produced in Florida under the supervision of W. E. Sawyer, have opened offices in the Chandler Bldg. E. T. Bailey and Mrs. Sawyer are in charge.

Want Good Pictures
(Continued from Page 1)
"Good pictures made with those deliberate box-office touches that get over with the public will get bookings, bulk and first run no matter what may be said about a closing market. I've said all this before but the fact remains that the condition exists then as it does now and as it always will. This was brought home to me more forcibly on my latest trip."


New House Open
John Armstrong Chaloner opened the Chalonier Theater at Ninth Ave. and 55th St. last night. John Leffler is in charge of the house.

The Letters of the Alphabet

backed into each other in their effort to coin new words of laudation about

"The DANGEROUS AGE"

JOHN SPARGO
in Exhibitors Herald said
"The Dangerous Age is a beautiful story—delightfully told—a box-office feature."

A JOHN M. STAHL PRODUCTION
A First National Picture
A National Advertising Campaign That Paves the Way for Box Office Success

Three full pages in the Saturday Evening Post—appearing Dec. 9, Jan. 6 and Feb. 3.

Advertising in other national mediums reaching more than 10,000,000 readers.

Already advertised by four years of road showing on the speaking stage in every city and hamlet.

Guy Bates Post is known in every town.

Richard Walton Tully’s greatest spectacle, the most successful oriental play produced.

A picture with a heart and soul—faultless acting and gorgeous settings—glamor, color and romance—heart throbs, thrills and tender love scenes.

RICHARD WALTON TULLY

presents

GUY BATES POST

in

"OMAR THE TENTMAKER"

Directed by JAMES YOUNG

Adapted by Richard Walton Tully from his stage success; Art Director, Fred Buckland; Photographed by Georgesicot.
M. P. T. O. "Surprised"  
(Continued from Page 1)  
Arbuckle films. No act of any official can make up the public mind in this matter.

"Telegrams coming to our national offices indicate general opposition to the return of Arbuckle to the screen. We are now awaiting more conclusive expression of opinion in this relation as the same is being obtained from the public by theater owners in different states and districts."

T. O. C. C. Action Next Tuesday  
It is understood that the T. O. C. C. will take up the question of the Arbuckle films showing at their next meeting.

S. A. Moross, secretary, said yesterday that speaking personally and not in behalf of the organization: "General Hays takes a peculiar stand in my opinion. At one time he banned Arbuckle's pictures and when he thinks the public has forgotten he reissues them. We as theater owners have a certain duty to perform and we must ascertain from the public whether they want to see Arbuckle pictures.

"I understand that a number of members of the T. O. C. C. will canvass their patrons to determine whether or not they want to see Arbuckle pictures and they will then base their decisions upon the result of this move."

Opposition Points  
Buffalo—Mrs. Charles Stegesmon is quoted here as saying that Will Hays had deceived the City Federation of Women's Clubs at the summer Chautauqua when he promised that Arbuckle would not be permitted to reappear in pictures.

Los Angeles—Los Angeles District Federation of Women's Clubs announced that they could "not recede from their opposition" to the showing of Arbuckle's pictures.

Milwaukee—Rev. E. G. Behner, Secretary of the Milwaukee Federation of Ministers said the return of Arbuckle pictures to the screen was an outrage.

Kennewick, Wash.—Chairman Sean of the Motion Picture Committee of the City Council said Arbuckle's pictures would not be permitted here.

Walla Walla, Wash.—Mayor Hill said Arbuckle pictures will continue to be barred here.

Detroit—Acting Mayor Lodge says Arbuckle pictures will not be welcomed to the screens in Detroit.

Indianapolis—Mayor Shank supported by club women says Arbuckle films will be barred from local theaters.

Merry Xmas  
Anchor Get Darmond Film  
(Special to THE FILM DAILY)  
Los Angeles—Los Angeles Darmond's latest vehicle, "The Wheel of Fortune," will be state righted through Anchor Film.

Merry Xmas  
To Handle Hines' Latest  
Commonwealth Film, who are handling "Sure Fire Flirt" in New York and Northern New Jersey, will handle Johnny Hines' latest, "Luck," in the same territory.
Clever Idea
Carl Laemmle Wants to Help Directors With That "Big Picture"

"Every director has a wish of a big picture that he wants to make. Every director is just waiting for a chance to do this, and usually waits until he can form his own company. Those are the men I would like to get in touch with, I believe we can work together for our mutual good and profit."

This is Carl Laemmle's latest idea. He is very much in earnest with regard to it, and says that as fast as they can be found, he wants to communicate with directors who, with this thought in mind, might be able to work with Universal.

(Cong. in Press 2)

— Merry Xmas —

Hays Home for Holidays
(Special to THE FILM DAILY)

Sewanee, Ind.—Will Hays is expected home tonight to spend the holidays, and will return to New York about Jan. 2nd.

— Merry Xmas —

Wes Leaves for Cleveland
Wesley Barry left for Cleveland yesterday to make a personal appearance at the Allen in connection with the showing of "Heroes of the Street."

— Merry Xmas —

Fox Exchange Opened
(Special to THE FILM DAILY)

Washington—Most prominent officials of the new Fox exchange building here. J. S. Hebrew former manager and George A. Hiner, branch manager received the guests. The structure cost $250,000.

Hays' Xmas Greeting
Will H. Hays' Christmas statement:

"Christmas brings me and everyone in the motion picture industry a sense of joy born of the certain realization that we are working with each other in a great service to mankind."

"The motion picture industry has carried the silent call for virtue, honesty, ambition, patriotism, hope, love of country and home, to audiences speaking twenty different languages but all understanding the universal language of pictures. To the men and women who are actually doing this great service I voice my sincerest appreciation, and send the heartiest Christmas greetings."

The Hall of Fame

Motion Picture News yesterday announced the "honor role" of the 12 men who had accomplished the most for the development in various ways of the industry. The selection found below is a composite of the votes of the 96 who were selected by the News to offer suggestions:

<table>
<thead>
<tr>
<th>Votes</th>
<th>D. W. Griffith</th>
<th>89</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Adolph Zukor</td>
<td>72</td>
</tr>
<tr>
<td></td>
<td>S. L. Rothapfel</td>
<td>59</td>
</tr>
<tr>
<td></td>
<td>Charles Chaplin</td>
<td>53</td>
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<tr>
<td></td>
<td>Mary Pickford</td>
<td>55</td>
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<td></td>
<td>Douglas Fairbanks</td>
<td>40</td>
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<tr>
<td></td>
<td>George Eastman</td>
<td>35</td>
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<tr>
<td></td>
<td>Thomas Edison</td>
<td>31</td>
</tr>
<tr>
<td></td>
<td>Will H. Hays</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>J. D. Williams</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Carl Laemmle</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td>Cecil B. DeMille</td>
<td>19</td>
</tr>
</tbody>
</table>

Oppose Arbuckle

Pennsylvania and Jersey Exhibitors Pass Resolutions Affecting the Comedian and Condemning

(End of long distance telephones)

Philadelphia—After Mike O'Toole and R. F. Woodhill had scathingly denounced the action of Will Hays in removing the Arbuckle ban, about 60 members of the M. P. T. O. A. of Eastern Pennsylvania and Southern New Jersey passed a resolution condemning the return of Arbuckle's pictures to the screen of their theaters until the public had emphatically decided that they wanted him back.

Wire was read at the meeting from M. P. T. O. leaders throughout the country who urged the national officers to use their greatest influence to have Hays change his decision regarding Arbuckle.

O'Toole said: "There is a distinction of who's who in the industry. Will Hays represents some of the producers and distributors—not all.

(Continued on Page 4)

— Merry Xmas —

Silver Gift for Buxbaum

Harry H. Buxbaum, District Manager of Famous Players was yesterday given a chest containing 80 pieces of silver by employees of the three exchanges in his district. For the only time in his life "Buxy" was overwhelmed. He couldn't say a word.

Coming Home

Edward Goulding, who went to England to spend Christmas with his mother, is due in town the end of next week.

— Merry Xmas —

Flynn Talks

At the A. M. P. A. luncheon Thursday John S. Flynn told of his Mexican experiences. There was an exchange of gifts by members.

— Merry Xmas —

Here For the Holidays

Joseph De Grasse, Edward Soman and Douglas Gerrard, all West Coast directors and here for the holidays, had a get-together luncheon on Thursday.

— Merry Xmas —

Dwan Through Allied?

At the Allied Artists' Corp., neither denial nor affirmation concurred yesterday of a report that Allan Dwan is at present directing Bebe Daniels in "Glimpses of the Moon," for Paramount.

— Merry Xmas —

Name of Williams' New Company

It became known yesterday that J. D. Williams, formerly manager of Associated First National, intended calling his new company Ritz Carlton Pictures. As before noted, offices will be located in the Strauss building.

— Merry Xmas —

The Exhibitors Distributing Corp.

(Special to THE FILM DAILY)

Philadelphia—Sidney S. Cohen addressing the M. P. T. O. A. of Eastern Penna. and So. New Jersey talked on the proposed plan of the Exhibitors Distributing Corp. He said that he wanted everyone to realize that the distributing organization was entirely separate from the National exhibitor body.

An anonymous letter was sent to everyone attending the meetings. Excerpts from this communication will appear in an early issue.

— Merry Xmas —

Sees Improvement

Conditions Abroad as Noted by E. B. Johnson, First National

E. Bruce Johnson, foreign manager for Associated First National, who has just returned from a three months' trip in Great Britain, and the continent reports picture conditions improving in all countries except the central empires. This, he declares is particularly true of the market for American screen product.

"The backbone has fallen out of Italian and German production," says Johnson. "Exhibitors who have been depending on cheap German and Italian pictures have found that they

(Continued on Page 7)

More Production

Frank Egan With Reported Ample Capital to Work on Coast

Frank Egan, who was one of the organizers of the Oliver Morose Prod. Co., is at the Astor. It is reported, and Egan admits that Los Angeles capital to the extent of approximately a million dollars was behind his new producing venture.

The birth of the idea of "The Humming Bird," which had a long run in his Los Angeles theater and is awaiting a theater. He is also looking into the question of purchasing material for his producing company. "The Humming Bird" will be screened for the first production. Egan reports that several important directors are awaiting his return to the coast and will be identified with the venture. He mentioned the names of two who at the moment are under contract with important producing units.

— Merry Xmas —

Peckskill Case Hearing Wednesday

The so-called Peckskill theater case is scheduled for a hearing in the Supreme Court next Wednesday.

— Merry Xmas —

Estabrook Back

Howard Estabrook of Distinctive Pictures, returned yesterday from Woodstock, Vt. where he has been working on locations for "Backbone." Some may recall that Griffith shot a scene of the local scene of "Way Down East" in the neighborhood of Woodstock.

— Merry Xmas —

Seeking Studios

Glenister Claims to Represent Sydney S. Cohen and Exhibitors' Organization

(Special to THE FILM DAILY)

Hollywood—It is reported here that J. Glenister, claiming to represent Sydney S. Cohen and the M. P. T. O. A., is making offers to various realty people for studio properties.

Glenister says that he is to start a producing organization for the exhibitors' national organization.

Sydney S. Cohen could not be located at the National M. P. T. O. yesterday. It was impossible to secure any statement with regard to the report from any one at the National headquarters.

Monday, Dec. 25th being Christmas Day, and a legal holiday, there will be no issue of THE FILM DAILY published.
The Motion Picture Industry

Under this caption Will H. Hays has an interesting article in the January issue of the American Review of Reviews. Hays reiterates many of the points previously established in connection with the development of the industry. The article is illustrated with many interesting photographs.

CHAS. O. BAUMANN, Pres.

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THE FILM DAILY

Saturday, December 23, 1922

Val. XIII No. 82 Saturday, Dec. 23, 1922 Price 5 Cents

COPYRIGHT 1922, WILYS FILM AND FILM FOLKS, Inc., Published Daily at 71-73 West 44th St., New York, N. Y., by WILYS FILMS AND FILM FOLKS, INC.

Joseph Dannenberg, President and Editor;
J. W. Alcott, Treasurer and Business Manager;
J. A. Cram, Advertising Manager.
Entered as second-class matter May 31, 1914, at the post office at New York, N. Y., under the act of March 3, 1879.

(From Postage Franked in United States, Outside of Greater New York $1.00 a year; 6 months, $0.92; 3 months, $0.60.

Subscribers to remit with order.
Addressto all communications to THE FILM DAILY, 71-73 West 44th St., New York, N. Y. Phone: Vanderbilt 4531-4532-4533.


Chicago Representative—Irving Mack, 502 S. Wabash Ave.
Paris Representative—Le Film, 42 Rue de Clignancourt.

Central European Representative—Internationale Filmach, Prague (Czechoslovakia), Wenzelplatz.

QUOTATIONS

High Low Close Sales
East. Kod. 85% 84% 84% 600
F. P. L. —— 98 98 800
do p'dl. —— Not quoted
C. Alcott, 5 47% 800
Griffith —— Not quoted
Loew's —— 204% 194% 150
Triangle —— Not quoted
World —— Not quoted

Merry Xmas

Parker Joins Warners Bros.

Watt L. Parker has been appointed advertising manager of Warner Bros., assuming his new office, Tuesday, was with Select.

Merry Xmas

Daab F. B. O. Publicity

Hyatt Daab was appointed publicity manager of the F. B. O. Hollywood studios. He leaves for the coast next Tuesday.

Merry Xmas

Hodkinson Employees Xmas Party

The employees of Hodkinson were given a Christmas party Thursday evening. George B. Gallup arranged an amateur minstrel show for the occasion.

Merry Xmas

Motion Picture Age Merges

Chicago—The Motion Picture Age and The Educational Screen have merged, effective with the January issue. The publication will retain the latter's name.

Merry Xmas

Pauline Frederick to England

(London—Reported in film circles here that Pauline Frederick will arrive here in February to appear in a big British production, at a salary of about $6,000 a week.

Merry Xmas

Archainbald Signs With Selznick

George Archainbald will continue to direct for Myron Selznick under a new contract recently signed. He has worked almost exclusively for the Selznick organization during the past three years.

Merry Xmas

822, Top for Nazimova's "Salome"

When Nazimova presents 'Salome' at the Criterion, loge and box seats will be $2.20. Orchestra seats $1.65.

Merry Xmas

Brooklyn Houses in Deal

The West End and Garden, in the Borough Hall section of Brooklyn, have been secured by Al Friedlander and Harry Brandt.

Merry Xmas

T. O. D. C. May Get Exchange

(Special to THE FILM DAILY)

(T. O. D. C. May Get Exchange)

St. Louis—The recently organized T. O. D. C. at Chicago may take over the Exhibitors' Direct Service Exchange here. The exchange was formed by 27 independent owners about a year ago.

The Motion Picture Industry

Under this caption Will H. Hays has an interesting article in the January issue of the American Review of Reviews. Hays reiterates many of the points previously established in connection with the development of the industry, registering the thought that "service" is the supreme purpose of the industry. The article is illustrated with many interesting photographs.

CHAS. O. BAUMANN, Pres.

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HOLIDAY GREETINGS

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Buchheister Co.

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Bryan 5404

MAKERS OF THE HIGHEST QUALITY
ART TITLE

Suplatitude's, worn thin by their use in describing

JOHN M. STAHL'S

PRODUCTION

"THE DANGEROUS AGE"

For instance

Roger Ferri in
The Moving Picture World said

"It will do more than entertain—it will create interest—inspire editorials."

Louis B. Mayer Productions, Inc.

"The Motion Picture Industry"
Cuts and Flashes

Alfred E. Green and Thomas Meighan begin “The Ne'er-Do-Well” at the Long Island Famous Players studio next week and will later go to Metro.

Five hundred and fourteen bookings of “Peg O' My Heart” in one week is reported by the home offices of Metro.

“One Stolen Night,” a Vitagraph production, has just been finished on the coast. A print is on the way East.

Panama for locations.

Great Outdoors Corp. has changed its name to the National Motion Picture Instruction Co., in America, with offices in New York.

Percy Mackaye, author of “The Scarecrow,” is in New York to talk the story over with Glenn Hunter, who will make it as his next picture. Work begins on it next Thursday at the Biograph studios.

* * *

**Coming Cosmopolitan Releases**


Marion Davies will make “La Belle Marisaille”; “Alice of Old Vincennes”; “Yolanda”; “Forest Lovers”; “Hearts Courageous”; and “Amy Robsart” adapted from Walter Scott’s “Kenilworth.”


* * *

**Merry Xmas**

**Loew Sells in Canada**

(Special to THE FILM DAILY)

Windsor, Ont.—Loew has withdrawn from the field, the Capitol Theater having taken over the Loew Theater here. The Loew house has been re-named the “Capitol Theater” but it is intimidated it has no direct relationship with the chain of Capitol Theaters operated throughout Canada by the Famous Players Canadian Corp.

On the same date, the Capitol company also took over and closed the Windsor which was previously controlled by Allen Theaters, Ltd.

**Merry Xmas**

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Including Weekly Reviews—52 Issues
1922 Year Book—Cloth Bound—500 pages

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In the Courts

A default judgment for $15,033 has been filed against Max Spiegel and the Adeline Amusement Co., by Jacob Wener on a note.

A suit of Morante & Fowler against the Clark-Cornelius Corp. has been settled and discontinued by an order of Supreme Court Justice Mullan.

A judgment for $15,002 has been filed in the Supreme Court by M. Shapiro & Son against the Sheridan Theater and William F. Rafferty on a note.

A default judgment for $329 has been filed in the City Court by the S. R. S. Theater Co. Inc. against Jesse Levine of 1600 Broadway, for notes payable at the New 125th St. Theater.

A summons has been filed in the Supreme Court in a suit of the Federation of film exchanges of New England against Harry Garson and Clara Kimball Young. The amount sued for was not stated by Edward M. James, attorney for the plaintiff.

Supreme Court Justice Mullan has granted an application by the Claremont Film Laboratories for the appointment of a receiver for the property of the Key Holding Corp., against which the plaintiff got a judgment for $3,121 last May which has not been paid. The Film Booking Offices has $100 in cash and about 150 negatives belonging to the defendant, and the receiver will take possession of these.

William G. Schmidt has filed an answer in the Supreme Court to a suit by Marie Lewis, in which he denies that he gave notice to the plaintiff on May 6, 1920, of the termination of their partnership in the Fidelity Pictures Inc. without sufficient cause. He alleges that the plaintiff consented to such termination, and states that the firm was organized to market films and that he dissolved it because she performed acts impairing his business reputation, as the result of which the firm lost $5,726. He asks that she bear half the loss, and that he have judgment for $3,363 against her.

In the suit of Doubleday, Page & Co., against Vitagraph to recover royalties on films of The O. Henry stories, Supreme Court Justice Platza heard an application to strike out the defense, and the court finds that it was insufficient. The defendant contends that even if the answer was held bad as a defense it could not be stricken out as a counterclaim. This is to the effect that the defendant has invested large sums of money making the films and is still the owner of the film rights under the contract notwithstanding the attempt of the plaintiff to declare such rights forfeited, and to sell them to other producers. The defendant asked an injunction against such action. The court will hear further arguments on this point. The plaintiff alleges that the defendant has not carried out the agreement to pay $750 for each three months covered by the contract.

Oppose Arbuckle

(Continued from Page 1)

We represent theaters and theater owners. Hays says that Arbuckle will be permitted to return to the screen, Hays is employed by the men who own the pictures and who get a financial benefit out of the pictures.

The return of Arbuckle will allow the selling of pictures already made by influential concerns which are helping to pay Hays' salary. The theaters may buy the pictures but the final analysis of the public's attitude toward Arbuckle in pictures and the public will determine.

In the press all over the United States there are telegrams against permitting Arbuckle to return and the nation cries a protest against Hays' decision. The newspapers have sounded public opinion on the subject and it seems the public is opposed to having Arbuckle back on the screen.

More and More Protests Develop Against Action of Hays

If there was a telegraph wire running into any New York newspaper that wasn't clogged yesterday with messages regarding the Arbuckle situation, it would be only because the editor had already notified his correspondents that he had enough.

In addition to the cities mentioned in yesterday's issue, reports came from many points throughout the country along the same line.

In addition, the New York newspapers carried editorials relative to the situation, and the N. Y. Daily News had the "inquiring photographer" question six people on Fifth Ave., as to what they thought of the Arbuckle situation.

The editorial of the Times said that Hays' pardoning of Arbuckle "was a serious technical blunder." The Daily News editorial says the moral forces of this country will pursue Arbuckle unrelentingly.

In view of the statement of protests developing, it need not surprise to discover that Famous Players may not release any of the Arbuckle pictures now on the shelf.

May Add Two

(Special to THE FILM DAILY)

Buffalo—Reported that Harold G. Dygert, president and general manager of Associated Theaters Corp., may extend his chain to two western New York towns.

--- Merry Xmas ---

Bayard Bros Get Circuit

(Special to THE FILM DAILY)

San Francisco—The Pollack & Bros circuit which operates houses at Arcata, Ferndale, and Blue Lakes has been taken over by Bayard Bros.

--- Merry Xmas ---

Sunday Shows Favored

(Special to THE FILM DAILY)

Belvedere, Ill.—At a recent special election demanded by ministers from this city, 2,038 voted in favor of Sunday entertainment, and 984 against. The test came as a result of the Apollo, owned by Frank Rhinehart, being held open on Sunday.
CARL LAEMMLE Presents

THE FLIRT

Booth Tarkington's Masterpiece on the Screen

Universal Jewel SUPER-PRODUCTION

Three samples of the splendid line of paper put out by Universal on this great Hobart Henley Production
Beginning a New Year in a Big Way

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

<table>
<thead>
<tr>
<th>Release of the Season</th>
<th>Title of Production</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>15th Dec. 10</td>
<td>THE MARRIAGE CHANCE</td>
<td>Hampton Del Ruth</td>
</tr>
<tr>
<td>16th &quot; 17</td>
<td>THE PRINCE AND THE PAUPER</td>
<td>Mark Twain Co.</td>
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<tr>
<td>17th &quot; 24</td>
<td>THE DANGER POINT</td>
<td>Halperin Productions</td>
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<tr>
<td>18th &quot; 31</td>
<td>THAT WOMAN</td>
<td>F. C. Mims Productions</td>
</tr>
<tr>
<td>19th Jan. 7</td>
<td>AS A MAN LIVES</td>
<td>Gilbert E. Gable</td>
</tr>
<tr>
<td>20th &quot; 14</td>
<td>THE BOHEMIAN GIRL</td>
<td>Harley Knoles</td>
</tr>
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<td>21st &quot; 21</td>
<td>THE WEB OF THE LAW</td>
<td>Tom Gibson</td>
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<tr>
<td>22nd &quot; 28</td>
<td>MILADY</td>
<td>Diament-Berger</td>
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<tr>
<td>23rd Feb. 4</td>
<td>A SON OF THE DESERT</td>
<td>F. W. Kraemer</td>
</tr>
<tr>
<td>24th &quot; 11</td>
<td>A MILLION IN JEWELS</td>
<td>J. P. McGowan</td>
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<tr>
<td>25th &quot; 18</td>
<td>THE GRUB-STAKE</td>
<td>Nell Shipman-Bert Van Tuyle</td>
</tr>
<tr>
<td>26th &quot; 25</td>
<td>VENGEANCE OF THE DEEP</td>
<td>A. B. Barringer</td>
</tr>
</tbody>
</table>

Every production in the above group is completed. Seven have been delivered to our branches and the remaining productions in the group will be in the branches by January 15th.

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

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

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

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

Monday
Congressman MacGregor introduces bill suggesting changes in admission tax effective Jan., 1924.

H. D. H. Connick denies he is interested in any picture proposition at present.

E. F. A. in Berlin dissolving; some stars plan their own companies. Venture cost more than $1,000,000 in 1 1/2 years.

Tuesday
Reported that Hearst will release Cosmopolitan pictures next season through Goldwyn.

Census figures cite 127 motion picture establishments in 1921 with products valued at $77,397,000.

In amended answer Valentino seeks $350,000 damages from Famous Players on alleged conspiracy charge.

Wednesday
M. P. D. A. denies knowledge or authorization for proposed “Prosperity” dinner.

Marcus Loew, back from the coast, reports business better and outlook optimistic.

L. H. Buell, Paramount, wins west coast golf tournament.

Thursday
Hays lifts ban on Arbuckle effective Jan. 1; three Arbuckle comedies ready for release.

B. T. Woodle, Hays’ representative, back from Mexico, reports embargo lifted and situation satisfactory.

Extension of A. B. C. along national lines discussed at meeting attended by out-of-town exhibitors.


First National says sub-franchises may be terminated at six months’ notice after Jan. 1.

Friday
Independent Booking Corp. formed in Maine; plan to invade Grey territory.

M. P. T. O. “surprised” at Arbuckle reinstatement; opposition heard from many cities.

Saturday
Carl Laemmle wants to work with big directors to make their “pet” pictures.


“Pardoning the bad is injuring the good.”—Benjamin Franklin.
Bandit Story of Robin Hood Type Good For Johnny Walker

Johnny Walker in
"CAPTAIN FLY-BY-NIGHT"
Film Booking Offices
DIRECTOR .................. Wm. K. Howard
AUTHOR .................. Johnston McCulley
SCENARIO BY .................. Eve Unsell
CAMERAMAN .................. Lucien Andriot
AS A WHOLE ...... Another old California romance
with action, thrills and a able star that will
please many
STORY ...... A mild sort of Robin Hood that serves
as good vehicle for Johnny Walker
DIRECTION ...... Satisfactory; provides attractive
atmosphere and keeps it going at good rate
once it gets started
PHOTOGRAPHY .................. Very good
LIGHTINGS .................. All right
STAR ...... Gives a first rate performance and does
some Fairbanks tricks nicely
SUPPORT ...... Adequate; Shannon Day a fair lead;
others Francis McDonald, Edward Gribbon
EXTERIORS .................. Pretty
INTERIORS .................. Suitable
DETAIL .................. Ample
CHARACTER OF STORY ...... Bandit assumes
identity of cabellero to win his fiancee but is
foiled and captured by him
LENGTH OF PRODUCTION ...... 4,940 feet

Those who like tales of daring bandits of old will
undoubtedly find "Captain Fly-By-Night" as satis-
factory entertainment and where they want action
and thrills of the Robin Hood order they will favor
this latest picture starring Johnny Walker. The star
has a Doug Fairbanks role which he handles capably
and it is something different for him. There is con-
siderable action of an acrobatic nature in which
Walker has plenty of opportunity to display his agility.
They'll like the leaps and bounds and some of the
stunt stuff has been splendidly photographed. For
instance where hero chases his opponent into a tower
in a duel and tosses the loser off the ledge there is a
shot showing the victim hurling to the ground. This
is shot from above and looks like a bit of slow motion
photography. It supplies a first rate thrill and there
are others. One that may not register correctly is
where hero jumps from one roof to another and then
to his horse. Since he has the girl in his arms it is
hardly possible that he could do this so neatly and
with the girl looking as fresh and unruffled in the very
next shot. It's too much of a "movie" thrill.

But the action, on the whole, is good, and the story
moves along at a good pace. Howard takes a little
long to get it going but he conceals the point of the
plot, managing to keep the solution well under cover
until the right time. The picture contains good pic-
torial appeal in the pleasing atmosphere of Old Cali-
foria in the romantic days of the Spanish colonies.
There are numerous attractive exteriors and the in-
teriors, also are good.

Walker is supported by a capable cast with Shannon
Day as a senorita. She is a good type for the role but
does not always photograph to advantage. Edward
Gribbon is suitable and Francis McDonald leads the
hero a merry chase as the real "Capt. Fly-By-Night."

Story: One cabellero is pursued as the daring
bandit Fly-By-Night while another presents himself
to the Senorita as her betrothed Roche. Action and
thrills intervene with the flight and adventures of the
bandit and the subsequent denouement that the sup-
posed bandit is really Roche while the other is Fly-By-
Night.

Will Please a Good Many Who Like This Sort of Action and Thrills

Box Office Analysis for the Exhibitor

This will probably please a good many so if you
know that your folks like these stories of old time
bandits you can undoubtedly satisfy them with "Cap-
tain Fly-By-Night." Johnny Walker's admirers will
have some new thrills in store for them and you can
let them know he gives a Doug Fairbanks sort of per-
formance.

You can make some promises for action and thrills
and let them know it is a romance of old California.
Play up the title with catchlines. The atmosphere
suggests exploitation possibilities that should get them
interested. Appeal to the star's admirers and use
stills of him in the lobby together with what display
you can secure to advertise the picture.
Looks Like Santa Was Good This Year With This One in Sight

"HEARTS AFLAME"
L. B. Mayer Prod.—Metro

DIRECTOR ......................Reginald Barker
AUTHOR ........................Harold Titus
SCENARIO BY ...........J. G. Hawks and L. J. Rigby
CAMERAMAN ......................Percy Hilburn
AS A WHOLE......Fine timberland story that has been splendidly made with mighty spectacular and thrilling climax

STORY......Given excellent production and played by capable and well suited cast

DIRECTION.....Very good; provides splendid production, realism in atmosphere and a marvelous forest fire climax

PHOTOGRAPHY ......................First rate
LIGHTINGS ...........................Good
PLAYERS......Frank Keenan gives unusually fine characterization; Anna Q. Nilsson in the best work she has done in some time; others Craig Ward, Lee Shumway, Richard Tucker, Stanton Heck, Martha Mattox
EXTERIORS .....................Beautiful timberland shots
INTERIORS .........................All right

DETAIL ..............................Good
CHARACTER OF STORY......Girl fights to save forest grown by her father and with aid of son of man forcing her to sell, wins out

LENGTH OF PRODUCTION .............8,100 feet

There seems to be a very definite run on box office bets with "Hearts Aflame" to be added to the list. It contains genuine audience appeal and there is sufficient variety of entertainment elements in it to make it an easy one to handle. They'll like the combination of comedy and drama. The humorous business is very real and it will draw the laughs more certainly because of its being so natural and not forced. Frank Keenan's obvious pride when his son begins to do big things out in the timberlands is a source of keen enjoyment. In fact Keenan's entire performance is unusually worth while and he makes his characterization especially interesting in the way he plays it.

Should Pull Big Business If You Go After It

Exhibitors should be able to do real business with "Hearts Aflame." It is something a little different from the usual run of melodramas and you can go the limit to get them interested in the picture. Your biggest bet is the marvelous forest fire which makes up the climax. A trailer of this and you won't be able to keep them away. They are going to want to see it all and you can make your promises for it.

Let them know it is a timberland story. Use all the posters and stills you can get into your lobby and get your announcements going well in advance. Properly handled the picture should give your B. O. a very Merry Christmas. Go to it on this one and the results should make it well worth your while. Promise laughs, thrills and pictorial appeal.
“One Exciting Night,”
The first genuinely up-to-date mystery picture ever filmed. Brimful of love, laughter and thrills. A frantic search for a missing half million dollars. Stealthy figures and peering eyes. Sliding panels and secret doors. The funniest black-face comedian possible. And a tremendous storm scene as a gorgeous, dynamic climax.

“Orphans of the Storm,”
A Griffith picturization of the famous “The Two Orphans” as the basis for a historically accurate presentation of the titanic upheavals of the French revolution. The sweetest love story of all history. Scenes of pagan splendor among the aristocrats as the rabble riots for bread. The “great ride” as a Griffith climax.

“Way Down East,”
Foremost among the most popular pictures D. W. Griffith ever made. Melodrama and romance; comedy and adventure; box-office certainty everywhere every time. A cast beyond criticism or comparison. A picture for the small town theatre as well as the big city. And there’s the Griffith thriller in the form of a smashing ice scene.

“Dream Street,”
A truly Griffith feature in every sense of the word, picturing the famous Limehouse district of London. A tenderly beautiful love story for the romantically inclined, plus mystery and melodrama as only Griffith himself transfers to the screen. The great director is at his best in this picture of beauty in the midst of squalor.

“The Love Flower,”
A D. W. Griffith triumph from all phases of picture-making. A wonderful story that runs the gamut of all the human emotions—love, hate, revenge, forgiveness. Superb settings on a tropical isle, with marvellous photography showing a battle to the death deep, deep, in the water at the foot of a towering cliff. A real thriller.

“Broken Blossoms,”
The most artistically beautiful picture this master producer ever filmed, with real entertainment for all classes. Not a “high-brow” picture, but a tremendous melodrama of the London Limehouse district, with a love story so tenderly told as to bring tears—tears that wash away sadness and make beauty seem more beautiful.

“The White Rose,”
Now in course of production.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ARMSTEAD, PRESIDENT
Undoubtedly a Good Box Office Bet

Wesley Barry in
“HEROES OF THE STREET”
Warner Bros.—State Rights—Harry Rapf Prod.

DIRECTOR .................. Wm. Beaudine
AUTHOR ..................... Lem Parker
SCENARIO BY ............. Mildred Considine and Edmund Goulding
CAMERAMAN ............. Floyd Jackman and E. Duper
AS A WHOLE .......... An audience picture and sure-fire box office stuff regardless of its regulation meller hokum

STORY .... As old as the “movies” but still doing the business and getting the laughs
DIRECTION .... Plays to all the old gags and sticks to the formula but it's what they want

PHOTOGRAPHY .......... First rate
LIGHTINGS ................. Good
STAR ............. Will look good to his many admirers; has considerable help in this one

SUPPORT ........ Especially well suited types; include Marie Prevost, Jack Mulhall, Philo McCullough, Aggie Herring, Will Walling, Wilfred Lucas and others

EXTERIORS ............... Not very many
INTERIORS ................. All right
DETAIL .................. Adequate; good titles

CHARACTER OF STORY .... Son of murdered policeman helps trace assailant who is captured and found to be notorious blackmailer

LENGTH OF PRODUCTION ......... 7,000 feet

No matter how much they “knock” the old fashioned meller of “Heroes of the Street” type it doesn’t seem to hurt the possibilities of the pictures as far as the box office is concerned because they keep right on making money and satisfying a big majority of picture goers. And it is not surprising that Wesley Barry is pleasing them with his latest production at the Strand this week.

The picture follows along familiar lines with all the regulation meller hokum making its appearance as the plot progresses. It has everything from Wes eating pop corn in the gallery and dropping it into the old man’s ear trumpet in the orchestra to the near-death of the boy hero at the hands of one of the accomplices of his father’s slayer. It combines laughs, thrills and pathos in the usual manner with the comedy coming first and getting you in a happy frame of mind, preparatory to the pathos that is to follow in the tragic death of the policeman. The film, incidentally, is dedicated to the bluecoats.

Director Beaudine injects a delightful “happy” atmosphere in the early reels by showing the home life of Mike Callahan, the policeman, and his wife as they prepare for the Christmas fun. Callahan’s efforts to keep peace in the neighborhood and restrain the pugilistic ambitions of young Mickey provides a lot of laughs and the usual fistic encounters between the three young Callahans will amuse them. They’ll like Wes’ pal, a well trained dog. The picture will be particularly sure-fire for the youngsters.

The death of Callahan gives Barry a chance for dramatics and he does pretty well. He takes the place of Pop’s and plays Santa Claus for the other kids and then sets out to get “the Shadow,” his father’s murderer. The thrills are more or less mild with the baby pulling over a sewing basket and miraculously escaping injury from the scissors. Then comes Wes’ capture by one of the Shadow’s men and his imprisonment in a hole fast filling with water. The dog saves his life as you know he will. Beaudine has handled the production satisfactorily and the star is given a first rate supporting cast in those mentioned above.

Story: Mickey Callahan takes his pop’s place in the home and with the aid of Lane, a reporter, decides to locate a notorious blackmailer known as the Shadow, slayer of Mickey’s father. The adventures of Mickey and the final capture of the Shadow gives Barry plenty to do and furnishes laughs and excitement for his admirers.

Should Be Easy To Exploit and Is Appropriate For Holiday Season

Box Office Analysis for the Exhibitor

It looks like a first rate box office number and in the big majority of houses throughout the country this is the type of picture that usually gets the best results. At least they satisfy the box office. Wesley Barry has a big following and where he is popular “Heroes of the Street” is bound to please them. It has considerable Christmas spirit and should be especially appropriate for this season.

Promise them laughs and thrills and tell them Wes is the son of a policeman who helps capture his father’s slayer and the most notorious blackmailer sought by the law. Use stills of Barry in the uniform and others of him in a messenger outfit with the dog. Let them know that Marie Prevost’s in the cast and exploit it for your own gain.
and a climax that is

It has the thrill of

It has the tenseness

It has the charm of

It has the heart-tug

will stir the hearts of the world

will stir the hearts of the world

will stir the hearts of the world

will stir the hearts of the world

powerful and gripping
the kingdom within is a great picture!

and NICK SCHENCK agrees with us
He BOOKED "The Kingdom Within" over the ENTIRE LOEW CIRCUIT

A VICTOR SCHERTZINGER Production

Presented by Producers Security Corporation.

This wonderful tribute to a superior picture, coming on top of the enthusiastic ovation accorded "The Kingdom Within" by a group of 350 exhibitors and critics at the Strand Theatre, New York City, Dec. 19, proves conclusively that Victor Schertzinger's masterful production will go down in screen history as

ONE OF THE GREATEST ACHIEVEMENTS OF ALL TIMES
Willard Mack's Crook Melodrama Given Good Production and Cast

Geo. Fitzmaurice Prod.
"KICK IN"
Paramount

DIRECTOR .................. George Fitzmaurice
AUTHOR .................... Willard Mack
SCENARIO BY ................ Ouida Bergere
CAMERAMAN ................ Arthur Miller

Stylish and fast-moving melodrama which is good entertainment. Fitzmaurice has injected a lot of fast moving incident that keeps the plot developing at a fast pace. The only objection is that it gets a bit unconvincing through a desire for plenty of action and there are too many near-climax scenes.

The story has been splendidly mounted with some sequences that have a truly DeMille atmosphere. Just why it was necessary to show up the heroine's mother with her party of friends isn't obvious but probably the director thought it would give the picture an added "kick." The orgies of the mother, affectionately termed "Duckie," are rather gayly pictured. Some of the settings are prettily done, especially the entrance hall in the District Attorney's mansion. It looks like a coronation ballroom. The removal of the young crook's body isn't an especially pleasing bit.

The plot is of a familiar crook variety and not always convincing. There is altogether too much double-crossing to make it plausible, but for the sake of action and thrill it will probably not be criticized.

The cast is a good one and contains popular Paramount players such as May McAvoy and Betty Compson and Bert Lytell and Gareth Hughes, former Metro stars. Every one does good work and the minor parts are capably handled by Kathleen Clifford, the usual type of cabaret dancer, Mayme Kelso, the gay mamma, Walter Long, a regular "detective." Others are John Miltern, Robert Agnew, Jed Prouty, Carlton King and Charles Ogle.

Story: Molly Brandon, daughter of the district attorney, saves Chic Hewes, a reformed crook from arrest by proving that her brother committed the theft. But Fogarty, anxious to send Chic back to prison, implicates Chic in a robbery committed by his young brother. There are numerous complications but with Chic finally victorious through the help of Molly who joins him out West a year later.

Will Stand Promises Where They Like This Kind of Entertainment

Box Office Analysis for the Exhibitor

The story on the whole, is regulation crook melodrama so if your folks like this kind of entertainment you can count on satisfying them. If you are a bit shaky about the story, you might rely on a good production, a first rate cast and the action and thrills to get it over. It should satisfy from some angle at least.

In case there is any doubt about this being a re-issue be sure to say that it is a new production. Some of the DeMille-ish scenes either shown in a trailer, or displayed by stills in the lobby, might attract those who seek the spectacular. They’ll probably get a “kick” out of the revelries of the district attorney’s wife. Use Betty Compson’s name, Bert Lytell’s and also those of May McAvoy and Gareth Hughes.
Dupert Hughes writes:

"Rarely have I enjoyed a picture more than "One Week of Love". It opens with great vivacity and brilliance, then suddenly develops a situation thatseizes and holds to the last moment.

Eliot Hasenfratz, as a beautiful flapper abruptly plunged into a wilderness of dangers, meets every opportunity with remarkablespirit and restraint. Oppey Pearls gives a magnificent performance with the effect of a volcano, silent but ominous. The conflict between these two characters, one a reckless girl, the other a reckless brute, and the resulting influence of each on the other, give the picture high dramatic value.

The production is gorgeous in its interiors and majestic in its landscapes. The photography and tinting are perfect, and the picture ought to have great success with the public.

Sincerely yours,

Rupert Hughes

As you see, it isn't so much that another critic has pronounced "One Week of Love" a great photoplay as it is that this noted writer, himself a producer of motion pictures, should lay aside his own important affairs to sit down and voluntarily type a word of praise for the production.

We liked his letter and are proud of the picture that inspired him to write it. Almost every mail brings us letters of appreciation from personages the country over.
LEWIS J. SELZNICK
presents
ELAINE
HAMMERSTEIN
and CONWAY TEARLE
in "ONE WEEK
OF LOVE"

by Edward J. Monsoon and George Archainbaud
Directed by George Archainbaud
Produced by Myron Selznick

Its stupendous wreck scene; its thrilling airplane crash; its strong dramatic appeal; its lifting humor; its lavishness; suspense; pathos—all combine to make it the biggest audience picture of the year.
Very Old Meller Hokum But Still a Happy Find For Many Houses

"ONLY A SHOP GIRL"
C. B. C.—State Rights

DIRECTOR ..................... E. J. LeSaint
AUTHOR ......................... Charles E. Blaney
SCENARIO BY ...................... E. J. LeSaint
CAMERAMAN ................... Not credited

AS A WHOLE..... A lot of sure-fire hokum in film version of old stage play; will fit nicely for many box offices

STORY .............. Contains all the popular elements of melodramatic appeal; should go big with certain audiences

DIRECTION ......... First rate; caters to the crowd that will go in for what a story of this kind offers

PHOTOGRAPHY ............... All right
LIGHTINGS .............. Usually good; sometimes too bright in close-ups

PLAYERS ............. Well balanced cast and good names
Estelle Taylor attractive and does good work with performances of William Scott, Mae Busch equally effective; Willard Louis not the best type for department store manager

EXTERIORS . . . . . . . . . . . . . Few
INTERIORS .............. Adequate
DETAIL ............... Sufficient; some titles not good

CHARACTER OF STORY ...... They probably all know it

LENGTH OF PRODUCTION ...... 6,400 feet

Charles Blaney's old stage play but what it always was and the director has produced it without deviation and with an effort to reach those who want a picture of this type. Nothing has been omitted in the way of meller hokum. It starts out with the release of the hero from jail and establishes a satisfactory premise in the introduction of the various characters and their relations to each other. There is Mame, the sister of hero, who sports fur coats and a permanent wave because she is the private secretary of a department store manager. Gradually you begin to understand how Mame got the job and it works into a fairly complicated plot involving the murder of the manager, the implication of hero's sweetie, the confession of hero to save her and the usual fire which causes Mame's death and the fact that it was she who killed the man.

LeSaint has worked with a good continuity and the interest is nicely sustained through a succession of events that keep increasing the interest as the plot is developed. It is easy to follow and despite the wealth of hokum that it contains, the story does maintain quite a semblance of logic and plausibility. Production values are adequate for a feature of this type.

The cast is very well balanced and contains several prominent film players such as Estelle Taylor, Mae Busch, William Scott, Wallace Beery, James Morrison and Tully Marshall. Everyone does good work and there are a lot of good names to use in exploiting the title.

Besides the fact that the material is the sort that will appeal to many, the picture has other angles that will make it a favorite. There are some mighty attractive gowns to be seen, especially those displayed by Estelle Taylor, and the fashion show, cabaret scenes and others will prove interesting. Wallace Beery's terpsichorean art in the dance hall sequence is very amusing. There isn't a great deal of comedy but there are some good thrills and action. The story is too well known to necessitate a synopsis.

Title, Cast and Right Exploitation Should Get It Over

Box Office Analysis for the Exhibitor

This should do a first rate business for all hands, that is, the producers and the exhibitors that know this sort of material is sure-fire with the particular class that they cater to. There is plenty to talk about in exploiting this one. Everyone is familiar with the title of Charles Blaney's old Broadway stage play. Besides this you have well known names in the cast to work with.

You can make promises for the action and thrills and you might work it up with catchlines but don't give away the denouement. Use the stills of those implicated in the murder of the department store manager with the caption: "Who Killed Him?" then let them come in to find out the rest for themselves. For the right house and with the proper handling the picture should do very well.
Good Story, Well Handled, Makes Amusing Picture

Jack Holt in
“MAKING A MAN”
Paramount

DIRECTOR ....................... Joseph Henabery
AUTHOR ........................ Peter B. Kyne
SCENARIO BY ............... Albert Shelby LeVino
CAMERAMAN .................. Faxon Dean
AS A WHOLE............... Well directed picture that offers a good entertainment in spite of fallacy
upon which story is based

STORY...........Comedy possibilities have been nicely brought out and will amuse

DIRECTION........Satisfactory; gets a good deal out of material and always uses it to best advantage

PHOTOGRAPHY ...............All right

LIGHTINGS..................Good

STAR.........Gives interesting performance; likeable personality gets him a good way in anything

SUPPORT.........Frank Nelson, the most interesting in comedy role; Eva Novak, lead; others J. P.
Lockney, Bert Woodruff, Robert Dudley

EXTERIORS........Some first rate New York shots

INTERIORS ..................Suitable

DETAIL .....................Adequate

CHARACTER OF STORY....“Tightwad” westerner comes to New York where he learns to
give and wins the heart of the girl who refused
him back home

LENGTH OF PRODUCTION ....5,594 feet

Jack Holt is such a pleasing, happy-go-lucky out
door type that it may seem a bit odd to find him playing
the part of a stingy westerner, but Holt’s role in
“Making a Man” is thoroughly interesting and his
many admirers are going to like it. Anyway Holt
reforms and for a happy climax he even has a hobo
dining with him in the Plaza. That’s sure enough
proof that he’s become democratic.

Henabery has handled the material very well and
the comedy possibilities in Peter B. Kyne’s story have
been splendidly brought out and help to make the
feature a satisfying entertainment even though the
twist that affords the comedy is more or less of a
fallacy. It isn’t likely that a man who knows enough
about things to put on evening togs when he calls on
the girl to propose would be so dumb that he’d go
absolutely “broke” in New York merely because he
didn’t know enough to wire collect for funds. He
hasn’t the price of the wire so he takes to the park
benches where he meets “Shorty,” a hobo but a prince
at heart, who is destined to be the cause of his reformation,

But despite the fact that you cannot understand why
hero should slip up on this, the situation leads to some
mighty fine humorous stuff that will get the laughs.
Holt’s adventure with his park acquaintance leads to
laughs that bring the picture to a happy ending. The
troubles of hero when he tries being a waiter in a
“Busy Bee” lunch will be enjoyed and Holt’s follow-
ing will be amused by his performance. He gets a
lot of fun out of it, apparently.

Henabery injects realistic atmosphere by actual
shots of New York. When a story is laid in New
York it’s good to see the real thing and not a “studio”
New York. He has given the star a good supporting
cast and someone has written first rate titles.

Story: Horace Winsby’s harsh business methods
force him to leave town. In New York his wallet
is stolen and he is without money to wire for funds.
He meets “Shorty,” a hobo who is a willing pal for
Winsby. They are working together in a lunch room
when Patricia Owens and her father finish their search
for Winsby. Patricia had refused to marry him back
home because of his treatment of poor people. How
Shorty reforms Winsby and he wins Patricia makes up
the remainder of the story.

Use Star’s Name and Promise Pleasing Light Comedy Number

Box Office Analysis for the Exhibitor

A good many will enjoy this latest Jack Holt feature
because it is a light, humorous picture that doesn’t
demand much thought but offers a bright entertain-
ment with the laughs well distributed. They’ll like
the adventures of Holt and his hobo friend, splendidly
portrayed by Frank Nelson. This entire sequence is
fine comedy and they’ll like it.

For the star’s admirers say that he has a role some-
ting out of the ordinary. Say that he has a good
vehicle in Peter B. Kyne’s story and use the author’s
name for the benefit of those who may be familiar
with the story. Eva Novak, as Holt’s leading lady,
might also be played up in your announcements, to-
gether with the usual exploitation which should be
sufficient to get them interested.
Familiar Regeneration Theme Given Satisfactory Production

“ENVIRONMENT”
Principal Pictures—State Rights
DIRECTOR .................. Irving Cummings
AUTHOR .................. Harvey Gates
SCENARIO BY ............ Harvey Gates
CAMERAMAN ................ Not credited
AS A WHOLE...... Average crook melodrama with more or less familiar situations; some action and thrills of usual order
STORY........... The old regeneration theme that is included in some fairly interesting by-plot
DIRECTION...... Satisfactory; doesn't try to keep story from being ordinary; plays to those who like thrills of this order
PHOTOGRAPHY ............... All right
LIGHTINGS ................ Average
PLAYERS...... Milton Sills and Alice Lake do well in principal roles; others Ben Hewlett, Gertrude Claire, Richard Headrick and Ralph Lewis
EXTERIORS............... Some pretty shots
INTERIORS.................. Appropriate
DETAIL .................. Adequate
CHARACTER OF STORY....... Girl crook is reformed through love for country fellow to whose farm she is sent after a theft
LENGTH OF PRODUCTION....... 5,700 feet

“Environment” is the usual sort of crook melodrama based on the popular regeneration theme. Harvey Gates has surrounded the idea with some rather interesting by-plot that relieves the familiarity of it to some extent but, on the whole, it is about an average entertainment with the regulation melodramatic sequences, including the raid, the fire and the customary tricks of meller.

Instead of a girl reforming a man, the situation is reversed and it is Chicago Sal who reforms through the influence and love of Steve MacLaren, a country fellow who becomes interested, in the girl following his finding her in his house to which she has come to prevent a robbery. Cummings sustains the interest nicely and gets over some of the improbable twists easily enough without making them too prominent.

There are some bits that seem quite far-fetched but for those seeking the thrills that a crook melodrama of this type offers, they will not appear flagrant.

The story contains a strong love interest that will make it popular with women folks and Alice Lake is an appealing heroine in this. Milton Sills is well suited to the hero role and Ralph Lewis gives a good performance as the proprietor of cafe.

The picture is a trifle too long for the material contained and it would have been much better without the addition of the well-worn fire climax. It serves to prove that the girl's reformation is complete when she tries to rush into the burning building to save hero's mother and his adopted son but it is such an old fashioned touch of meller that the picture would be better without it. There is some pretty good action at times and the sequence in which Sal escapes when chased by the police offers a fair thrill. The very illogical twist in this though is that they send the country hero to jail when they know it is Sal they are after. This bit isn't very clear. Of course it gives hero a chance to make a sacrifice for the girl he loves.

Story: Steve Maclaren refuses to prosecute the girl who was implicated in the robbing of his house. Instead he brings her home but when she finds herself in love with him she goes back to her place as a dancer in “Diamond” Jim's cafe. Steve follows and is just in time to save her from the police. How Steve serves a term to protect Sal's name but is eventually rewarded by her love and redemption completes the story.

Will Please the Average Audience But Don't Promise Anything Unusual

Box Office Analysis for the Exhibitor

The average audience will probably be satisfied with “Environment” and if you know they favor the well known crook regeneration theme you may feel safe enough in giving it to them. Don't make any promises for an unusual story but let them know that it deals with a girl crook who fell in love with a farmer and reformed. Use the names of Alice Lake and Milton Sills in your announcements.

You might play up the title with catchlines and appeal to your women patrons by telling them of the romance between a girl, notorious in the underworld of a big city and a simple farmer lad. There are no offensive twists and the picture can be shown to family trade without fear. Stills in the lobby and the usual exploitation should be sufficient.
Plenty of Shooting and Excitement of That Order In Farnum's Latest

Dustin Farnum in
"THREE WHO PAID"
Fox
DIRECTOR ..................... Colin Campbell
AUTHOR ...................... George Owen Baxter
SCENARIO BY ............. Jos. Franklin Poland
CAMERAMAN ................ Don Short

AS A WHOLE......Average western that supplies action of usual order for those who like it

STORY......Based on familiar improbable twists, is of the typical western hero order

DIRECTION......Adequate; speeds up in last reel for a thrilling climax and supplies attractive locations

PHOTOGRAPHY ...................... All right
LIGHTINGS ........................Good
STAR......His admirers will be well pleased with it
SUPPORT........First rate; includes Bessie Love, Frank Campeau, Fred Kohler, William Conklin
EXTERIORS ....................... Pretty
INTERIORS ....................... Sufice
DETAIL ......................... Ample
CHARACTER OF STORY......Man sets out to get three men who deserted brother in desert; accomplishes mission and saves girl from ruffian husband

LENGTH OF PRODUCTION ............... 4,859 feet

This latest Dustin Farnum is of the old school western hero variety where the brave man of the west does away with a number of enemies with true wild and woolly fashion. It's an out and out hero vehicle for the star and as such will appeal to his admirers and those who still follow up the westerns of the old days in which hero knocks 'em dead at the rate of at least one a reel. Before the story is ended more than half of the cast has been depleted.

To record a few deaths in this there is that of hero's brother who is left to die in the desert by his three companions. Then comes the self-destruction of one of the three when confronted by hero, followed by the death of the second who is shot by hero in self-defense. The scenario gives the third man of the "Three Who Paid" a longer lease of life but he gets his just punishment in a fire from which he is rescued by hero in order to make a confession that will clear hero's name for the murder of the second man. So it is apparent that the plot is one of murder with a shade of romance in the person of Bessie Love whose role gives the plot one of its most conspicuous implausibilities.

Miss Love is masquerading as a man and teaching school in Sour Valley. But none of these people, nor even hero when he meets her, suspects that the little "fellow" is a girl. This is a very weak spot in the story but probably those who favor this type of offering will not bother about it. They'll be too much engrossed in the shooting and plotting of hero and the third member of the band who deserted his brother.

Colin Campbell provides an adequate production and the locations selected are very attractive. Many of the shots are particularly beautiful. Farnum is given a suitable supporting company including the regulation western types and Bessie Love who is a pleasing heroine.

Story: Riley Sinclair starts out to find the three men who left his brother to die in the desert, knowing only their names. Conscience stricken, the first man kills himself when approached by Riley. The second is killed by Riley in self-defense. In pursuit of the third Riley meets, John Caspar, a school teacher whom he befriends and later learns John is a woman and that she is hiding from a husband who married her to get her money. How Riley saves the girl and is cleared of a murder charge through the third man's confession makes up the rest of the story.

Will Do For Star's Admirers and Mention Bessie Love's Name

Box Office Analysis for the Exhibitor

For the average crowd where they are satisfied with this type of western feature, "Three Who Paid" will suffice for a showing without any particular comment. If Dustin Farnum happens to be popular with your patrons, you can make a little extra fuss about it but don't make any particular promises for it.

You might let them know that it deals with a man who went out to get the three men who deserted his brother and left him to die in the desert. This with the title, "Three Who Paid," can be made fairly attractive. It would be well to let them know that Bessie Love is the star's leading lady and stills of her masquerading as a boy might interest your women patrons.
Good Dramatic Offering of “Miracle Man” Type

Producers Security Corp.

“THE KINGDOM WITHIN”

Victor Schertzinger Prod.—Hodkinson

DIRECTOR ............................ Victor Schertzinger
AUTHOR .............................. Kenneth B. Clarke
SCENARIO BY ........................ Kenneth B. Clarke
CAMERAMAN .......................... John S. Stumar

AS A WHOLE...........A return to “Miracle Man” theme; effective dramatic moments and a satisfying dramatic entertainment generally

STORY......Rather unique but not strikingly so; particularly well acted and produced

DIRECTION......Convincing and careful but five reels would have sufficed and provided better sustained interest

PHOTOGRAPHY ........................ Excellent

LIGHTINGS ........................... Very good

PLAYERS......Three outstanding performances, Pauline Starke, Gaston Glass and Ernest Torrence

EXTERIORS .......................... All right

INTERIORS .......................... Appropriate

DETAIL ............................... Ample

CHARACTER OF STORY.....Man’s hopes shattered in son born a weakling but whose faith restores his strength and a girl’s happiness

LENGTH OF PRODUCTION........6,063 feet

Productions containing “Miracle Man” themes have been rather out of the running in the releases of the past year but Victor Schertzinger gets back to it in his latest offering, “The Kingdom Within.” And for those who like a rather strong dramatic entertainment and favor a theme which makes faith all powerful, the picture should prove wholly satisfying.

Instead of the proverbial blind patriarch it is a crippled youth who is the salvation of his own weakness and others. In this case the idea is logically and effectively developed without any very obvious effort to make it a preaching. Once in a while the titles come close to it but there are no astounding miracles except the one in which the hero’s strength is restored. This touch is just a trifle gruesome inasmuch as the youth has a paralyzed arm which he holds close to his breast and the sudden attack of the villain upon the weakling and the tearing away of the arm from its awkward position—is not altogether a pleasant sensation. But this is the big dramatic moment of the picture. Hero’s sublime faith had wrought a miracle and the act of the villain restores the use of his arm, the sight of which stays the strength of the assailant and makes him weak with fear.

Schertzinger has given the material a careful and worth while production. He has used intelligence in the development and secured an especially well suited cast. The story could have been told to better advantage in less footage and the interest more sustained in this way.

Ernest Torrence, the evil influence in the story, has come into considerable prominence for his many and varied performances in recent productions. He is a very clever portrayer of character and his work in “The Kingdom Within” is quite interesting. Gaston Glass is another dependable performer who contributes a worthy performance and Pauline Starke can always be relied upon to put over a sympathetic role. Others are Russell Simpson, Hallam Cooley, Gordon Russell and Marion Feducha.

Story: Old Caleb Deming goes through life grudging the fate that made his boy a cripple and a weakling when he has prayed for a son that would be strong, and “a man among men.” Amos Deming grows to manhood and finds happiness in making toys. Caleb refuses to admit his son to the home when Amos consoles the unhappy Emily Preston, ostracised by the villagers on account of her brother who has just finished a prison term. Amos comes to the girl’s aid when she is attacked by Krieg, a woodsman, for telling that he killed Dodd, the man who sent her brother to jail. Amos’ miraculous restoration and Emily’s happiness complete it.

Will Please Those Who Like a “Thinking” Picture and Should Be Easy To Exploit

Box Office Analysis for the Exhibitor

Where they like a dramatic entertainment “The Kingdom Within” should be well received and exhibitors who know that miracle themes are popular with their clientele will have a good deal to talk about in connection with Kenneth B. Clarke’s story, “The Kingdom Within.” Very likely your local church organizations would be glad to cooperate with you on this one if you think it would help exploit the feature. You can promise good performances with Pauline Starke probably the best known of the players although Gaston Glass has done several good things that they may remember. In view of the sudden popularity of Ernest Torrence and his fine character acting, use his name also. Catchlines will give an idea of the story and mention the producer’s name.
CURRENT RELEASES

AMERICAN RELEASING CORP.

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ASSOCIATED EXHIBITORS, INC. (Distributed through Pathe)

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PLAY-A-PICTURES, Inc.

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FAMOUS PLAYERS-LASKY CORP.

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<td>7,177</td>
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<td>Nov. 6 The Man Who Saw Tomorrow (Thos. Meighan)</td>
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<td>13 The Young Rajah (Morth Valentine)</td>
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<td>16 The Ghost Breaker (Wallace Reid)</td>
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<td>10 When Knighthood Was in Flower (Mar. Davies)</td>
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FOX FILM CORP.

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Short Stuff

1st Four Episodes—"The New Leather Pushers"—Universal

Type of production.........................Fight story in two reels

Grouping the first four rounds of "The New Leather Pushers" you have a combination of eight reels containing excellent entertainment material. Those who saw the first series, over six months ago, will be more than anxious to see these, and they will not be disappointed. Reginald Denny as Kid Roberts, the gentleman prize fighter, can fight scientifically and with technique; has a most likeable personality, and a certain dignity and refinement that is totally unexpected in this type of story. The supporting cast in each episode is practically the same, with Hayden Stevenson as the Kid's manager, and Elinor Field as his sweetheart. Harry Pollard, has injected so much pep and action into each round that not until the final shot of each episode does the tension relax. The first reel and about half of the second of each round deals with the plot of the episode, each one of which centers around a big prize fight. The fight itself does not come until the latter part of the second reel, thus holding the suspense to the climax. And the fights themselves are knockouts. Besides the fights, you can use the name of the series, "The Leather Pushers" and tell your crowd they have been made from the stories which ran in Collier's Weekly. After they see the first round, you won't have to tell them anything. They'll come back for more.

"Christmas"—Carter De Haven—Film Booking Offices

Type of production.........................2 reel comedy

Here is an especially appropriate comedy for holiday programs and it contains some good laughs that are going to "strike home" when it comes to the preparation for putting up the Christmas tree. Many a man has had the same trouble that Carter De Haven has in his effort to put the tree in place. In the beginning Carter is sent out by friend wife to get a tree without paying for it. They get quite a bit of fun out of his attempt to chop down a tree which is standing near a sidewalk. Carter doesn't see the man holding it up and mopping his brow while he rests his burden. The other man had evidently been sent out to bring home a tree. He eventually chops one down in a rich man's yard. "Playing Santa" furnishes some more laughs and some excitement when a burglar masquerading as Santa, gets the whole neighborhood aroused. "Christmas" is good comedy and an appropriate one for this season.

"Fire the Fireman"—Hal Roach—Pathe

Type of production.........................1 reel comedy

Paul Parrott is assisted by Jobyna Ralston in this comedy, but in the plot which is slight the characters get almost hopelessly entangled. Parrot is a new recruit to the town's fire department which is doing well. But the money used for its upkeep is needed for a new pool room and the town decides to fire the fire department. Thereupon the hotel landlord plots to burn his hotel for the insurance money but his daughter calls the police which arrives with the one-man fire department as the flames burst forth. There are some gags with the hose, fire-net, etc. which will get laughs.

Screen Snapshots No. 16—Pathe

Type of production.........................1 reel fan magazine

Many screen favorites are shown in interesting bits. Gloria Swanson works in a new picture while Sam Wood directs. Rosemary Theby, House Peters, Pauline Stark, Antonio Moreno and others in the company say goodbye to friends as they sail for Tahiti locations. Mary Milde Minter is seen in a canoe surf riding contest. The youthful cast of the "Our Gang" comedies are seen on location with Director Bob McGowan. A visit to H. H. Van Loan's picturesque home by Eugene O'Brien, closes the number. Will doubtless appeal to picture fans.

"The Man With the Twisted Lip"—Sherlock Holmes—Educational

Type of production.........................2 reel detective story

Instead of opening in the usual manner of these stories in Holmes' office with a visitor describing the case in question "The Man With the Twisted Lip" opens in an opium den with the well-known detective nowhere in evidence. However, after a little while, you begin to see through his disguise. Back in his office, he explains the case to Dr. Watson. The disappearance of Mr. St. Clair and some peculiar incidents surrounding this, such as his wife being lured to the opium den by a false telegram, the sight of her husband in an upper window and her finding no one in the room but a crippled beggar known as "The Man With the Twisted Lip." How the case is unraveled, with a most unexpected kick at the end makes very good entertainment. Entirely up to the standard of the series.

"Hee Haw"—Century—Universal

Type of production.........................2 reel comedy

There is a good deal of footage at the beginning of Al Herman's latest comedy featuring Maudie the mule which deals with Harry's troubles as a book agent and has nothing to do with the plot of the picture. Book agents are seen so frequently in comedies of late that they are in a fair way to become tiresome. This book agent, being no exception to the rule of comedy book agents gets thrown out of several houses before finding Maudie and her pal, a little girl without a home. Harry lives in a hotel and contrives to take them to his room but the hotel proprietor interferes several times. Finally Harry steals four pillows, ties one on each of Maudie's hoofs and sneaks her, thus silenced, up the stairs where she is so happy she kicks all the feathers out of the pillows. Those who like animal comedies should be pleased with this, which is somewhat better than the preceding offering of the series.

Pathe Review No. 188

Type of production.........................1 reel magazine

Longfellows' "The Brook and the Wave" is charmingly illustrated in the opening shots of this Review. How artificial birds are made for millinery purposes makes interesting subject matter. This is followed by some slow-motion analysis of toe-dancing. A chemical experiment which will greatly interest is called the "Fire Snake" and the issue closes with Paris fashions in color instead of the usual scenic bit.
Short Stuff

"Siege of the Lancashire Queen"—Tales of Fish Patrol—Univ.
Type of production..........................2 reel drama

This is another of the "Tales of the Fish Patrol," the Jack
London stories being released periodically by Universal. The
stories deal with the same characters but can be used sepa-
rateley. In this story, the girl, Louise Lorraine, is seen as a
Salvation lassie who is induced by Captain Griggson of the
Lancashire Queen to go aboard on the ruse that there is a sick
man who needs attention. By this plan it is hoped Le Grant
of the Fish Patrol, will follow to save her and they will shang-
hai him. There is some good action in the film but it savors
very highly of the old fashioned melodrama.

"Wanted: A Story"—Johnny Jones—Pathe
Type of production..........................2 reel kid comedy

The opening of this comedy is novel and consists of a scene
in which an authoress reads her scenario to the director and
producing manager in the presence of the youthful cast who
are to decide the question of acceptance. The story deals
with the children's activities after they find refuge from a
shipwreck on a south sea island, and as she reads, the action
takes place. The kiddies look cute dressed in tiger skins, but
there isn't much plot and those who have seen the last few
releases of the series may expect more action. The final
shot shows the children's pleased acceptance of the story.

"The Friendly Circle"

Where the Promise is Performed

The
Barnes Printing Company
INC.
229 West 28th Street
Phone Watkins 1416-17
Merry Christmas
The Queen of the Screen

Betty Blythe

in The Darling of the Rich

Produced under the personal supervision of

Whitman Bennett

Written by
Dorothy Farnum

Directed by
John Adolphi

Gorgeously gowned and with magnificent settings presenting a blaze of wealth and luxury

Acclaimed as one of the outstanding productions of the year and which will be numbered among the great attractions of the coming season

Made expressly for the state rights market and replete with extraordinary box office features

B. B. Productions Inc.
15 West 44th Street
New York City
"Factory Methods"
And "Trusts" Discuss'd by Valenino
Over the RadiO

Talking over the radio at the Grand Central Palace Exposition on last Friday night, Valenino, in a speech of about 1,000 words, said in part:

"One can be measured by feet, but art cannot. And here lies the chief trouble of our motion pictures. Surely many of you asked himself this very question. "What is the matter with the movies?" And it is the problem that shall endeavor to direct my answer."

"Seventy-five and more per cent of the pictures shown today are a brazen insult to the public's intelligence. Only a few. T. W. Griffith, the great master and pioneer of it, Douglas Fairbanks, Mary Pickford, Charlie Chaplin, Dick Stalhenshess and a few other independent stars, directors and producers who really think that motion pictures can be an art. "Independent companies in the United States were to follow the factory cut and dry methods of motion picture artists who are a decided menace to motion pictures and art as well as industry."

(Continued on Page 3)

Best Film Each Year to Get French Medal

Paris—An association named "Friends of the Cinema," has decided to award a gold medal each year to the film. French or foreign, which judges has best contributed to the progress of motion picture art. The French newspapers welcome the idea.

The Troubles of an Exhibitor

Well Film Daily:

Your getting this letter from the chairman of the League to protect ex-
hibitors from the "Hitch YOUR WAGON"

To a star. So the old saying goes. But in these days a good '23 Cadillac is better to use. Than the one horse shay. All of which has to do with directors who have big ideas. And say—did you ever hear of a real director who hadn't that one big idea. That one pet baby doll. That he wants to make. And doesn't want to take any chances on it. And will wait until he gets his own money. And his own company. To do it. And sometimes all of it happens too late. And then the picture can't be made. For one reason or the other. There's a lot of ideas for big pictures. Held in this way by directors. And knowing it Carl Laemmle has decided to go after it. Says he wants those directors. To talk with him. Ready to make any kind of a real deal. Believes he will find the big pictures that way. And is out after the stuff. Wants to talk things over. With those directors.

Well, boys, here's the chance. You can tie onto a Cadillac. If you like the idea.

KICKING

Exhibitors are souring. On the way Famous is advertising nationally. Say the big idea is fine. Helps business. But object to the advertising of monthly releases. For first run business fine. But neighborhood owners kick. Say patrons claim the pictures are "old." Just because they may have been seen in a big downtown house. Think same effect would result. By using names of coming and recent releases. Without specifying dates.

MORE TOMORROW

Too much Xmas. So the rest of this comes tomorrow.

DANNY.

High Prices

Still Being Asked for Material by Theatrical Producers

There is no indication of a break in the existing high level of prices for screen material so far as Broadway shows are concerned. As an instance of this Belasco is asking over $50,000 for the picture rights of "Shore Leave," in which Francis Starr is featured. Picture folk admit "Shore Leave" would make "a nice little picture," but say that $50,000 for such material is just another indication of how the market is being bolstered. The Golden office is not putting a price on any material including "Lightnin," but is "listening to offers." Several producers are of the opinion that without the late lamented Frank Bacon in the part "Lightnin" isn't worth a plugged nickel.

C. C. Burr, Mushroom Pictures, predicts that unless a decided change is put into effect at once, a change that will guarantee "a square deal all around," and stabilize the business, that within six months, the booking of pictures will be done in precisely the same manner as the attractions for the speaking stages are handled. In other words that there will be at least two large concerns routing pictures over a circuit of houses, similar to the Erlanger and Shubert booking combines for the legitimate.

Such film looking organizations," says Burr, "will consist of the present big producing and theater companies on the one hand and the neutral dis-
tribution organizations, independent producers and the recently formed combines on the other."

Therefore, it is Burr's opinion, that should no change be made, the take place in the present method of book-
ings or selling product within a few months. The entirely new arrange-
ment will be put into effect that will pattern itself after the two stage booking combinations.

"My own opinion," said Burr, "is that only one thing can be done to prevent such a drastic and unfor-
tunate move. The industry must have a thorough house cleaning which will result in a standardization of business methods, which will effect every phase of the industry."

(Continued on Page 2)

Sees Combines

Seriously Affecting Industry Unless Changes Occur—Advocates Percentage

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(Continued on Page 2)
The Troubles of an Exhibitor

(Continued from Page 1)

where down south. That we would now hear from Lena Ghentzer.

Lena got up and said she was interested in pictures and hoped to make some money out of her theater this fall.

Well, that was applauded and everyone was feeling fine when I called on Hen Moody of Erysipelas. Now Hen’s been in the business since it started back in 1920 and knows pretty near all the tricks. Hen is a good speaker too.

I introduced him and Hen gets up and says:

Gentlemen, I am sure pleased to be here and hope to see all of you make as much money next year as you did last year and I want to say this business is only in its infancy.

That’s where the fight started.

Hank Jenkins jumps up and starts the fight.

He says, if that guy Moody is wishing me bad luck by wishing I only make as much money as you did last year and I want to say this business is only in its infancy.

Well, Moody who used to work on the M. & K. and T. railroad and was known as tough Bill, let swing and I adjourned till today. I think we will get some other matters threshed out today and will write you personally about it. I got another letter from that guy Mooney today. Says if we book any Mayer pictures, he’ll send his publicity man out to help put it over. Is that the guy that helped

Sees Combines

(Continued from Page 1)

Methods that will guarantee a square deal all around, one that will bring the producer, distributor and exhibitor into perfect harmony."

Burr says that in most instances there is entirely too much bargaining between the producer and the exhibitor. The practice of “gypping” the producer is far too prevalent he says, and is one of the things that should be stopped, unless the producer, theater and distributor want to see two such booking combines as he predicts, come into being.

“A readjustment at this moment is needed, and needed badly, continued Burr. ‘Yet if no other solution offers itself, if the big producers and the exhibitors cannot get together and iron out their differences for the good of all concerned, if there are no compromises of some sort which will put the industry on a more businesslike basis, then the division I outline will come, let the consequences be what they may.”

“The chief trouble is the uneven and often discriminating bargaining between the producer and the exhibitor. This could be eliminated by adopting a uniform system of percentage booking. This remedy has been advocated consistently for some time. Nevertheless, the fact that combinations of exhibitors more or less powerful are being formed almost daily is sure proof of the fact that the present system of hit-or-miss bargaining has failed utterly. Percentage booking is the salvation.

“A further split in the ranks of the industry would only prolong matters which most ultimately need a more logical solution. At the same time, such a split as I foresee, unless there is a sure remedy, will serve only to aggravate matters and make feeling all around more unyielding.”

Reisenfeldt put over Mistress of the World, let me know. This is vital.

Yours, CLEM DENEKER, Chairman.

THE CRITIC OF THE PATERNSON TIMES

Put the Dictionary on its back so enthusiastic was he regarding

“The DANGEROUS AGE”

He wrote on the front page of his paper

“The crowds that stormed the Garden theatre to see The Dangerous Age were well repaid for the trouble they had squeezing in.”

A John M. Stahl Production
"Factory Methods"  
(Continued from Page 1)

These various stars, directors and producers I have mentioned deserve a great deal of credit and encouragement from you, because by giving you such productions as they are keeping the good faith you have put in them, and are courageously combating the many tentacle octopuses which are trying to monopolize theaters and commercialize art in its eth degree.

"Do not blame the exhibitor who owns the theater you patronize if the ordinary program pictures you see day in and day out are not up to your expectations. He is not to blame any more than the artist who appears in it. They are forced into it unless they wish to face starvation, and they cannot be blamed for the material hints of nature's demand are the conquering factors over the spiritual thoughts of art's demand. The poor exhibitor, in order to have the few big special pictures that have a great box office value, is forced to sign these stars' entire output for the year, some 32 or more pictures, from which 20 or 15 are put on the shelf, lest he should completely lose all his patrons. You can readily see by this example why these picture trusts do not care what type of pictures, or how cheaply they are produced, as they have already 'cashed in' and let the poor exhibitor carry the burden."

Reproductive quality enables the sensitive emulsion to correctly portray every step of gradation from highest light to deepest shadow.

EASTMAN POSITIVE FILM

faithfully reproduces every tone of the negative. It carries the quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak," stenciled in black letters in the transparent margin.

GOLD MEDAL WINNERS 1921 and 1922

"HUMORESQUE"  "TOL'ABLE DAVID"

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L'STAR LABORATORY, INC.
G. DIETZ, Pres.
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THE SUPER 39

"Drums of Fate"
WITH MARY MILES MINTER

Adapted by Will M. Ritchey from the novel "Sacrifice"
By Stephen French Whitman  Directed by Charles Maigne

Released February 26th.

A heart interest story that has everything. As a novel, one of the big sellers of the year, it is filled with pathos, excitement, suspense, surprise, thrills and romance.

Starting in New York, with scenes of infinite emotional appeal, it carries the spectator into the heart of the African jungle, into fierce battles with blood-thirsty savages, and on to the most thrilling and unusual climax in many months.

The distinguished cast includes George Fawcett, Casson Ferguson, Robert Cain, Maurice (Lefty) B. Flynn, Bertram Grassby and Noble Johnson.

WATCH THIS SPACE TOMORROW FOR No. 5

A Paramount Picture
LITTLE ADS WITH BIG THOUGHTS

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Craftsmen Film Laboratories
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Watkins 7620-7461

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For All Purposes
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Laboratory Wad. 2443

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1942-44 Jerome Ave.
KNOW HOW
0970—Bingham—0971

Watch this page every Monday. Exhibitors can find here the little things that help to build patronage. Producers the little things that go to make big pictures and Distributors the little big ideas that make for success.

HOLIDAY FILMS READY

Little Ads BRING
Big Results IN
The Film Daily
Question

Addressed to any sales manager: How many of your salesmen see the pictures they are selling? And why don't they see a few more? Then maybe they could argue better with Mister Ex-hi-bi-tor. And make him see a few more. Thus helping things along.

HOW IT'S DONE

Two smart Greek boys owned the Victoria in Harrisburg. Put it over in great shape. Made a lot of moly. Along came Wilmer & Vincent. Who have tied up a lot of theaters in Pennsylvania. And threw a couple envious eyes at the house. And finally put up a lot of simoleons. And took it over. And "added another to their string." Cost about $300,000. Looked like a pipe. To make a clean up. And then. Well, if you want to see somebody weep. Ask the Wilmer & Vincent crowd. How they like the Victoria investment? It's been losing money since they had it. Why? Lots of reasons. But this one is important: the personal touch that makes all the difference between failure and success in running a house wasn't there. And that's one of the reasons why big strings of theaters fail. You can't humanize them. An electric motor is efficient. But it isn't human.

RIVETING GIRDER

"Just as you rivet the girders" says Will Hays, etc., etc., etc. And then he riveted a girder to beat the band. He announced the ban was off on Fatty's pictures. And the wild eyeredorners, the Ku Klux krowd; the low brow high brows. And a few more ismschases started to oppose the idea. And said the screen was too clean for Fatty. Or words to that effect.

When will these googly eyed folk realize that the great big American public will give its own answer. To any such question. They always have. And always will. You can depend upon them. And if they want the Arbuckle pictures they'll say so. Definitely. Emphatically. And if they don't. You can bet the remains of the turkey. That they'll say so in just as emphatic a manner.

ART AND OVERCOATS

Rex Ingram came up from Florida last week. Wearing his old Army overcoat. And wouldn't get a new one. Not for all Marky Loew's holler. And Bill Atkinson's protest. It was all right to doll up Ramon Navarro. His new leading man. In a lot of warm clothes. But for himself—well, that old Army overcoat holds too many memories. And if it isn't as warm as a fur lined Schanze made; at a couple hundred. It'll do anyway, says Rex. Which makes Bill Atkinson shake his head. And ponder. Over these artists. Who might catch their death of a cold.

NEW BRAND OF CRITICS

"These New York daily newspaper critics make me sick." Expression of manager of big Broadway house. "They see a picture and say it would be all right 'if' something or the other was 'changed' and 'something was done or 'but' if this or that was done. Say, they belong to the 'if and but' lodge."

Saenger's Indicted

For Conspiracy in Restraint of Trade

Grand Jury Action—In Other Litigation

New Orleans—Bail to the extent of $500 for each individual named, has been accepted following the indictment of officers of the Saenger Amusement Co. for alleged combination in restraint of trade.

The indictments were made public by Carroll B. Wainsley, foreman of the Orleans parish grand jury, in a return to Judge Richard Dowling in criminal district court. The officers are charged with an offense similar to the offense charged against laundry agents and directors several months ago.

That Dinner

Prominent picture folk said yesterday that they were in hopes that when solicitors for the "Welcome Prosperity" dinner appeared in various offices, that the idea of having any such affair would be disapproved of on the grounds that there was no need for such an event at this time. Several well known politicians who have been invited to the event, have been asking their friends in the industry what to do about accepting invitations. Senator-elect Copeland and Gov.-elect Smith are among them. It is understood that the New York Lodge M. P. D. A. intends to notify the management of the Hotel Astor that they are in no manner connected with the affair.

David Hochreith, reported to be a salesmen connected with the Fox New Jersey exchange, and who did some special work for the M. P. D. A. in connection with the Hays dinner last spring, is being mentioned as one of the important men in charge of the proposed dinner.

Thanks

To all the good people, to all the kind souls, to all of the 653 who forwarded Christmas cards —many, many thanks!

It's hard to determine who gets the silver platters of cakes for the most beautiful card forwarded, but certainly Herr Doktor Riesensfeld, musician and artist, is entitled to first call for the most unusual. His card consisted of a strip of film which rendered Christmas greetings from the Rivoli and Rialto.
Cuts and Flashes

A. J. Callaghan is in town.

"Puppets of Fate" is the tentative title of the first Abbey prod.

Marion Abbott, who has been engaged to play in "Backbone."

Mahlon Hamilton and Harrison Ford are back from the Coast.

Arthur G. Pickett has been appointed exploiter at the Los Angeles exchange for Paramount.

Lewis S. Stone has arrived here from the Coast to appear in "You Can't Fool Your Wife," for Famous.

Margaret Sedden has returned from the Coast where she appeared in "Erass" and "The Little Church Around the Corner."

Check Film Hold-Over (Special to THE FILM DAILY)

Albany, N. Y.—The Albany Film Board of Trade has written to all exhibitors here in an effort to check the tendency to hold over film, causing great hardship to others.

Rosengartner Metropolitan Sales Manager

David Rosengartner has been appointed metropolitan sales manager for Goldwyn. For ten years Rosengartner was supervisor for the Brooklyn districts for Fox film.

How are Future Critics to find new words to use in Reviews?

Here are a few culled from the criticisms of "THE DANGEROUS AGE"

wonderful

perfect

great

pleasing

magnificent

smart

pretty

intense

excellent

beautiful

dynamic

remarkable

dramatic

unusual

forceful

human

splendid

interesting

very good

sensuous

tremendous

best

very fine

And space prohibits the printing of many others

A John M. Stahl Production
A First National Picture
Question

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Wednesday, December 27, 1922

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Judgment Filed

A judgment has been filed against the International Church Film Corp., for $4,200.

Fairbanks to Appeal Decision

(Special to THE FILM DAILY)

Los Angeles—Douglas Fairbanks is quoted here as saying he would appeal to the Supreme Court of the United States to reverse the decision handed down by the New York Superior Court that the Triangle Film Co. had the right to re-edit pictures he appeared in, under contract, several years ago.

Theft Committee Meets

A general film theft committee, composed of one representative from each company in the Hays organization, has been appointed, and a plan agreed upon whereby the Burns Detective Agency will extend to all exchange centers the service that has operated so successfully in the New York territory. This means that in every city where film exchanges are located, local Burns agencies will cooperate with exchange managers in the recovery of strayed or stolen prints and in the prosecution of persons accused of film theft.

Among other matters discussed were plans for improving the film delivery system and the adoption of some practical method of identifying prints, also a proposal for junking film at one central point, where all companies can cooperate in insuring the total destruction of prints that are no longer fit for exhibition.

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Here are a few culled from the criticisms of

"THE DANGEROUS AGE"

wonderful great perfect
magnificent pleasing
very excellent smart
excellent intense
dynamic beautiful
excellent dramatic remarkable
excellent human
forceful unusual
splendid interesting
very good suspenseful
very good best

And space prohibits the printing of many others

A John M. Stahl Production
A First National Picture

Saenger’s Indicted

(Continued from Page 1)

The following were named in the action: J. H. Saenger, president; V. Richards, secretary and general manager; L. M. Ash, treasurer; E. M. Clarke, representative; N. Sobel, president of the Sobel-Richards-Sicar Enterprises; Manning Jacobs, manager, and Mrs. A. G. Shear.

The bills charge that the persons named “did on December 20, 1922,” the date of an investigation by the grand jury, “combine and conspire with each other and unknown parties to monopolize certain parts of the trade and commerce of New Orleans, the moving picture business.”

Investigation by the grand jury of the motion picture theater situation resulted from the filing of a complaint by independent theater proprietors. Several of the “independents” appeared before the jury as witnesses.

They included Frank Davis, Magic; Joe Zidlich, Dream; the Quello and Nome, R. J. Brunet, Imperial; Fred H. Dix, Victory; Alex Schulman, Coliseum; Mrs. Lazaroff, Crown, Hollywood; Mrs. Blach, Princess; Jack Calvert, Bijou Dream and Emilia Coupal, Casino.

Recently the Saengers were named in an action brought by the Federal Trade Commission against Famous Players, and several years ago the Trade Commission also had an action against the Saenger’s but this apparently died off.

Stanley Books “Dr. Jack”

The Paris office announced yesterday that “Dr. Jack” has been booked by the Stanley circuit.

CHAS. O. BAUMANN, Pres.
RESOURCES - $5,000,000
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PRODUCERS & STARS

represented. Also every form of financial service rendered in connection therewith—at legal rates.

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NEW YORK

WHEN YOU THINK OF
FOREIGN THINK OF
INTER-OCEAN
On Broadway
This Week
Astor—"The Town That Forgot God."
Broadway—"Beautiful and Damned."
Brooklyn, Strand—"Heroes of the Set."
Cameo—"The House of Solomon."
Capitol—"Headless Horsemen."
Criterion—"When Knighthood Was in Flower."
Loew's New York—Today—"Singed Wings" and "The Blacksmith."
Wednesday—"What Fools Men Are."
Thursday—"A Daughter of Luxury."
Friday—"Brothers Under the Skin."
Saturday—"When the Desert Calls."
Sunday—"Oliver Twist."
Lyric—"Robin Hood."
Rialto—"The Fling."
Rivoli—"Back Home and Broke."
Strand—"Dr. Jack."

Next Week
Astor—"The Town That Forgot God."
Broadway—Not yet determined.
Brooklyn, Strand—"Dr. Jack."
Cameo—"Sure Fire Flint."
Capitol—"The Stranger's Banquet."
Criterion—"When Knighthood Was in Flower."
Lyric—"Robin Hood."
Rialto—Not yet determined.
Rivoli—Not yet determined.
Strand—"Dr. Jack."

Question
(Continued from Page 1)
HEADHUNTING
That's what life insurance does to you.

Music Case Hearing
(Charleston, S. C.—In the case of the Pastime Amusement Co., operating the Princess, sued by the Whitmark company on account of violation of music tax by playing "Kiss Me," I. Emanuel Souder and George P. Aaron appeared in the U. S. District Court of Eastern District of South Carolina on behalf of A. Sottili, the owner of the theater. A motion filed by the plaintiffs to strike out parts of Answer of the defendants, more particularly defenses relating to playing excerpts of compositions constitute no infringement of combination of music publishers a violation of the Sherman law. The musician playing the excerpts was an independent contractor—the court refused the motion on part of the plaintiff, and all of these important defenses can be admitted at the trial.

House Destroyed
(Norwood, N. Y.—The Castle was destroyed here by fire last week.

Non Inflammable Film Bill
(Washington—A bill to prohibit the "importation, mailing, shipment, sending, carrying, or transportation of inflammable films in interstate commerce" has been introduced in Congress by Congressman Sanders of Indiana. The bill has been referred to the Committee on Interstate and Foreign Commerce. It is to go into effect on or after Jan. 1, 1925, if the Committee act favorably upon it. It if the bill is passed, a fine of not more than $1,000 or imprisonment for one year, or both fine and imprisonment shall be the punishment for violation, and its purpose would be to have all film used be of a non-inflammable nature.

THE SUPER 39
JACK HOLT
in
"Nobody's Money"
By William LeBaron
Directed by Wallace Worsley
Scenario by Beulah Marie Dix
Released February 26th.

Jack Holt's first comedy! And you'll find him as much the master of light roles as he is of serious. It's going to double Holt's popularity.
The play was a big laughing hit last season in New York. It's all about a book

agent who is hired to impersonate an author who never existed. This mixes him up into a muddle of love, crime and politics, and supplies an unending flow of comic situations.
The cast includes Wanda Hawley, Julia Faye and other favorites.

Watch This Space Tomorrow for No. 6

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Scenario by Beulah Marie Dix
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Watch This Space Tomorrow for No. 6
Newspaper Opinions

“Dr. Jack” — Pathe Strand

TRIBUNE: “Dr. Jack” is not too good as a “Grandma’s Boy,” but it is better than other people’s comedies. Grandma’s Boy had a message — the same message that was carried in the film, which is again carried in “Dr. Jack” — if you are not afraid of a little romance.

WORLD: But “Dr. Jack” is not so funny as we are used to in “Grandma’s Boy,” but it runs riot with funny situations and a good time is had by all. We have never seen a picture with a more pleasing and pure fun. The star is surrounded with a notable cast.

MAIL: — There is nothing wrong with this week a year, and we are glad to see that men have been charged with murder. But there is the old man who is not afraid to take away, and there is the other girl. Those who are not afraid of unpleasant scenes and situations, may see it in this picture. At the time, it is rather hard to do, but highly moral grounds I do not recommend it.

WORLD: — George Ade wrote the story and Alfred C. Hession produced the film. Coming from one of the smallest towns in the world, we are especially interested in the story and the writing. The village life, if exaggerated, are based upon, both to physical and social tendencies.

MAIL: — If you are in the Rivoli when this picture is in the house, you will be able to enjoy the last part of it fully — don’t walk out. You will then see the importance of this film, as it opens red or two it dou. It seems preliminarily that it is very well directed and is not a flat. There’s simply an overwrought, unexplained situation, but we think it is well done.

TRIBUNE: — Because they did it the right way, the people of the real world did not do the way the people in the picture do. This is a story of Mr. Meighan, George Ade’s knack of telling a story, and his characters will be delightful as they have been. But if you have not seen the picture, you cannot see the fun.

TELEGRAPH: — Is blessed in having the delightfully clever and clean-cut personality of Mr. Meighan, George Ade’s knack of telling a story, and his characters will be delightful as they have been. Do not buy the picture, and do not see the show.

SUM: — As a typical Ade tale this story, with its sometimes splendid situations, would probably look like a bad, but the observation of the present is limited mechanically that the strong characters and situations throughout six reels. So that by the time the film is in its fourth reel, the audience is not saying “I told you so” until he is sick of it.

MAIL: — Gets away to a dull start and then develops into a bright and interesting picture. It is the story of a man who has never been known to make a mistake. Whether he is money or makes money, in the end, the audience is taken by the story and in the end, he wins.

EVE. WORLD: — Here, in our estimation, is a story of a man who has never been known to make a mistake. Whether he is money or makes money, in the end, the audience is taken by the story and in the end, he wins.

GLOBE: — Ade’s humor is somewhat stale and too much for our modern audiences. Pathe Strand is as wholesome and smiling as usual.

“Headless Horseman” — Hodkinson-Capitol

TRIBUNE: — Certainly the spirit of Irving is there, and the story is presented with simplicity and humor. The settings make a big difference, and the characters are well drawn. The film is not too good as just after the Revolution, instead of in 1822. The old church, the divinity, the cemeteries, the bicycles, the horsemen, are well done. They are excellent reproductions, and it effectively closed on.

WORLD: — There are many other scenes, but a few of the reproductions, which is what it should be. And once more the tale is done what he could to spoil the pictures.

MAIL: — Irving’s story is faithfully followed, and his characters are well drawn. He has done a fine job of the children like this film play. Their parents are pretty much to laugh at Mr. Irving’s expense.

WORLD: — “The Flint” — Universal Radio

TELEGRAPH: — If a flawless cast, this picture is with tremendous human interest. It is a story of a man who has never been known to make a mistake. Whether he is money or makes money, in the end, the audience is taken by the story and in the end, he wins.

AMERICAN: — The picture is displayed with a wealth of entertainment. It is interesting, illuminating, instructive and amusing, and has between them and the headless horseman is pictured for the audience. The story is told and the whole thing is done on a scale that is not so great, but it is the children like this film play. Their parents are pretty much to laugh at Mr. Irving’s expense.

MAIL: — Irving’s story is faithfully followed, and his characters are well drawn. He has done a fine job of the children like this film play. Their parents are pretty much to laugh at Mr. Irving’s expense.

“Flirt” — Universal Radio

TELEGRAPH: — If a flawless cast, this picture is with tremendous human interest. It is a story of a man who has never been known to make a mistake. Whether he is money or makes money, in the end, the audience is taken by the story and in the end, he wins.

AMERICAN: — The picture is displayed with a wealth of entertainment. It is interesting, illuminating, instructive and amusing, and has between them and the headless horseman is pictured for the audience. The story is told and the whole thing is done on a scale that is not so great, but it is the children like this film play. Their parents are pretty much to laugh at Mr. Irving’s expense.

MAIL: — Irving’s story is faithfully followed, and his characters are well drawn. He has done a fine job of the children like this film play. Their parents are pretty much to laugh at Mr. Irving’s expense.

Warning Letter (Continued from Page 1)


“ Beware of the meeting that has been called for Friday, Dec. 22, at the Hotel Vendig. It is a plain open thing to get your money, First thing they are going to take up is a general offered, which is said to be 

attends, so as to pay for everything, including all costs. Our meetings should be held with fancy eating and expensive eating.

“This meeting will not benefit exhibitors at this time. You will find it to be a scheme to sell you stock in a motion picture concern owned or controlled by Sidney Cohen and a few of his agents, officers, and our local organization does not share in the profits whatever. All our officers from the President to the Board of Managers to get easy pickings to think of such a thing, with the industry in such a state.

The out of town persons are possible to say things about Paramount, First National, Fox and probably some others, and then in the height of all the excitement, are going to shame you into buying stock in this supposedly exhibitor exchange. Just remember when C. E. Glueck, a former national President of exhibitors sold stock in a concern called United Picture Corporation where only one stock could be bought, and everyone who bought lost every penny they put in. Think and remember, the Superior Exchange in Philadelphia, inaugurred by Charles Goodwin, who is now one of our leading local officers when his stock was sold only one share, and practically every dollar invested was lost.

These are facts, and it looks as though some of our present officers, with the excuse of a packed meeting, claiming a whole lot of other business is to be done, are only trying to put down a stock selling plan again only dressed up in different clothes. Exhibitors should look after their theaters and not be caught in such schemes as these. Anyhow, if you do attend, bring along a fast purse or your check book ready to take the consequences.

“Our league should stand together for our protection, taking care of local and state matters, and not be tied up with fly by night schemes in boosting film stock or allow some one of our present officers to get easy pickings and mislead the regular members.

(Signed) "From one who has been stung hard several times with being stocked and never wants it to happen again.

NORCA PICTURES, Inc.
1540 Broadway, N.Y.C.

ART TITLES

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10 cents per foot, including cards. Through our revolutionizing process we give you the very best hand lettered alphabet. The highest class illustrated, 24 hour service.

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Over two million feet of selected shots, as far back as 1897, negative and positive, are now made available for your requirements.

Phone Bryant 0984-0985
On Broadway
This Week
Astor—“The Town That Forgot God.”
Broadway—“Beautiful and Damned.”
Brooklyn Strand—“Heroes of the Street.”
Cameo—“The House of Solomon.”
Capitol—“Headless Horsemen.”
Criterion—“When Knighthood Was in Flower.”
Loew’s New York—Today—“Singed Wings” and “The Blacksmith.”
Wednesday—“What Fools Men Are.”
Thursday—“A Daughter of Luxury.”
Friday—“Brothers Under the Skin” and “When the Desert Calls.”
Saturday—“Skin Deep.”
Sunday—“Oliver Twist.”
Lyric—“Robin Hood.”
Rialto—“The Flint.”
Rivoli—“Back Home and Broke.”
Strand—“Dr. Jack.”

Next Week
Astor—“The Town That Forgot God.”
Broadway—“Not yet determined.”
Brooklyn Strand—“Dr. Jack.”
Cameo—“Sure Fire Flint.”
Capitol—“The Stranger’s Banquet.”
Criterion—“When Knighthood Was in Flower.”
Lyric—“Robin Hood.”
Rialto—“Not yet determined.”
Rivoli—“Not yet determined.”
Strand—“Dr. Jack.”

Question
(Continued from Page 1)
HEADHUNTING
That’s what life insurance does to you.

DANNY.

Music Case Hearing
(Special to THE FILM DAILY)
Charlestown, S. C.—In the case of the Pastime Amusement Co., operating the Princess, sued by the Whitmark company on account of violation of music tax by playing “Kiss Me,” I. Emanuel Souder and George P. Aarons appeared before the U. S. District Court of Eastern District of South Carolina on behalf of A. T. T., the owner of the theater.
A motion filed by the plaintiffs to strike out parts of answer of the defendants, more particularly defenses relating to playing excerpts of compositions constitutes no infringement—combination of music publishers, a violation of the Sherman Law. The musician playing the excerpts was an independent contractor—the court refused the motion on the part of the plaintiff, and all of these important defenses can be admitted at the trial.

House Destroyed
(Special to THE FILM DAILY)
Norwood, N. Y.—The Castle was destroyed here by fire last week.

Non Inflammable Film Bill
(Special to THE FILM DAILY)
Washington—A bill to prohibit the “importation, mailing, shipment, sending, conveying, or transportation of inflammable films in interstate commerce” has been introduced in Congress by Congressman Sanders of Indiana. The bill has been referred to the Committee on Interstate and Foreign Commerce. It is to go into effect on and after Jan. 1, 1923, if the Committee act favorably upon it.
If the bill is passed, a fine of not more than $1,000 or imprisonment for one year, or both fine and imprisonment shall be the punishment for violation, and its purpose would be to have all film used be of a non-inflammable nature.

THE SUPER 39
JACK HOLT
in
“Nobody’s Money”
By William LeBaron
Directed by Wallace Worsley
Scenario by Beulah Marie Dix
Released February 26th.
Jack Holt’s first comedy! And you’ll find him as much the master of light roles as he is of serious. It’s going to double Holt’s popularity.
The play was a big laughing hit last season in New York. It’s all about a book agent who is hired to impersonate an author who never existed. This mixes him up into a muddle of love, crime and politics, and supplies an unending flow of comic situations.
The cast includes Wanda Hawley, Julia Faye and other favorites.
Newspaper Opinions

"Dr. Jack"—Patie Strand

TRIBUNE—"Dr. Jack" is not so good as "Grandma's Boy," but it is much better than other people's comedies. "Grandma's Boy" is a cross between a little more than a little sentiment and a little more than a little comedy. It is a success. We can be cordially asked to say, and the comedy being secondary, he probably said to Hal Rosch.

EVEN THIS MUCH MIGHT STAND OR FALL TO THIS PICTURE. It is not so rich in color and humor as "Grandma's Boy," but it runs riot with funny situations and a good time it has never been better. The picture more actuated by the spirit of pure fun. The star is surrounded with a notable cast.

MAIL—If there is anything wrong with you this week, go and see "Dr. Jack." At the Strand Theater, Harold Lloyd must be a disciple of M. Cog. One can imagine film repeating everything. "It's funny every way, I must do better and better," and the world has done something to my thinker in the last few months, the last two. The most original, most amusing picture I have ever seen; and that is saying a good deal.

SUN—We only know what we have been told about that, but if so much as Harold Lloyd makes it work in a hilarious way, then we're not likely to love it. You probably won't think it is quite as good as "Grandma's Boy," but then what else is or has been.

"Back Home and Broke"—F. P. L.

AMERICAN—Nothing very much happens, and you know exactly what it will be. There is the pretty little girl, who is waiting for the husband; there is dear old mother, whose piano they take out and there is the other girl. Those who enjoy seeing unpleasant people floated may see it in this picture. At times, it is rather dull, though the stars coming from highly moral grounds I do not recommend it.

WORLD—George Ade wrote the story and Alfred E. Green directed it. Coming from one of the smallest towns in the United States, a story, it is not so much a play of village life, it exaggerated, are based most upon transference. It is worth seeing.

TIMES—If you are in the Rivoli when this picture begins—and you ought to be to enjoy the last part of it fully—don't walk out. You do not do a complete opening reel or two is dull. It doesn't seem proper to go out as Mr. Lloyd has a laugh that is quite flat. There's simply an overpower, unsprinkled picture, dimly illuminated, unlit.

TRIBUNE—Because they did it the way real people do it and not the way you see it in the pictures at the start, but too often, also Alfred E. Green and Tommy Meighan.

TELEGRAPH—Is blessed in having the delightfully boyish and clean-cut personality of Mr. Meighan. George Ade's knack of getting right character delineation, the excellent direction of Alfred E. Green and a well-chosen cast.

SUN—As a typical Ade fable this story, with its somewhat pleasant and rather, if anything, probably be quite palatable. On the screen the programs of the observer is limited mechanically. The story is divided into two halves throughout six reels. So that by the time the picture is 20 prints it has every ready. It is not a very clear adaptation of Mr. Tarkington's characters to the screen. Thought the author wishes to convey is there, more vividly expressed than was possible with the printed work.

EVE. WORLD—It has everything in it a woman ought to have. There's that wonderful statement coming in these days of thrill, and the thrillers played on the Plows, that is, are very much impressed with the printed work.

MAIL—A powerful well-gotten picture.

THROUGH a comedy of marked seriousness, it is sprinkled with rich humor. The story of which is supplied by Buddy Messinger, an impish small boy who plays his part so well that he gets all the minor honors. The film is thoroughly realistic.

JOURNAL—A significant production, in the eyes of a man who is a nothing but a very big man. This is an interpretation of the life of Mr. Tarkington, the author, and the story he wished to convey is there. More vividly expressed than was possible with the printed work.

GLOBE—Universal has been producing pictures for more than a decade. That the best is always made. While not an exact transference of Mr. Tarkington's characters to the screen, the story he wished to convey is there, more vividly expressed than was possible with the printed work.

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MAIL—A powerful well-gotten picture.
Big Special
First National Secures Rights to Belasco’s “Girl of the Golden West”
Among the important deals for picture material just closed is that through which First National secured from David Belasco the picture rights to his famous play “The Girl of the Golden West,” in which Blanche Bates starred for some years.

It is understood that Edwin Carewe will make this on the Coast and a special cast will be selected immediately. Release next season.

Picture folk say that several concerns have made this story time and time again, but always different a bit from the Belasco play and of course never using the title.

Double Crossed
Sydney Cohen Makes Charge Against Music Publishers Association—Clash With Evans
(Special to THE FILM DAILY)
Philadelphia—There was a constant clash at the meeting of the M. P. T. O. of Eastern Penna., and Southern New Jersey at the Vendil last Friday, between Sydney Cohen and John Evans, former national concerns.

Evans at one time asked Cohen what about the printed reports which showed that he (Cohen), was paying the music tax to the publishers association, and in return Cohen declared that he has been “double crossed” by the publisher’s giving out his check for publication in one of the trade papers.

During the argument Evans wanted to know why the M. P. T. O. of A. had never been incorporated.

M. P. T. O. Zone Meeting
(Special to THE FILM DAILY)

Thanks
The Film Daily:
The FILM DAILY staff is still the biggest bunch of business builders in the industry. Their eyes and ears are yours—nothing of value escapes in the service rendered subscribers. I know. I’m one of the first of record. Hereewith is my check for annual renewal.

Always,
EDGAR SELDEN

Seastrom and Ekman to America?
(Report of Selmac detains Stockholm—It is reported here that Victor Seastrom and Goesta Ekman, popular Swedish stars, have been made offers by one of America’s largest film companies.

LeMat Here
Walter LeMat, of Stockholm, Sweden, associated with Carl York in the distribution of Paramount Pictures in Denmark, Sweden and Norway, is in New York to confer with E. E. Shaver.

Big Bronx Theater Started
Work has started on the big play on William Ave., running from 138th to 139th St., upon which Blumenhals & Haring will erect a huge structure which will contain a picture house with 2,500 seats, 28 stores and 55 apartments.

Harriet Hammond Suing Fox
(Special to THE FILM DAILY)
Los Angeles—Harriet Hammond has filed a suit in the Federal Court against Fox Film, asking $18,500 damages. In the complaint Miss Hammond alleges that during the filming of “The Fast Mail,” a dynamite charge was carelessly exploded near her, burning her severely and shocking her nervous system, as a result she cannot fulfill a $1,000 a week contract with Mack Sennett. The contract is for one year.

The Fox New York office knows nothing of the matter when asked yesterday.

Music Tax Before Department of Justice
(Special to THE FILM DAILY)
Washington—Complaint regarding the so-called music tax has been filed with the Department of Justice by the M. P. T. O. A. No details regarding the complaint will be given out by officials of the Department who stated, however, that they had been working on the subject off and on for some time past.

It is understood that representatives regarding this matter have been made not only by the theater organization, but by individual moving picture men and by the music publishers themselves. The complaints from all sources are being studied together, and it is understood that the Department is learning considerable about the methods of Association of Authors, Composers and Publishers. Probably two or three weeks will elapse before the Department can determine what action to be taken in regard to these complaints.

“Robin Hood” to End Run
Douglas Fairbanks’ “Robin Hood” will end its 10 weeks run at the Lyric on Jan. 7.

Special Performance
Thousands of children attended the annual Christmas affair at the Strand yesterday morning. “Dr. Jack” was the feature.

Bern Goes to Universal
(Special to THE FILM DAILY)
Hollywood—Paul Bern, former head of Goldwyn scenario department, is to be a supervisor of production at Universal after Jan. 1st.

Off For Panama
Al Green and Thomas Meighan are leaving today for Panama where they will work on Meighan’s latest picture. They will be preceded by their cameraman, Ernest Haller.

Goldwyn Signs King Vidor
(Special to THE FILM DAILY)
Hollywood—King Vidor has been placed under a long term contract by Goldwyn to direct specials. His first Goldwyn production, it is expected, will be a successful stage play which will soon get under way. In view of the Goldwyn decision, Vidor has given Sol Lesser an option on his story.

German-American Flotations
(Special to THE FILM DAILY)
Berlin—The Transcontinental Film Corp., Ltd., has just been founded in Berlin with a nominal capital of 10 million marks.

A well-known American film export house is said to be chiefly interested. The prospectus states as objects of the company the furthering and development of commercial relations between Germany and U. S., with special regard to film trade. The American lawyer Edwin C. Irvin is president of the Board of Directors.

Asso. Exhibitors Dividends
The board of directors of Associated Exhibitors, Inc., Arthur S. Kane, president, at its December meeting, voted to declare a 2 per cent current dividend on the preferred stock for the last quarter of 1922, payable to stockholders of record as of Dec. 31.

This is the fourth 2 per cent quarterly dividend declared this year. The director voted also to declare a 2 per cent accrued and unpaid dividend on the preferred stock for the year 1921 to stockholders of record as of Sept. 1, 1921.

Both dividends are payable Jan. 4, 1923.

Sons Control
Selznick Companies But L. J. Remains as Chairman of Board’s
Lewis J. Selznick, pioneer, leader, producer, distributor is turning over the active management of his enterprises—Selznick Pictures and Select Pictures to his sons, Myron and David O.

No more interesting announcement has been released to the trade in months. L. J. put it this way: “I have been on the fence about waiting for months. I have decided to put the sons in charge of the company.”

Myron Selznick has been elected President and David O. Selznick Vice-President of both companies. Lewis J. Selznick continues as Chairman of the Board of Directors.

In addition to the Selznick sons’ election, the meeting was important for the creation of two new Selznick officers: A. George Volck was elected Vice-President in charge of finance of both corporations and John S. Woody Vice-President in charge of Sales of Select Pictures.

A. George Volck entered the motion picture business some six months ago as assistant to Myron Selznick. Previous to that time, he had been prominently identified with important financial and railroad organizations.

“Teleview” Premiere
The “Teleview” had its world premiere at the Selwyn last night.

Remarkable Effects
Every director and every producer in the East should see the new Selznick production “Johannes Kreisler.” The Apollo. There are lighting effects, probably more bizarre than have ever been used on the stage, and a series of effects result that are almost astounding. The entire scenic investiture and the method of presentation is also new and most unusual. Particularly interesting is the use of what is known in film technique of the “cut-back.”

So far as is known this is the first time this has been shown on the speaking stage. The effect is unusual and most interesting.

DANNY.
Wires For It
(Pro Western Union)
Boston—Forward Film Daily
Park Theater, Boston. Lost
without it. Merry Xmas.
TED HEMMER

Abe Franklin Resigns
(Special to THE FILM DAILY)
Des Moines—Abe Franklin has re-
signed from the Des Moines Theater
Co., of which A. H. Blank is presi-
dent.

Sunday Movies Win
(Special to THE FILM DAILY)
Ballston, N. Y.—In a speci-
cially called election held here
recently, residents decided in favor
of Sunday movies by a vote of 850
to 758. All persons over 18 were
allowed to vote.

Drum to Home Office
(Special to THE FILM DAILY)
Chicago—F. L. Drumm who has
been Office Manager of Hodkinson
ever since they opened their own of-

cise is leaving for New York to as-
sume a position with the home office.
Harry James, who has been booker
for Hodkinson with Mr. Drumm's place, and Tom Philbin
has been appointed head booker to suc-
erate James.

First National Week
Plans are being made for the ob-
 servance of First National Week
during the week of Feb. 5th.

Fire Loss Heavy
(Special to THE FILM DAILY)
Hollywood—Fire late Saturday
caused $350,000 loss to Universal's
cutting rooms.

Sol Lesser has an option on the
king Vidor Studio. Has big plans
for 1923.

Projectionists Organize
(Special to THE FILM DAILY)
Philadelphia—Sixty projectionists
have incorporated here, forming the
Penn. Federation of Projectionists,
Inc. with headquarters at 307 North
18th St. Officers of the new organi-
 zation are: B. F. Bache, Pres.; R.
Dillon, Vice-Pres.; J. Greenburg.
Financial Secy. and Treas.

New Yale Chain
(Special to THE FILM DAILY)
St. Louis—The Ilimo Amusement
Co., 3330 Olive St., has purchased
the Main, Anua, Ill., and has options
on two more houses in this territory.
Recently this company acquired the
Yale, Shelbyville, and the Princess.
Macon, Mo., as noted.

The Main and Princess will be
changed to Yale, that name to be
uniformly used for all houses op-
erated by the company. All book-
ings are to be handled by the home
office.

When the Encyclopedia read Variety's
comment about
"THE DANGEROUS AGE"
it fell over in a dead faint.

Variety said:
"Dangerous Age' declared to be a pippin—last
half of week at Capitol, Chicago, tremendous—over
$36,000."

A John M. Stahl Production
A First National Picture

Want Uniform Censoring
(Special to THE FILM DAILY)
London—It has been proposed by
believers of State censorship, that a
uniform method of censoring should
effect the coming year. Those
interested in the project have already
received pledges of support from
many in official circles.

Interesting Statistics
(Special to THE FILM DAILY)
Berlin—Herr Bohm, a director of
Deuag Film, has compiled the fol-
lowing statistics:
In 1912, there were only 11 film
producing companies in Germany,
in 1914, there were 25; 1918, 130,
and to-day there are 250, over 200 are
located in this city. Production was
begun in Munich only after the war.
In 1912 there were 85 renting firms
in the country. At present there are
300.

CHAS. O. BAUMANN, Pres.
RESOURCES—$5,000,000
LEGAL RATES

PRODUCERS & STARS
represented. Also every form of
financial service rendered in connec-
tion therewith—at legal rates.

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Westerns par Excellence

NEGATIVE TITLES
10 cents per foot, including cards. Through our system of numbering, we give you choice of 10 high class hand lettered alphabets. The highest
class illustrations. 24 hour service.

NEGATIVE POSITIVE
TITLES Incl. CARDS
15 CENTS PER FOOT
24 Hour Service if necessary

FOR SALE CHEAP
100 one reel, and 100 two reel
negatives. Produced by Thanh-
hauser. Phone Mr. Johnston,
Bryant 7095.
Coast Brevities
(Special to THE FILM DAILY)
Hollywood—Neal Hart has started work on his second series of five-reel features for William Steiner.

Jack Geddings has been added to the cast of "The Tiger's Claw," starring Jack Holt.

Claude Gillingwater and Eva Thatcher have been added to the cast of Universal's "Jewel." William Russell's next for Fox is "McPhee's Sensational Rest." Carmel Myers plays opposite and Jerome Stern is directing.

Johnnie Walker has bought screen rights to H. C. Witwer's "The Fourth Musketeer" which he will produce for F. B. O.

Mr. and Mrs. Carter De Haven's eighth comedy for F. B. O. release will be "A Waggon' Tale." De Haven will direct.

Anderson Smith has been added to the cast of Universal's "The Abyssal Brute." Irving Asher has been appointed assistant to Jack Lawton, location manager for Universal.

With a capital stock of $500,000, articles of incorporation have been filed in Sacramento for the Jackie Coogan Pictures Corp. with H. E. Wheeler, R. M. Kearney and Neil F. McCarthy, all of Los Angeles, as directors.

THE SUPER 39
Cecil B. DeMille's
"Adam's Rib"
with Milton Sills, Elliott Dexter, Theodore Kosloff, Anna Q. Nilsson, Pauline Garon

By Jeanie Macpherson
Special February Release

The screen's greatest novelty. A flapper story with a different twist. In "Manslaughter" you saw one side of the modern girl—here's the other.

Surprising scenes include the Natural History Museum, with gigantic skeletons of million year old monsters; a prehistoric vision, comparing the life of the cave man with the life of today; the Chicago Board of Trade, and a ball that marks the utmost in magnificence.

Staged on the scale that has made DeMille's name the greatest box-office attraction in the world.
Among The “Independents”

Gets “Sure Fire Flint”  
(Special to THE FILM DAILY)  
Detroit—Favorite Films have acquired for distribution the Johnny Hines’ feature, “Sure Fire Flint.”

Second “Bruce Barton” Begun  
Work has begun at the Better Day Pictures studio on the second of the “Bruce Barton” one-reel subjects “Unhappy Husbands,” released by Second National.

Tops “Law” Pictures  
C. C. Burr is cheered along by the reports appearing in the trade papers showing that among the pictures having a take of 70 per cent or over that “I Am the Law” stands out strongly. Burr claims that this was the first of the many titles which include the word “law,” and which flooded the market after the release of that production.

Some Sales  
James F. Gill, Imperial Pictures, of Philadelphia, has acquired the “Malcolm Strauss Salome” for Eastern Pennsylvania and S. New York, and has secured the rights for District of Columbia, Maryland and Virginia.

“Notoriety” Sales  
Sam Sax, sales manager, has just returned from the Middle West where he has closed for the following territories on “Notoriety”: Crescent Film Exchange for Iowa, Neb., Western Mo. and Kan.; H. Lieber Co. for Indiana; United Film Service for Eastern Mo. and South. Ill.; Celebrated Players Film Corp., of Chicago; and Northern III.

Leonard Starts Progress  
(Special to THE FILM DAILY)  
St. Louis—Tom Leonard has been named president and manager for the newly formed Progress Pictures Corp., which will occupy the Pioneer offices, 3435 Olive St. The concern will take over the distribution of the Pioneer’s pictures.

Leonard announced that the new company has obtained the territory rights for the new Arrow product. Noah Bloomer will travel for the new exchange.

New Gerson Series  
(Special to THE FILM DAILY)  
Hollywood—Paul Gerson Pictures Corp. have signed a contract with Peter B. Kyne for a series of Saturday Evening Post stories in two reel form, centering around the character of “Tibbers Tinker.” David Kirkland and Craig Hutchinson will direct with Orrl Humphrey in the title role.

Gerson’s first full length feature, title of which has not yet been announced, will be directed by Lorimer Johnston, with Josef Swickard and Edna Flugrath in the cast.

Buys Superior Outfit  
(Special to THE FILM DAILY)  
Philadelphia—Ed Kraupa of the Monarch Film Exchange has bought all rights for pictures which were held by the Superior Film Exchange.

Increase Capital  
(Special to THE FILM DAILY)  
Binghamton, N. Y.—The Buckley-Ferguson Prod., Inc., have increased their capital from $125,000 to $300,000.

Suing Inter’al Church Film  
A verdict for $4,067 has been returned in the Supreme Court against the trustees of the International Church Film Service in a suit by Masonic Hall against them to recover on a note given to the International Church Film Corp., which was endorsed to the plaintiff.

Hurley’s “Pearls and Savages”  
“Pearls and Savages,” is the title of a special made by Captain Frank Hurley in an expedition into the unknown wilds of Papua (New Guinea) showing the customs of the tribe of savages inhabiting this section of the globe. The production is scheduled for a Broadway showing early in the year. Hurley is now making a new series of adventure films in this same section.

Glenister on His Own  
(Special to THE FILM DAILY)  
Hollywood—J. Glenister, who was reported looking into studios here in behalf of Sydney Cohen or the national exhibitor organization, says that his interest in securing studio space is of a personal nature, and that perhaps he will produce later on. Coast exhibitors, identified with the M. P. T. O, are of the opinion that the national organization has no idea of financing or entering production at this time.

Educational Opens Own Branches  
(Special to THE FILM DAILY)  
Toronto—Canadian Educational Films, Ltd., has opened six branches in Canada: Toronto, S. B. Taube; Montreal, W. E. Allen, Albee Bldg.; Winnipeg, S. Brint, Film Exchange Bldg.; Calgary; T. H. Davey, Princess Theater Bldg.; and Vancouver, C. R. Dippie, 553 Granville St. The manager of the office at St. John, has not been announced.

Canadian Educational was formerly associated with the Allens, but Educational will deal direct with exhibitors, it is now stated. The headquarters for Canada have been established in the new Universal Bldg., 277 Victoria St. S. Brint, of Winnipeg, is officially known as the Western Representative of the Canadian company, and he also has charge of the Winnipeg branch. W. E. Allen of Montreal is the manager of the Eastern territory, including Montreal.

ADOLPH ZUKOR
Do You Want Success For 1923?
Every Exhibitor Wants It
The Film Daily: Happy New Year Edition

Vol. XXII No. 87
Friday, December 29, 1922
Price 5 Cents

Saenger Case

Firm Has Nothing to Say Regarding Grand Jury Action

(Special to THE FILM DAILY)

New Orleans—Officers of the Saenger Amusement Co. say they have no comment to make relative to the action of the Grand Jury, which, as noted, has filed an indictment charging the Saenger's with combination in restraint of trade.

A friend of one of the executives says, however, that the concern is not worrying over the indictment, inasmuch as the present Grand Jury seems to be on a crusade against all combinations—the laundymen of the city having been investigated on a like charge recently.

Happy New Year

Louis Burston's Next

(Special to THE FILM DAILY)

Los Angeles—Louis Burston will produce "Desire" as an all-star special for First National. Film is being filmed at the local Metro studios and directed by Roland V. Lee. The cast includes Estelle Taylor, John Bowers, Marguerite De La Motte and David Butler.

At Metro was stated no arrangements had definitely been made for "Desire." Metro released Burston's "Forget-Me-Not."

Happy New Year

Warner's Announce 12

Names of 12 of the 18 novels and stage plays scheduled for production by Warner's for the coming season have just been made known. It is informed that within the next fortnight negotiations for their purchase will have been consummated.


Abe Warner Coming East

Hollywood—Abe Warner has left for New York. Schedule is to arrive Tuesday.

Happy New Year

Rivoli's Fifth Anniversary

The Rivoli will celebrate its fifth anniversary during the week of Dec. 31st, and will present a gala program featuring Gloria Swanson's latest.

Happy New Year

Bronon With Famous

Herbert Bronon will shortly complete his contract with Fox Film Co. to go to the Coast for a conference with Jesse Lasdy. If satisfactory arrangements are completed Bronon will start almost immediately with the Lasdy organization, although he may return East to work.

Happy New Year

Speechmaking

Carroll H. Dunning of Prizma will be one of the chief speakers at the dinner next Tuesday to be held by the National Society of Electrical Engineers. He will speak in place of W. V. D. Kelleher, who was slated to speak on "The Synchronization of Music With Pictures." J. F. Leventhal will also speak on practically the same subject.

Barthless Company Back

Richard Barthelson and his company who have been making exteriors in Cuba for "The Bright Shawl" are back.

Happy New Year

Crafts Dead

(Special to THE FILM DAILY)

Washington—Dr. Wilbur F. Crafts, the international reform bureau, and a strong advocate of the enforcement of the Sunday blue laws, is dead.

Happy New Year

Florence Vidor for "Main Street"

(Special to THE FILM DAILY)

Hollywood—Florence Vidor has been loaned by Associated Exhibitors to Warner's, and will have the role of Carol Kennicott in Warner's production of "Main Street." Mont Blue will also have an important part.

Happy New Year

Epstein Coming

(Special to THE FILM DAILY)

Paris—J. Epstein, the French director, is due to arrive shortly in New York. He brings with him a part of his production "Pasteur," the film depicting the life and deeds of the great scientist Louis Pasteur, whose centenary is soon to be celebrated.

The Franchise

First National President Issues Statement—Film Service Offered Where Exhibitors Are

In a statement issued yesterday to franchise holders, Robert Lieber, president of Asso. First National Pictures, Inc., said:

"First National is as firmly convinced as ever that a great many exhibitors who have invested large sums of money in motion picture theaters desire to be assured of protection for their firmly built places and the position where they can maintain their indepen-
dence. The motion picture industry will be firmly established only when there is a proper balance between Producer, Distributor, and Exhibitor, which leaves them free to act in their policies and invest-
ments."

It has been and will be, our organization's constant effort to bring about more equitable methods of dealing between Pro-
ducer and Exhibitor, and we are hopeful that the great majority of our franchise holders will realize that their cooperation with us will continue to maintain an organized com-

duct of effort for the object which means so much to us all.

I feel confident that those franchise hold-
ers who believe the plan suited to their pecu-

lar circumstances should be asked to continue under franchise. So, if there are franchise holders who do not share my faith in the First National franchise, I wish to announce the willingness of our organiza-
tion to cancel the franchise of such exhib-
tors. Moreover, it is the desire of First Na-
tional that those franchise holders who are released, if they have faithfully and cur-

ly lived up to their franchise obligations in the past, will get no loss on their franchise, and the money they paid out in the purchase of the voting trust certificates involved in the sale of the franchise.

(Continued on Page 6)

Happy New Year

Blumenthal Coming Home

(Special to THE FILM DAILY)

Paris—Ben Blumenthal has sailed on the Majestic from Cherbourg for America.

Happy New Year

Rogers With Roach

(Special to THE FILM DAILY)

Hollywood—Will Rogers has signed with Hal Roach for comedy two-
reelers, to be started following com-

pilation of No. 31 of Rogers' field engagement, it is announced here.

Happy New Year

Norman Kerry With Universal

Norman Kerry, who takes the prin-
cipal romantic role in "Merry Go Round," has been signed by Universal for five years. His next role will be that of Phoenix in "The Hunch-
back of Notre Dame."

After completion of his work in the Victor picture, it is likely that Kerry will be starred.

Monday being New Year's Day and a legal holiday, there will be no issue of THE FILM DAILY published.

What of 1923?

See what important executives have to say regarding the outlook. Excerpts of the feature will appear in the issue of THE FILM YEAR BOOK which will appear in Sunday's issue.

Answered

Several days ago ran this QUESTION:

Addressed to any sales manager: How many of your salesmen see the pictures they are selling? And why don't they see a few more? Then maybe they could argue better with Mister Ex-hi-bi-tor. And make him see a few more. Thus helping things along.

To which Famous Players sends in the newest request. Telling of the coming 39. Which especially is directed. On page 2, "To the Exhibitor." And which in part says:

It is not always possible for each one of you to screen every picture that you purchase before you sign your contract. It is not always possible for us to send a representative to see you who will tell you everything about the picture that you should know.

This refers more especially to larger productions that because of their very nature do not represent on the face of them, the same stabilized value that you know you are securing when you purchase stars who have a well established patronage at your box office.

To assist in overcoming this, Famous Players will hereafter put out on its bigger productions what will be known as "featurettes." These featurettes will be carried by the salesmen as part of their selling material, and will be screened for you before you are asked to purchase these productions.

These featurettes will contain from 20 to 40 of the biggest scenes in the picture, or can give you an idea of the magnitude of the picture you are being asked to buy.

They will also, through subtitles, give you everything of selling, exploitation and advertising value that you should know before you buy the picture and that you can use after you have bought it.

(Signed) S. R. KENT.

Hodkinson is doing this. Has been for a time. But how many other distributors are? And all of them should. This looks like a sure-

way of getting attention where it belongs.

DANNY.
**The Teleview**

Exceedingly interesting, and worth while. Not perhaps desirable for general picture entertainment, but as a novelty in the very large cities will probably get over. Showing much too long and should be cut. Trifling eye strain results, and one is inclined to become a bit stiff through remaining in one position.

But the stereopticon effect is excellent. Tifft's studio set's deserve commendation. Some compare favorably with some of the futuristic effects of "Dr. Caligari." DANNY.

**Southwestern Notes**

Loraine, Tex.—Messrs. Gunn and Walker have leased the Crystal here.

Marshall, Tex.—G. T. Trammell obtained management of the Palace, formerly leased by So. Ent. Inc.

Dallas, Tex.—The Popular Amuse. Co., increased its capital stock from $50,000 to $125,000.

Rock Island, Ill.—Carl Miller and A. Anderson sold the Spencer Square to the Reisenfeld & Hopp interests.

Dallas, Tex.—The Dallas Amuse. Co., was organized to operate the Melba here under the management of F. G. Cameron.

Tulsa, Okla.—The Lyric Theater Amuse. Co. was incorporated here with a capital of $10,000. Incorporators are John Brown, J. C. Scully, and Elizabeth Brown.

Chicago—Charles Fitcher and Fred Nortman who operate the Drexel, Lincoln, and Harvard on the south side acquired the Kimbark from Harry T. Leper.

Authentic information says that Select Pictures will discontinue its Oklahoma City branch office and the entire force dismissed with exception of C. D. Touchon, branch manager, who will remain in Oklahoma City as special representative, and working in combination with the Dallas Texas and Kansas City offices.

**CHAS. O. BAUMANN, Pres.**

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Because it don't mean anything unusual.

Louis B. Mayer Productions, Inc.

**THE FILM DAILY**

Friday, December 29, 1922

Vol. XLI No. 87 Friday, Dec. 29, 1922 Price 5 Cents

Copyright 1922, W. F. A. Film and Film Folks, Inc., Published Daily at 71-73 West 44th St., New York, N. Y., by W. F. A. FILM FOLKS, INC.

Joseph Dannerberg, President and Editor; J. W. Alcolea, Treasurer and Business Manager; J. A. Cron, Advertising Manager. Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms: (Postage free) United States, Outside of Greater New York $10.00 one year; 6 months, $5.00, 3 months $3.00. Foreign $15.00. Subscribers should remit with order.


Chicago Representative—Irving Mack, 808 S. Wabash Ave.


Paris Representative—Le Film 42 Rue de Chilly.

Central European Representative—International Filmhaus, Prague (Czechoslovakia), Wenceslaus.

**Quotations**

High Low Close Sales

East.

Kod.

90½ 97½ 97½ 5,000

P. L.

90½ 97½ 97½ 1,000

do pd.

97½ 97½ 97½ 100

C. young

5 4½ 4½ 200

Griffith

Not quoted

Louis's 1924

19 10 1,000

Triangle

Not quoted

World's

Not quoted

**Among Exchanges**

Chicago—B. T. Phelps has joined the sales staff of Progress Pictures, and Charlie Heede is with Goldwyn.

Cleveland—Carl Mechener has been promoted to booker in the Metro exchange here.

Cleveland—Maurice Saffer is the new manager of United Artists Exchange here, succeeding King Evans, transferred to Canada.

Pittsburgh—H. M. Wilkinson is the new exploitation director of the First National exchange here. He succeeds Nick Wagner, who is now managing the Perry at Erie.

Cincinnati—H. T. Snowden, exploitation manager for Goldwyn in the Indianapolis territory, will also handle the Cincinnati territory in conjunction with Indianapolis in the same capacity.
OFFICIAL ANNOUNCEMENT TO FRANCHISE HOLDERS

OF ASSOCIATED FIRST NATIONAL PICTURES, Inc.

It is now almost three years since Associated First National Pictures, Inc., put into effect the franchise system.

Though First National has never contended that the Franchise method of selling pictures is entirely perfect, and that all the problems involved in establishing stable and sound methods of dealing between Distributor and Exhibitor have been settled, First National has no apologies to offer for its efforts. I believe that in the Franchise Plan First National has made a great forward step.

First National is as firmly convinced as ever that a great many exhibitors who have invested large sums of money in motion picture theaters desire to be assured of protection for their film supply and placed in a position where they can maintain their independence as exhibitors. The motion picture industry will be firmly established only when there is a proper balance between Producer, Distributor and Exhibitor, which leaves them all secure, both in their policies and investments.

Independence and protection still remain the basis of our franchise, and therein it has been eminently successful. Moreover, in establishing the franchise, First National has made the first notable effort to do away with the old system of individual barter and unfairly varying prices, and to substitute in place firm and properly adjusted prices.

It has been and still will be, our organization's constant effort to bring about more equitable methods of dealing between Producer and Exhibitor, and we are hopeful that the great majority of our franchise holders will realize that their cooperation with us will continue to maintain an organized continuity of effort for the object which means so much to us all.

I feel confident that those franchise holders who believe the plan unsuited to their peculiar circumstances should not be asked to continue under franchise. So, if there are franchise holders who do not share my faith in the First National franchise, I wish to announce the willingness of our organization to cancel the franchise of such exhibitors. Moreover, it is the desire of First National that those franchise holders who are released, if they have faithfully and fairly lived up to their franchise obligations in the past, should suffer no loss on account of the money they paid out in the purchase of the voting trust certificates involved in the sale of the franchise.

Any franchise holder who is not in default under his franchise, who desires to terminate his franchise, as of June 30, 1923, or any subsequent time can do so by giving First National six months' notice at any time. It makes no difference whether the notice is given before January 1, 1923, so long as six months notice is given to First National and provided that the termination cannot become effective prior to June 30, 1923.

Therefore, First National is willing, at this time, in cancelling such franchises, to refund to the franchise holder who is not in default under his franchise the consideration he paid for the voting trust certificates in the form of film service consisting of such pictures as First National determines are available in each instance, which must be taken advantage of within six months of notice of cancellation.

First National will, of course, account to its Producers for this service just as if it had received the rentals in cash.

In making this voluntary statement (which goes far beyond First National's legal obligations under the franchise) I request that notice be sent immediately by any dissatisfied franchise holders to the Manager of the Exchange by whom they are being served, so that it may be determined by First National as to whether such franchise holder has been in default and is entitled to this adjustment. Needless to say, I include in this suggestion franchise holders who have sent in their notice prior to January 1, 1923.

So there may be no misunderstanding, I would say that, under this arrangement, the franchise holder when cancelling, will have to forego all his rights in the voting trust certificates.

In making this announcement, I wish to say that First National has no other motives than those herein expressly stated. I believe that the great majority of our franchise holders have sufficient confidence in the future of First National, and in the forward looking, and perhaps somewhat bold effort First National has made in establishing franchise, to continue with us. I invite such franchise holders to remain members of the First National "franchise family." But those franchise holders who do not wish to continue will, I hope, appreciate the fairness of our voluntary suggestion and terminate their franchise with the same friendly feeling toward First National that First National has, and will have, toward them.

The motion picture industry requires, more than anything else, the spirit of good will and fair dealing between all engaged in it. It is in this spirit and with high hopes for the future of First National as an organization grounded on the principle of fairness toward both independent Exhibitors and independent Producers, that I am making this announcement, and I hope it will be received in the same spirit by all our franchise holders.

ASSOC. FIRST NAT'L PICTURES, INC.

By Robert Lieber, President

December 28, 1922.
Putting It Over

Here is how a brother exhibitor put his show over.

Send along your ideas. Let the other fellow know how you cleaned up.

“Help Yourself”

Cedar Rapids, Iowa—A “help-yourself” campaign was initiated for the show at the Apollo, 529 1/2 Main Street, and helped put this attraction over to splendid business. The slogan came from a tie-up with the Piggly Wiggly stores, retail groceries that have established a self-service policy. They are a western corporation and have a relationship in name only with the company that has just failed in the east. The Piggly-Wiggly stores gave 10 windows to tie-ups on Lorna Doone cookies, sold by the National Biscuit Co.

Women: by Nero

Indianapolis, Ind.—Most of the effort to put over “Nero” at the Apollo was directed towards a six-week newspaper campaign and the use of novelty heralds.

Twenty-five thousand “Nero” booklets which were printed at a reasonable price were distributed in the week before the opening. These were 2 by 3 1/2 inches in measurement and contained 8 pages. The front cover was of red and blue paper bore this legend: “What I know about woman by Nero.” The four inner pages were blank.

Interesting Firemen

Galveston—Effecting a tie-up with the Fire Department, gave the management of the Dixie a ballyhoo during the showing of the picture. As the burning of Rome is one of the big punches the management induced the Fire Department to name a “Fireman’s Day” during the showing. As a result local firemen were invited to see the picture as guests of the theater. They arrived in six fire engines, each of which carried banners announcing the name of the theater and the play. The local newspapers cooperated by playing up “Fireman’s Day.”

Offer of Live Baby

Libertyville, Ill.—The live baby stunt set all of Libertyville’s 2,000 souls on their ears. Bill Danziger, Paramount exploiter co-operating with the management of the Auditorium in advertising “The Old Homestead” put a flash in the newspaper to the effect that a live baby would be given away opening night.

A merchant made up a window of baby shoes, toys, and other infant articles with a card further announcing the stunt. The newspapers carried front page readers. In addition, a negro woman was put on ‘Main Street’ wheeling a buggy and holding a sign advertising the picture and the live baby donation.

The baby was brought on the stage, being none other than a future pork chop wrapped in diapers. The first person to claim him, got him.

Want Ban Raised

(Special to THE FILM DAILY)

Toronto—At a recent meeting of the Public School Board, it was decided to duplicate the appeal by the teachers association to raise the ban prohibiting the use of films in schools.

Happy New Year

Montana M. P. T. O. Officers (Special to THE FILM DAILY)

Butte, Mont.—Officers of the M. P. T. O. of Montana, recently elected here are: Merle Davis, president; Dr. Joba A. Rockwcll, first vice president; Mrs. L. Lake, second vice-president; William A. Woolfsh, treasurer and Albert Nadeau, secretary.

Good News

Collectors of Internal Revenue are mailing to taxpayers who made similar returns for the year 1921 Form 1040A for filing individual returns of net income of $5,000 or less for the year 1922. The form is in six pages, two, of which should be used for making the duplicate of the return. Two pages are devoted to instructions. Each page of the form should be detached and retained by the taxpayer, and the original return mailed to the collector for the district in which the taxpayer lives or has his principal place of business. Form 1040 for filing returns of net income in excess of $5,000 soon will be issued, and mailed to taxpayers who filed similar returns for 1921. The filing period is from Jan. 1 to March 15, 1923.

Happy New Year

Mildred Davies Leaves Lloyd

(Special to THE FILM DAILY)

Hollywood—Mildred Davis, Har- old Lloyd’s leading woman, has left him, to be starred in ‘Temporary Marie,’ produced by the Sagamore Film Co. Lambert Hillyer is directing, and the cast includes Kenneth Harlan, Myrtle Stedman, Leila Hyams, Stuart Holmes, and Maud George. Joylyna Ralston has been selected as Lloyd’s new leading woman.

Academy Burns

(Special to THE FILM DAILY)

Charlotte, N. C.—The Academy was destroyed by fire last week. It was the largest theater in the city and under lease by Southern Enterprises, Inc.

Happy New Year

Love Triangle Taboo in Ohio

(Special to THE FILM DAILY)

Columbus, O.—Vernon Riegel of the Ohio State Censorship Board announces a new policy that will bar the love triangle and illicit love affairs from all productions in Ohio in the future.

Happy New Year

“The Body Beautiful” Work

Over at the Tilton studio the first five of 12 reels have been completed on “The Body Beautiful.” These one reelers are being produced by Dr. Morris Korshet for the purpose of showing how the body can be kept in proper condition. Olive Ann Aucorn is posing. Slow motion is used at times. Release not arranged.

H. E. GAUSMAN

Coast Brevities

(Special to THE FILM DAILY)

Elbel Clayton has finished “The Remittance Woman,” her second for F. B. O.

Alice Lake, Edna Murphy and Harry van Meter will support Herbert Rawlinson in “Nobody’s Bride.”

Herbert Blache will direct Herbert Rawlinson in “Nobody’s Bride,” adapted by Albert G. Keynon from the story by Evelyn Campbell.

The title of Baby Peggy’s Spanish picture has been changed three times. It was first called “The Senorita,” then “Sunny Smiles,” now its “Carmen, Junior.”

Complete cast of “Her Fatal Millions,” starring Viola Dana, will include Huntly Gordon, Allan Forrest, Peggy Brown, Edward Connelly, Kate Price and Joy Winthrop.

Mother Ashton is back from Honolulu with the Ivers Company where she assisted Betty Compson in “The White Flower” and is now working in “Rupert of Hentzau.”

“Her Reputation” will be the title of the first ince release for fall, 1923. Now in production under the working title of “News.” Cast headed by Mary Macarv and Lloyd Hughes. John Griffith Way directing.

THE FILM DAILY

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The FLIRT

BOOTH TARKINGTON'S MASTERPIECE

Remarkable!   Says Reeland Reviews

"IT is a picture that will be remembered for a long time. A remarkable motion picture. It is a pleasure to state that 'The Flirt' as a picture is quite as good as 'The Flirt' as a book—even a little better, perhaps."

First Rate!   Says N. Y. Globe

"A REMARKABLE piece of work in every respect. First rate entertainment. Hobart Henley has handled the Tarkington story with rare skill and intelligence. I hope Mr. Tarkington writes Hobart a letter and tells him so."

Powerful!   Says N. Y. Eve. Mail

"A POWERFUL, well acted picture."

You'll Like It!   Says N. Y. Eve. World

"We thoroughly enjoyed the whole show. It must be said for 'The Flirt' that it has everything in it a movie ought to have, and that's a strong statement coming in these days of thrills. We enjoyed 'The Flirt' and think most movie goers will agree with us. We think you'll like 'The Flirt'; we did!"

A Big Box Office Attraction!   Says M. P. World

"ONE of the most intensely human stories ever presented on the screen. Every one of the characters seem real living persons. Strikes home. Exceptionally well selected cast. Should appeal to every class of spectator. Should appeal to every type of audience, and prove a big box-office attraction."

One of the Best!   Says N. Y. Telegraph

"ACTED by a flawless cast, it is a picture with tremendous human interest. If it meets with the success it deserves it should be one of the best pictures of the year."

Good for Any House!   Says M. P. News

"ADAPTED to the screen, it (The Flirt) retains its values—it's charm—its human appeal, and all its lifelike incident. Good for any house in any locality."

A Big Hit!   Says N. Y. Journal

"THE FLIRT at the Rialto makes a big hit. A significant production. A serious and commendable effort to interpret honestly a good piece of literature."

Excellent!   Says N. Y. World

"EXCELLENT! All who like Tarkington's works may find this picture worth their while. Most of it is excellent."

For Every Family!   Says Photoplay

"LISTED as one of January's seven best pictures. Of a family, for a family. It might be the slogan of this picture. For every family, in fact!"

Wonderful Exploitation Possibilities!   Says Ex. Herald

"DELIGHTFUL entertainment. Worthy of extra effort on the part of every exhibitor who plays it and has wonderful exploitation possibilities. No doubt about its appeal in any theatre."

One of the Best!   Says N. Y. Daily News

"ONE of the best we have seen in some time. Go to see it on our say-so. This photoplay is distinctly worth your while."

UNIVERSAL - JEWEL

Presented by CARL LAEMMLE
In the Courts

Arthur Guy Empey has been sued in the Supreme Court by E. Kirby Smith to recover a balance of $13,932 on notes he endorsed for the Guy Empey Productions on April 30, 1921, to the Commercial National Bank at Shreveport, La.

Through the filing in the Supreme Court of an order of discontinuance signed by Justice Cavegan, it became known that the special assistant attorney for the producer, Edward T. Woods, who had asked for the order because the case had been settled.

Louis Jacobson has filed two suits in the Supreme Court involving the Kempton Pictures Corp., which he organized with Jacob L. Kemper. In one of them, against the corporation he asks $2,550 in damages due since last August, alleging that he was engaged as vice president at $150 a week. In the other, against the defendants the corporation, Kemper, Edward M. James, the W. W. Hodkinson Corp., Select Pictures, the Bay State Film Co., and others, he asked the suit or the original contract he and Kemper made with Select for 18 films, which contract was assigned to the Kempton Pictures Corp., after which a contract was made with the Hodkinson Corp., or the distribution of the films. He insists that he is entitled to a third of the profits but that in violation of his rights all money due from the distribution was assigned to James as trustee on June 30 last, for the benefit of the Bay State Film Co. and the Otis Lithographing Co. as creditors. He is willing that the Otis Company shall get $11,000 advanced to the Kempton Corp., but wants the assignment in other respects rescinded, including his assignment of his interest in the Select contract to Kempton, and a full accounting. He also demands $50,000 damages.

Happy New Year

Metropolitan Opened
(Special to THE FILM DAILY)
Baltimore—The Metropolitan was opened here last week. It is a 1,450 seat house and cost about $325,000.

The Franchise
(Continued from Page 1)

"Any franchise holder who is not in default under his franchise, who desires to terminate his franchise, as of June 30, 1923, or any subsequent time, can do so by giving First National six months' notice at any time. It makes no difference whether the notice is given before January 1, 1923, so long as six months' notice is given to First National and provided that the termination shall not become effective prior to June 30, 1923."

"Therefore, First National is willing, at this time, in cancelling such franchises, to refund to the franchise holder who is not in default under his franchise the consideration he paid for the voting trust certificates in the form of film service consisting of such pictures as First National determines are available in each instance, which must be taken advantage of within six months of notice of cancellation.

"First National will, of course, account to its Producers for this service just as if it had received the rentals in cash."

"In making this voluntary statement (which goes far beyond First National's legal obligations under the franchise) I request that notice be sent immediately by any dissatisfied franchise holders to the Manager of the Exchange by whom they are being served, so that it may be determined by First National as to whether such franchise holder has been in default and is entitled to this adjustment. Needless to say, I include in this suggestion franchise holders who have sent in their notice prior to January 1, 1923."

"So there may be no misunderstanding, I would say that, under this arrangement, the franchise holder, when cancelling, will have to forego all his rights in the voting trust certificates.

"In making this announcement, I wish to say that First National has no other motives than those herein expressly stated."

"The motion picture industry requires, more than any other, the spirit of good will and fair dealing between all engaged in it. It is in this interest and with high hopes for the future of First National as an organization grounded on the principle of fairness toward both independent Exhibitors and independent Producers, that I am making this announcement, and I hope it will be received in the same spirit by all our franchise holders."

Happy New Year
Blackton's "FIND"
(Special to THE FILM DAILY)
London—Stuart Blackton has made a "find" in Maisie Fisher, 17, who plays Mary, Queen of Scots in "The Virgin Queen." Blackton says she will prove another great star.

Happy New Year
Pictures and Jurors
(Special to THE FILM DAILY)
Oklahoma City—Jurors before whom a criminal case is being tried should not be permitted, while the case is in progress, to attend a motion picture which might either consciously or sub-consciously influence their verdict, was the opinion rendered by Judge E. S. Bessey, of the Oklahoma Criminal Court of Appeals.

The evidence in the case was purely circumstantial, according to the briefs filed in the case, and the jury, while the trial was in progress, was allowed to visit a motion picture show, the theme of which was a web of circumstantial evidence being woven around a suspected murder. The picture was said to have made a deep impression on the jurors and influenced them in finding the defendant guilty and sentencing him to life imprisonment.

Although the findings of the lower court were reversed on the theory that the evidence did not warrant the verdict, Judge Bessey throughout the opinion stressed the impropriety of allowing the jurors to attend the suggestive motion picture show.

High Prices

Talk heard of the Selwyn's wanting something like $150,000 for picture rights to "The Poor." Several large companies, including Griffith, said to be after the property, but balking at the price fixed. As a result of Selwyn's considering the idea of allowing some producer to have the picture, so they say, on sale basis, thus delaying the heavy investment. Incidentally the picture cannot be made for 18 months at least, so Selwyn's reports say, as the Selwyn's expect to send several companies out in the success next year.

MARCUS LOEW

Do You Want Success For 1923?

Every Exhibitor Wants It
Rodolph's Open Letter

Says Famous Offered Him $7,000 a Week—Not Sufficient for Money, Wants to Make Good Pictures

Photoplay, January issue, now out, contains an "open letter" from Rodolph Valentino addressed "to the American public," in which, in part, Valentino says: "My contract called for $1,250 a week. After I had paid for many of the clothes to be worn in my pictures and (every actor) requires an extensive wardrobe of expensive clothes and assistants and thousands of film letters every week, and sent my pictures when they were requested—yes, you can imagine I had very little left. But even at that I couldn't find a hundred dollars in my room. My bank manager told me that they would let me make a real photoplay instead of cutting out and-dried program pictures, that can be made over and compressed into a given number of feet and used in many cars, like so many boxes of sardines."

But it was not temperamental. I was not grasping. "When I was offered $7,000 a week by the Photoplay producers I would put the work on the cut-and-dried program picture basis. I refused it. And when I refused it, I agreed to go back to work on my old salary if they would permit me a certain writer and a certain director to have the last word on the pictures to be made. These two people are recognized by the producers as fair-minded, capable, craftsmen and artists, that they had agreed even to accept that.

"My salary of $1,250 a week may seem a great deal of money, but it is actually less than the salary of any other prominent star on the screen: Max Schreck $8,000; Norma Talmadge $10,000; William Powell and Mary Pickford $10,000; Theda Bara $1,000, to mention but a few, and if they were not worth it we would not let them work for the companies, the companies would not pay it to them." - Happy New Year

The Troubles of an Exhibitor

Mister Film Daily

I noticed in your catalogue dated December 9, the "Motion Picture Exhibitors Protective League of the Almost Far West" invite me to join them "in their deprivations of the public and film concerns. Being a man a few words, please convey this message to that gang of punch-drunkers at the Smellbax Theater, Sotlip, Nevada, does not desire to be hampered in his hobby at the same salary by a combination that would endeavor to dictate the policy of his emporium. He always has and always will play a long hat. If he wins, Good. If he loses, Not so good."

I fell for a band of burglars, once, they roned me in on a plan to buy a picture on which I had been hedged seven-fifty by telling me under their cooperative booking plan I could get this film for $5,98. I flipped for their "Salome" Opening

"Salome" opening Nazimova's "Salome" will open at the Columbia Sunday. A new electric sign will be erected for the front of the house to cost over $14,000.

- Happy New Year

Burton Holmes Back

Burton Holmes has returned from the Far East, will have new set of colored lectures. He will give five Sunday afternoon, and five Monday afternoon lectures at Carnegie Hall, beginning January 6.

- Happy New Year

Distinctive Sales Conference

Distinctive Pictures has just concluded a conference with the president, Edward S. Friend, and their read men. Those attending were: Nathan Friend, William L. Sherry, Frank Meyler, Hersey S. Gordon, traveling representative, H. W. Marlin, general manager, and Howard Estabrook.

- Happy New Year

Bray Co-Operating With Government

The Bray Studios, in cooperation with the Federal Government, is making a series of 12 single reels for the purpose of showing how some diseases, like typhoid, tuberculosis, etc., can be avoided. It is understood they will have a Broadway showing soon.

- Happy New Year

Goldwyn's St. Louis Deal

St. Louis—Goldwyn has closed a deal with the Denmore (the largest one-floor theater in the world, seating 3,000), for the 17 remaining Goldwyn pictures for the season. They will be played within a period of 21 weeks starting with "Hungry Hearts," next week.

- Happy New Year

Big Prices

Being Offered by Circuits—Fox Pays $50,000 for "Knighthood"

It is reported that the Fox organization has paid $50,000 for "When Kingston Was the Queen," now being shown in the New York string of Fox houses about 110 days.

This means that it will cost Fox an average of $500 for each day's showing in the string. Some film folk said yesterday they couldn't care how this figure is cut.

The price paid is said to establish a new high record locally. The A. B. C. paid $60,000 for "Ten Cents a Dance," but was for a greater number of days than the Fox circuit can use. It is said that this price has proven unsatisfactory to some members of the Booking Association, and that there is some possibility of a request being made for readjustment.

- Happy New Year

Money Getters

First National Field Force Bonus Men for Paid and Printed Advertising

Prize money is now being handed out to First National salesmen who won the district competition during the recent sales drive.

Jacob M. Jacob's, of Chicago, heads the list with Charles Hamal, of Salt Lake, second; Lewis W. Carter, Atlanta, third; Fred Wilson, Detroit, fourth; Byron A. Stover, Butte, fifth, and John Golder, Washington, sixth. Jacob's won nearly 168 per cent over his quota.

The prizes awarded were $300 for first man, $200 for second, $150 for third and $100 for fourth.

- Happy New Year

Money Getters

A. D. C. Atting

The Assoc. Booking Corp. will move their offices within the next few days from the Candler Bldg., to 1603 Broadway, fourth floor, at 51st St.

- Happy New Year

Monday, being New Year's Day and a legal holiday, there will be no issue of THE FILM DAILY published.
Quotations

Low	Close	Sales
East, Kod. 90/4 87/4 5-0 5.000
F.-P. 90/4 87/4 5 0.000
To p. 90/4 87/4 5 0.000
Cowan 45/4 4/4 2.000
Griffith 44/4 4/4 2.000

Incorporations

Dover—Masterpieces, Wilmington, capital $500,000.
Dover—California Cinema Corp., Wilmington, capital $250,000.
Dover—Consolidated Pictures, Inc., capital $250,000.
Wilmington—Dragan Films Corp., capital $500,000.

Albany—Ex Fin Co., Manhattan, capital $10,000. Incorporators: H. Gribbs, E. Silton and A. Lewis.

Dover, Del.—Theater Owners' Distributing Corp., Wilmington, capital $500,000.

Albany—Waverly Photoplay Corp., Manhattan, capital $100,000, incorporators J. J. Jansen, J. T. Halle, R. A. MacLean.


The Troubles of an Exhibitor

(Continued from Page 1)

Ince Optimistic

(Continued from Page 11)

propounded and showed it to the picture and then found out a few weeks later that the picture had been bought for twenty bucks for the six towns making that bit $333. I was the mark for $26.50.

I don't hold no malice towards this created person, as the person did make any statements that might have a tendency to injure their characters, BUT, I do know that, Clem Deneker is an stingy, he didn't direct a starving bum to the poorhouse. Lena Gunster runs five rolls of ten cent tickets once a week when his film didn't get in. Ice Bloom is so tight he wouldn't eat a meal out in the sunshine for fear his shadow would ask him for a bite and you know I played to big Oscar Anit down to get a clean shirt on him.

I've been getting back of every picture that I can get, my happy, un prova minimize exploitation. I seen in a paper that is the other day where a company is printed a picture called BROKEN CHAINS, and a picture that was once stored over to me. Get a largo hay log about twelve foot long and four foot thick. Suspended it in the lobby with chains. When you get a crowd in front waiting to get in, have the chains so the log will fall and kill three or four people. Of course you lose the business of those you kill but look at the attention it will create. I was in a picture called the Window Cleaners Oath" and as a special stunt I put out 200 puzzle cards with the title all gummed up so you couldn't make head or tail of it. I offered free admissions to those who figured out what it was and I'll be darned if everybody in town didn't get the right answer. But the business was ruined and it didn't mean anything.

The next time I put out a puzzle card it will be in some place where can trade a pair of first class horse effects for a wind machine. I'm going to play "The Old Homestead."

Yours,
ZEKE BEETZAND,
Smells the Theater,
Split Lip Nevada.

Happy New Year

Northwest Notes

(Special to THE FILM DAILY)

Seattle—Jensen & Von Herberg's will be closed 2 days for redecorating, reopening with "Oliver Twist."

"Bill" Drummond, formerly Canadian Division Manager for First National, spent two days in Seattle, renewing old acquaintances, on his way back to "where it is understood, he will form new connections.

At the annual election of the Northwest Film Board of Trade the following officers were named: Guy F. Navarre, Fox, Pres.; Al Rosenberg, De Luxe Vice Pres., Continental, Universal, Tres.; F. A. Lamb, Fox, Sec.; J. A. Gage, Educational, and H. A. Black, Vitagraph, Treas.

The German Government is considering the matter of better parcel post regulations with Hays, to expedite the movement of films.

Ince Optimistic

(Continued from Page 11)

popularity so have our periods of the unnatural growth fallen away—we had not built a firm foundation and our period of hectic prosperity could not endure.

"But our day of enduring stabiliza-

tion is here. The screen permanently established.

"I am not concerned with the pes-
simistic reports of 'picture goers', 'in-
different', 'poor profile at box', no-
ting new in pictures'—"no new faces"—"necessity for mixed programs," or any of the countless phrases that are being uttered by individuals who do not appreciate the strides we have made in a few years.

"Such unintelligent mutterings are not consistent with the evidences to the contrary that are everywhere throughout the industry.

Happy New Year

Fake Company Promoters Jailed

(Special to THE FILM DAILY)

Philadelphia—Irvin and Vincent Whitman were sentenced to the Eastern penitentiary here for promoting a fake motion picture company called the "American Film Corp. of America."

Happy New Year

Enter Independent Field

(Special to THE FILM DAILY)

Buffalo—J. D. Mooney has resigned as local sales manager for Associated Exhibitors and has gone to California to open an independent exchange.

Happy New Year

Burglary Attempt Fails

(Special to THE FILM DAILY)

St. Louis—An unsuccessful attempt to rob the safe of the Lyric was made here Xmas night. The company lost $8,000, the holiday receipts. The Lyric was recently robbed of $2,100.

Happy New Year

Fox January Releases


Happy New Year

Mary Scores in Berlin

Berlin—It is one of the queerest facts in the history of the screen that Mary Pickford was absolutely unknown in Germany until Nov. 15, 1922, when she appeared for the first time on a German screen. The war is of course, chiefly responsible for this delay. The Berlin public has now given its verdict and voted solid for "the sweetheart of the world." The press organs of the German picture capital are unanimous in their praise and state without exception that the public was charmed and that Mary Pickford became the pet of the German public also. The B. Z., the most popular Sunday paper, writes: "With regard to photography and production itself, it is the match of the average German productions of 1922. Mary shows in Berlin what she has taken in America—"tasteful childlessness and tasteful self-restraint. The public was rightly enchanted."

PathéNews

With issue No. 1 of the New Year, wishes to all its many friends the best in life.

THE FIRST NEWS REEL

THE REAL NEWS FIRST

Adds Three to Sales Staff

(Special to THE FILM DAILY)

San Francisco—Gust. Oren, E. W. Kruckenberg, and Stuart A. Findlay have been added to the sales staff of the American Corp. by manager W. A. Crank.

Happy New Year

Goodman's Second Production

"Has the World Gone Mad," the second production of Daniel Carson Goodman, is now being cut and titled and will be distributed by E. C. L. The cast includes Mary Alden, Robert Edeson, Charles Richman, Vincent Coleman, Elonor Fair and Hedda Hopper.

CHAS. O. BAUMANN, Pres.
RESOURCES - $5,000,000 - LEGAL RATES

PRODUCERS & STARS represented. Also every form of financial service rendered in connection therewith—at legal rates.

GREAT NORTHERN FINANCE CORP.
Knickerbocker Building
Broadway at 44th Street, N. Y. City
Telephone Bryant 2989

NEGATIVE TITLES
10 cents per foot, including cards. Through our revolutionary process we give you, choice of 10 high class lettered alphabets. The highest class illustrations. 24 hour service.

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Laboratory Wad. 3443

NEGATIVE POSITIVE
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15 CENTS PER FOOT
24 Hour Service if necessary

SIMPLEX TITLE SHOP
220 W. 42nd Street
Bryant 0985
FRANK LLOYD

Supervised and personally directed

NORMA TALMADGE

in

“THE ETERNAL FLAME”

JACKIE COOGAN

in

“OLIVER TWIST”

and

“THE SIN FLOOD”

for Goldwyn

Coming: Norma Talmadge in “The Voice From the Minaret”
In Production: Norma Talmadge in “Within the Law”

FRANK LLOYD

Also supervised and directed William Farnum in “TALE OF TWO CITIES,” “LES MISERABLES,” “WHEN A MAN SEES RED,” “RIDERS OF THE PURPLE SAGE,” and Pauline Frederick in “MADAME X,” as well as other FINANCIAL and ARTISTIC SUCCESSES!

FRANK LLOYD

Has big plans for 1923! Stupendous features that will make screen history—and money for exhibitors!
London Notes
(Special to THE FILM DAILY)

"Timothy's Quest," which opened for a special run at Terry's on Dec. 11, promises to be a good holiday attraction.

A British Producing Co., Welch Pearson, has decided to make feature films dealing with British historical events. Their first is Neil Gowynne.

J. Stuart Blackton's Prizma feature "The Virgin Queen," is finished, and is being cut and titled. It will be shown this side early in the new year.

The fans of this side are just beginning to know and like Valentino, three of whose feature films were running simultaneously last week in the West End, "Blood and Sand," "The Four Horsemen," and "The Conquering Power."

Guy Fawkes, a coming British super, will be filmed early in 1923, and, provided the necessary permits can be obtained (there's not very much doubt about it), the old Houses of Parliament, St. James's Palace, the Tower of London, etc., will be used as locations.

Over here, as on your side, the demand for GOOD short stuff is increasing. A comparatively new Co. Quality Films, is making one and two-reelers that compare favorably. From the same studio comes also a series of two-reel Married Life comedies on the lines of the favorite Mr. and Mrs. Sydney Drew Vitagraph offerings.

Vitrix Filter, an invention to absorb the harmful violet rays, is now in use at a West End Kinema. This Vitrix makes a notable difference in the quality of the projection, for the screen is perfectly defined from all parts of the house, and titles are clearer and free from flicker. The inventors believe the perfect freedom from eye strain, film headache and other ills the film viewers are heir to, and this is some consideration.

Edmund Goulding was given a reception at Southampton by the Mayor, and a luncheon at the South Western Hotel in that town. Goulding, who is spending the Xmas with his relatives in this side, was congratulated upon his rise to fame in U. S. A., and the Mayor regretted that conditions over here prevented him (Goulding) attaining his present status in his native country.

On Sunday, Jan. 28, "The Four Horsemen" concludes its record run at the Palace (320 performances). The next day Rex Ingram's Prisoner of Zenda (story a great favorite this side), begins a fortnight's run at that house, and on Feb. 12 "Trifling Women" will be shown. Loew's tenancy of the Palace expires on March 25, of 1923, but his intention is to get another West End House for the showing of the at least 12 of the other "superb" he has on hand.

Money Getters
(Continued from Page 1)

The money getters were:

Eastern District: John Golden, Washington; Joseph S. Lieberman, Philadelphia; Eugene Markens, Buffalo; and Ralph W. Phepham, Boston.

Central District: Fred Wilson, Detroit; Robert Blazer, Indianapolis; John Himmelein, Cleveland; and Herman S. Mandelman, Cleveland.

Mid Western District: Jacob M. Jacobs, Chicago; John N. Howland, Chicago; Clyde A. Pratt, Des Moines, and William C. Cook, Chicago.

Western District: Charles J. Hamal, Salt Lake; Byron A. Stover, Butte; Charles F. Harris, Portland, and Carl H. Drake, Los Angeles.


Canadian District: Alphonseus Gorman, Montreal; Charles Ramage, Toronto; Joseph S. O'Donnell, St. John, and John B. Whitney, Toronto.

The drive was for played and paid business.

— Happy New Year —

Plan $750,000 House
(Special to THE FILM DAILY)

St. Louis, Mo.—Harry Redmond has under consideration plans for the erection of a combination theater and office-building to cost over $750,000 and that will have a seating capacity of 2,200.

— Happy New Year —

Clergy Move to Close Richmond
(Special to THE FILM DAILY)

Houses

Richmond, Ind.—The ministerial association of this city is circulating petitions asking for a literal enforcement of the blue laws, that would result in closing up the theaters here.

— Happy New Year —

Coast Brevities
(Special to THE FILM DAILY)

Hollywood—Lester Cuneo, his director, Henry McCarthy and Charles Mack, business manager have left the Fine Arts studio for a hunting trip.

Eva Novak is working with Jack Holt in "The Tiger's Claw."

Warner Brothers are erecting a huge radio station atop their new Hollywood studios.

Cullen Landis has left for San Francisco where he will start work on a Vitagraph Special.

Myrtle Stedman has finished the part of "Nancy Fair" in "The Famous Mrs. Fair" directed by Fred Niblo.

Huntley Gordon is working at Metro with Viola Dana, having recently finished in "The Famous Mrs. Fair."

Clarke Irvine and Andrew Hervey have been engaged to handle the Warner Brothers west coast studios publicity.

"His Good Name" from a story by William Slavens McNutt is the new Universal production. Harry A. Pollard is directing it.

Bud Jamieson and Bill Francy, have been added to the company of funmakers in the Hallroom Boys Comedies.

Every Exhibitor Wants It

Do You Want Success For 1923?
HAPPY NEW YEAR

The BRADSTREET of FILMDOM
THE Film DAILY
The RECOGNIZED AUTHORITY

VOL. XXII  No. 89  Sunday, December 31, 1922  Price 25 Cents

Start the New Year right — Play

The Flirt

Booth Tarkington's MASTERPIECE
Universal Jewel
A Hobart Henley Production

Presented by Carl Laemmle
Seasons Greetings

Johnny Stires
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"Pardoning the bad is injuring the good."—Benjamin Franklin.
1923

Many years ago, a French sculptor, named Rodin, presented to the world what has since been admitted as one of the greatest masterpieces in sculpture—“La Penseur”—“The Thinker.”

This showed a huge bulk of mankind with tremendous muscles, the facial expression indicating his tremendous strain, his evident desire to think.

If it were possible for a replica of this statue to be faced by every important executive in this industry at this moment, it might tell far better than any words can express, what each and every one of importance in this industry should be doing at this moment.

For never in the history of this business has there been such need for serious contemplation, careful consideration and deep thinking as today.

Problems portentous are in sight. There have been expressions voiced within the past few months that within the near period of the next few years there must come inevitably a complete transition in this entire industry. Those who have given expression to this thought are not idle talkers, gadabouts, gossips or the sort that try to make history over a tablecloth at the Astor or the Amoassador. Rather indeed, they are men who have devoted practically their entire lives to pictures, and who have invested therein their all.

This is not the time for preaching. It is the holiday season, and the world is full of good cheer and kindly expressions. But even so, perhaps there is a moment which might well be given to contemplation.

And then what does one see?

The crystal ball of the Eastern seer might answer more prophetically that which baulks the imagination. Because on one side there are strong forces—of exhibitors, who, fearful of their investments, clamor for a release from existing conditions, high rentals and unprincipled methods.

And on the other side there are those who, in production and distribution, lament the attitude of the exhibitor. The chances are that inbetween the two stands the truth. And which of these opposing forces will be honest enough to give ground in the effort to find the truth and profit therefrom, is a question which many men might hesitate to answer.

Somewhere in this chaos stands the Hays organization. Less than a year old, and having accomplished much towards the purpose for which it was formulated, it may, in time, prove the answer. But there are many momentous questions which must be answered. Perhaps, during 1923, the operations of the Hays organization may aid in answering these. Regardless of all other matters, it is important that some organization, some individual, does. Because, unless some of these problems are thrashed out and satisfactorily adjusted, there can be neither peace nor profit in an industry which, because of its import to the welfare of the world, deserves an understanding satisfying and comprehensive.

There are within this business intelligence and brains enough to meet any existing problems of any industry. But the ugly head of the serpent of distrust is ever-present in this one. It would seem, therefore, that the first duty of every thinking individual either interested in production, distribution or exhibition should be to make, during 1923, a man-size honest-to-God serious effort to kill off that distrust. Then perhaps it will prove a "Happy New Year.”

DANNY.
Never So Optimistic

The large number of big pictures put on the market at the opening of this season has done so much to revive the enthusiasm of the entire picture industry and has been such a big factor in creating a new interest in the business, that I never was so optimistic as I am now in looking into the year 1923. The industry is on the upturn and is moving swiftly toward a boom period. If all of the motion picture theatres will continue in their efforts toward sending out big productions, and exhibitors, with renewed confidence, exploit these pictures to the limit of their capabilities, 1923, I firmly believe, will be a banner year for picture employment and a year of much entertainment and will be granted that prosperity will continue as long as there is a demand for motion pictures. Motion pictures are a necessity, as I believe the business has learned its lesson and was never in better shape and on a sounder foundation than it now is.

ADOLPH ZUKOR.

The Spirit of Optimism

As to the optimism, Jules E. Mathaun, president of the Stanley Co., (Philadelphia) is the embodiment of optimism, he says: "That there is every evidence that times are growing better. Last year I called attention to the fact that the sales of the pictures have offered much encouragement to the exhibitor. Labor, unrest, re-adjustments, etc., had become necessary, and twisted were necessary. Business was in a state of confusion and in flux, and it was not getting the money to spend as freely as they did during the war. There are no such difficulties today. Today, however, we find that the most of the labor difficulties have been satisfactorily settled and the industry employs many thousand of people upon whom so many hundreds of thousands of people depend for sustenance, has in many and in all American cities, that other than during a period of endeavor which provides for setting back conditions and in that in general it may be said that prosperity if not in its accustomed health, is at least sitting up and taking notice."

"That the prosperity invalid would be well today but for the turmoil and bickerings in Europe is a fallacy. The world will dispise the situation has weathered financial storms before it. It is doing so now and is on the clear road to a better business condition."

And restored business confidence means that people must be buying the pictures they are entailed in the largest numbers and at a minimum of cost. The factories will work at full capacity and we can say. And it is also an established fact that the cinema won and never before taken the interest of a similar public institution. More men, women, and children are going into the motion picture theaters from all parts of America than ever before and why, because of the motion picture industry—are those who are responsible for it being in much condition. The product offered the people are realizing more and more that those who are motion picture devotees are no longer lingers—so long do they visit such as the pictures, because of curiosity to see how the images are reproduced on a screen. In the fact, the maker of pictures, the one who produces the pictures today want the better kind. They do not want the better imitation of a stage play, or a novel, but a creation of the cinema that is characterized and substantially a work in art and not dumated novels and plays. With this in mind the producers have set new standards for excellence in their output for 1923, and none of these have lived up to the requirements of a 'better picture.'

Lowr Optimism

Expressing the most optimistic views for the health and wealth of the New Year, and making business disturbances to a ship adrift without a rudder, Marcus Loew, president of Loew's, summed up the prospects for 1923.

"The theatrical business is approaching normalcy, and with it a period of growth. It is a stage in a long series of stages of which we hear so much about, it is fast reaching a stage of development of a story to the screen." He says.

J. D. WILLIAMS.

The Coming Year

Optimism the Keynote—General Impression That 1923 Will Prove Profitable

Excellent

The outlook for 1923 is indeed most excellent.

ROTHAEL.

Handle Business for the Masses

As for the outlook for 1923 I can only repeat what I have had to say before on this subject. If we hold in mind that this amusemen of ours was intended for the masses and it in consequence we try to so handle this amusement that it is available for the masses then I shall not only for 1923 but for all the years to come look forward to keeping this game of ours in the forefront of the amusement line.

ROBERT LIEBER.

Sees No Great Change

I cannot foresee any great change, except a further stabilization of the merit system of renting and buying pictures, and a reduction in the number of pictures that will be made.

AL. LICHTMAN.

Unusually Optimistic

Never before in the history of motion pictures has the industry stood on such solid foundation as it does today. This is why I look forward with unusual optimism to the coming year. I said one year ago that the salvation of the motion picture industry lay in the making of bigger pictures—pictures bigger in the world of imagination and in drawing power. Today I repeat that assertion, and even go further than before. The public is eager to see pictures of a new standard and will be satisfied with nothing less.

JESSE L. LASKY.

Business Should Improve

According to U. S. Commerce reports, according to dalton's Statistics, judged by all barometers, business should improve and a real wave of prosperity is due to hit the country sooner or later. Of course, the European situation asserts itself in a favorable or semi-favorable light. Inasmuch as the picture industry is not a basic industry, but is one that is affected by the fundamental industries, the motion picture industry will reflect the prosperity that follows in the wake. Car loadings have nearly doubled, steel mills are working, coal mines are operating again and a firmer tone of confidence prevails.

ELMER L. PEARSON.

Factory System Pictures Through

The outlook for 1923, to my mind, indicates that the "factory system" of production which now weights so heavily upon this industry, will be superseded by more consistent methods whereby individual producers from various sources will find their way to the theater-public market on a basis that is absolutely equitable to both producer and exhibitor.

W. W. HODKINSON.

Be Optimistic

If the industry takes the same medicine for 1923 that it took for 1922, the world will have to be hopeful and profitable. We were in the doldrums we took ourselves by the boot strap, figuratively speaking, and lifted ourselves out by the simple expedient of having faith in ourselves and in the mission of the movies in entertaining the American people. We refused to admit that times were bad and, miraculously enough, they became better.

1923 will be much better than 1922 if we only think it. This is no reason in the world why it shouldn't be better.

R. H. COCHRANE.
We announce with pride our distribution of the picture that in our opinion shares with "When Knighthood Was in Flower" and "Douglas Fairbanks in Robin Hood" the honor of being one of the three greatest motion pictures ever produced.

Harley Knoles
PRODUCTION

The BOHEMIAN GIRL

with

IVOR NOVELLO
Gladys Cooper  Ellen Terry
Constance Collier  C. Aubrey Smith

Mr. Knoles with this beautiful story known to millions and this superb cast has made a distinguished production that will live forever as one of the great things of the screen art. It is beyond question

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As a New Year's offering to the nation's exhibitors, we now announce the general first run release of the biggest motion picture attraction of the 1922-23 season. Up to now we have booked this big picture in conjunction with Mr. Beban and his theatrical road show company. The present release of the picture is our contribution to immediate big business for exhibitors everywhere. Full protection is given those cities where the road show attraction is still to play.

Harry Garson presents

GEORGE

BEBAN

in

The

SIGN

of the

ROSE

with

Helene Sullivan

and a Superior Cast

Written and Supervised by George Beban

America's Wonder Picture of 1923!
"Dr. Jack" Prescribes Laughs, Sure-Fire Entertainment and Profits

Harold Lloyd in
"DR. JACK"
Pathe
DIRECTOR ..................... Fred Newmeyer
AUTHORS ................. Jean Havez, Hal Roach and Sam Taylor
SCENARIO BY .............. Jean Havez, Hal Roach and Sam Taylor
CAMERAMAN ................. Walter Lundin
AS A WHOLE............ Plenty of fun and good humor without much plot or weighty material to bother about; a succession of laughs
STORY............. Mostly a series of comic events with some new and laughable gags and Lloyd at his best
DIRECTION...........Good; keeps up even comedy pace all the way; stays a trifle too long on one idea occasionally
PHOTOGRAPHY ................. All right
LIGHTINGS .................... Up to standard
STAR.................You know what to expect of him and you get it
SUPPORT........... First rate; Mildred Davis, the sick-little-well-girl; others John T. Prince, Eric Mayne, C. Norman Hammond and two interesting colored players
EXTERIORS ...................... Few
INTERIORS .................... Adequate
CHARACTER OF STORY............ Sure-fire comedy
LENGTH OF PRODUCTION.... About 6,000 feet

Harold Lloyd’s latest isn’t another “Grandma’s Boy,” but it is another sure-fire comedy number that sounds a merry round of laughter and certainly sends them out happy. At least it should judging from the reception “Dr. Jack” is getting at the Strand where it will be held over for a second week. And it wasn’t only the holiday youngster crowd at the Strand that did all the laughing. Everyone seemed to thoroughly enjoy the antics of Dr. Jack, another of Lloyd’s excellent comedy roles in which he lives up to his reputation for drawing laughs and satisfying a public out for enjoyment and a cheerful entertainment.

Lloyd’s current release doesn’t contain as good comedy material or as clever humorous situations as did “Grandma’s Boy.” In this one he seems to go in more strongly for laughable nonsense and rather a good deal more slap-stick than usual. There are new and original gags as well as some “repeaters.” For the most part Fred Newmeyer has handled the material to advantage. The only objection is that where they bring in a new idea, they keep it up too long and lessen the strength of it as a laugh-getter. This is particularly true of the episode in which Lloyd masquerades as a hunch-back lunatic in an effort to provide excitement thereby proving his theory that the sick-little-well-girl can be cured of an imaginary illness through excitement. At first there is a genuine “kick” in this and it sends them into roars but it runs into so much footage that it hurts the value of the idea as a whole.

Some of the best stunts are the bit played by Lloyd and the freckled face kid who plays “sick” because he doesn’t want to go to school; the poker game in which Lloyd slips cards to each of the players and they bet their coats off and later find they all hold the same hand; the masquerade in which Lloyd imitates a quick-change artist by playing a dual role and the consultation where Lloyd examines the pretty patient and accidentally kisses her.

"Dr. Jack" doesn’t contain much of a plot but it has plenty of fast-moving incidents and laughable situations that make it a desirable box office number and Harold Lloyd can be counted on to send them out satisfied. Mildred Davis is the pretty heroine and the cast, including two colored players, helps Lloyd to get the fun over.

Lloyd Offers Another Box Office Attraction

Box Office Analysis for the Exhibitor

Lloyd’s latest promises to be another box office clean-up and it only remains for you to get it and then count your money. It can’t fail to come rolling in because after “Grandma’s Boy” they are all on the lookout for Lloyd’s next. It’s ready and don’t miss it. "Dr. Jack" may not be as good as “Grandma’s Boy” but, to quote one of the newspaper reviewers, “what else is or has been?” It’s a good thought. Lloyd has made more consistently rapid strides after the fashion of Dr. Coue’s prayer, than probably any other artist. And he’s holding on to the reputation with “Dr. Jack.” Lloyd’s name should be enough for exploitation but if you want to make a splash it will be easy. Pathe’s press book has any number of ideas, the one about the prescription being particularly worth while. Posters and stills of the star and his goggles and the title of this one will be sound advertising and you can make your promises any way you want.
Contains Good Audience Appeal With Comedy Business They Will Like

"THE FLIRT"
Jewel-Universal

DIRECTOR ....................... Hobart Henley
AUTHOR ......................... Booth Tarkington
SCENARIO BY ................... A. P. Younger
CAMERAMAN .................... Charles Kaufman
AS A WHOLE ........ Undoubtedly a good audience picture; a nice mixture of comedy, human interest and flapper love

STORY .......... Has some effective comic and heart interest situations and at times makes for unusual entertainment

DIRECTION ........... Fairly slow moving in early reels; takes too long to establish a premise and get things going

PHOTOGRAPHY ............... First rate

LIGHTINGS .................... Good

PLAYERS ............. Eileen Percy splendid type for flapper; George Nichols fine as the father; others who do satisfactorily are Helen Jerome Eddy, Lloyd Whitlock, Edward Hearn and Buddy Messenger

EXTERIORS .............. All right

INTERIORS ..................... Fair

DETAIL ....................... Suffices

CHARACTER OF STORY ...... Girl's desire for luxury causes her father's arrest in swindle into which girl has brought him through forged signature

LENGTH OF PRODUCTION ...... About 8,000 feet

There is considerable that is interesting and entertaining in "The Flirt" and there are also sequences that fall short of entertainment, but on the whole, it is a satisfying audience picture and undoubtedly will appeal to a big majority of picture patrons. Booth Tarkington has taken an interesting family group; his characterizations are good and there is undoubtedly a good deal of truth in the idea presented—that modern parents are too lenient with their children. It is nicely worked out with a careful blending of heart interest and comedy that gives the picture a definite value as an audience attraction.

"The Flirt," a pretty young girl who rules her family and the young men of the town will most likely prove popular with the younger element everywhere. The part is splendidly handled by Eileen Percy who is particularly well suited and fitted to the role. There are probably a number of families who will appreciate the story and may have a "flirt" of their own and there are many mischievous young brothers such as the one portrayed by Buddy Messenger, a capable younger though a trifle too self-conscious at times. The antics of Buddy who is thoroughly well acquainted with his sister's methods of "stringin' the poor goofs" along affords much of the feature's amusing bits. Some of the heart interest touches come about through the sympathetic character played by Helen Jerome Eddy in one of her familiar ugly duckling parts. She is in love with Edward Hearn but sister Eileen vamps him away from her.

Henley's character development is well done but he has not always handled the material to the best advantage.

Story: Jim Madison was honest and easy going so it wasn't surprising that his young daughter Cora dared to do the things she did. She flirted with everyone and finally was persuaded by a stranger in town to rope her father into some fake stock company. How Cora rides Dad into a jam, loses her fiancé and young Jim Madison comes to the rescue, completes it.

---

To All My Friends—

In the profession, among the exhibitors and in the vast army of motion picture lovers, I extend my sincerest wishes for a happy and prosperous New Year.

THOMAS MEIGHAN

P. S. Look for my coming Paramount Pictures: "Back Home and Broke," by George Ade, and "The Ne'er Do Well," by Rex Beach, both directed by Alfred E. Green.
A Particularly Appropriate Picture For Family Trade
Box Office Analysis for the Exhibitor

"THE FLIRT"
Jewel-Universal

An atmosphere that is more or less real, some first rate comedy business and an attractive flapper heroine are the three things that make "The Flirt" a first rate audience picture that will undoubtedly send them out satisfied most any place. An over crowded Broadway holiday audience seemed to get a lot of enjoyment out of it and it looks as though the comedy sequences will get over very well.

The recent popularity of the flapper should be another inducement and there are any number of exploitation angles that might get them interested. Appeal to the parents from their standpoint, and to the younger element, on the other hand. A cartoon prepared for advertising the picture, "When 'The Flirt' comes to town," should attract considerable attention. Use stills of Eileen Percy and let them know about her mischievous young brother, played by Buddy Messenger. Helen Jerome Eddy's name can also be used.

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"The Face in the Fog," with Lionel Barrymore
"Dark Secrets," with Dorothy Dalton
"The Lap of Luxury," with Glenn Hunter
"Slim Shoulders," with Irene Castle
"Why Announce Your Marriage," with Elaine Hammerstein
"The Dark Lantern," with Alice Brady
"His House in Order," with Elsie Ferguson
George Ade, Tom Meighan and Alfred Green Supply Another Good One

Thomas Meighan in
"BACK HOME AND BROKE"
Paramount

DIRECTOR ....................... Alfred E. Green
AUTHOR ........................ George Ade
SCENARIO BY .................... J. Clarkson Miller
CAMERAMAN ..................... Henry Cronjager
AS A WHOLE......A good entertainment; fine audience appeal and sure-fire material despite rather obvious situations
STORY......They'll like it even though it is a pretty familiar line of hokum
DIRECTION........First two reels slow; plenty of good touches and laughs in the rest of it
PHOTOGRAPHY ................... Very good
LIGHTINGS ........................ Good
STAR......Fine for this type of a role; sure to please his many admirers
SUPPORT...Splendid types and all well suited; includes Lila Lee, Frederick Burton, Cyril Ring, Chas. Abbe, Florence Dixon, Maude Turner Gordon, Laurance Wheat, Ned Burton and others
EXTERIORS ........Real small town atmosphere
INTERIORS ............All right
DETAIL .........Good; some titles particularly good
CHARACTER OF STORY..............Broke, after the death of his father, son gains wealth in oil field, returns to home town and has a lot of fun pretending he is a failure
LENGTH OF PRODUCTION ..........7,814 feet

Even though they may know just what is going to happen, once Alfred Green steps aside from establishing a small town atmosphere and introducing the characters, and the fact that it is a good deal of hokum at that, there is a pretty safe bet that the big majority of any audience will go out fully satisfied and pleased with "Back Home and Broke." It is amusing, small town stuff that makes for a first rate bit of entertainment regardless of some fault that may be found with it as to logic, plausibility, some lack of originality, or whatever they may choose to "pick" on. But, on the whole, it satisfies and it's a ten to one shot they will get a real thrill out of the surprise Tommy springs on the townspeople by presenting himself as the money king Dupont Keene—after he has purchased the whole town while they all thought him "broke."

Even though the audience is "in" on the secret of Tommy's financial capacity, they have had plenty of opportunity to harbor a fine grudge for the single track minds of the small towners and the walloper that hero hands them in his plan to make them realize their smallness, is going to give them a lot of pleasure. The Rivoli crowd seemed to take Tommy's troubles right to heart and that is what will probably happen with many audiences.

And Meighan's admirers will surely like the part he plays in this. The star makes a good deal of the role which fits him to a "T." Meighan might like to know that one of his admirers, in the Rivoli audience, actually thought he wasn't bad looking even in reality. That's what Tommy gets for coming to New York and appearing on the street without a disguise. Lila Lee is pleasing as Meighan's leading lady and there are a number of unusually interesting characterizations among those playing the towns folk. One thing especially commendable about the picture is the fact that Meighan's mother, played by Maude Gordon, doesn't neglect her appearance even when she's so poor, they take her piano away from her. Incidentally, the Steinway, comes in for a neat bit of advertising in the title that reads: "Mother, I'll buy you a house with fifty rooms and a Steinway in every room." There is a lot of good humor in the titles as well as in the pictures. Alfred Green supplied a good production and made a nice entertainment. George Ade can write some more stories for Meighan.

Should Send Them Out Satisfied and Well Pleased With the Star

Box Office Analysis for the Exhibitor

They should get a lot of fun out of "Back Home and Broke" and it is a suitable offering for any audience. You can make some promises for the laughs contained in it and you might also say that it is a little different from many of the previous "small town" stories that have been pictured. And where Tommy Meighan is popular, you can make an extra fuss about it and promise them they'll like the star and the picture too.

Let them know George Ade wrote the story and if they liked the last one, "Our Leading Citizen," which he wrote especially for Meighan, be sure to use his name with "Back Home and Broke." Catchlines with the title will give an idea of the story but it might prove more effective to get them interested through a teaser campaign. The posters are very good and the press sheet offers some good exploitation ideas.
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"WHEN KNIGHTHOOD WAS IN FLOWER"
With Marion Davies

"ENEMIES OF WOMEN"
With Lionel Barrymore

"LITTLE OLD NEW YORK"
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Personal interest follows your picture thru every stage—

EVANS FILM LABORATORIES
416-424 W. 216th Street
at Broadway
NEW YORK CITY
Wadsworth 3443
Mix Offers Another Stunt Picture With Good Action and Thrills

Tom Mix in
"CATCH MY SMOKE"
Fox

DIRECTOR ...................... William Beaudine
AUTHOR ........................ Joseph P. Ames
SCENARIO BY ..................... Jack Strumwasser
CAMERAMAN ...................... Don Clark
AS A WHOLE Up to the Mix standard with
the customary action and incident
STORY Of the usual western formula consisting
of action, thrills, stunts and some romance
DIRECTION Satisfactory; saves most of the
best action for the last reel
PHOTOGRAPHY .................... Good
LIGHTINGS ....................... Good
STAR Goes through his usual repertoire with
the assistance of his horse, Tony
SUPPORT Lillian Rich, adequate lead; others
Claude Peyton, Gordon Griffith, Pat Chrisman
EXTERIORS Suitable locations
INTERIORS Few
DETAIL All that is necessary
CHARACTER OF STORY War hero returns
to find his ranch in other hands; he fights the
new "gang" and wins the fair owner
LENGTH OF PRODUCTION 4,070 feet

Tom Mix puts over another of his stunt pictures in
"Catch My Smoke," a popular type of western that
usually identifies Mix as the star. The story is of the
usual order with the action composed of fights, spills,
chases and a good variety of stunts supplied by Mix.
Of course, there is the customary romantic twist and
hero saves the girl's life when she is being carried off
by the villain. The plot runs pretty true to form and
they haven't tried to disguise its familiarity. Never-
theless, the picture supplies the action and thrills that
lovers of westerns demand, so for them it fills the bill
adequately.

This time Mix is a returned war hero who left his
horse and ranch in the care of a friend while he was
over "doing his bit." From the window of the train
which is bringing him home, Tom sees Tony giving
his pursuers a chase. Eventually hero learns that his
ranch is in new hands and a girl the owner. Without
telling her who he is, Tom gets a job on the ranch
and the action starts.

Tex Lynch, foreman, sees in Tom a menace to his
scheme to get the ranch away from the girl. There's
a fight right off when Tom saves a youngster from
being branded by Lynch's gang. Tom does some
scouting around and learns that Lynch has found oil
in one of the pastures, hence his desire to own the
ranch. Caught eavesdropping, Tom is shot by Lynch
and thrown down the mountain, dead, as Lynch thinks.
Later, when Lynch finds that Tom is still alive and
headed for the sheriff's office, he rounds up his band
and there is one of those "knock-'em-dead" fights in
which Tom battles with about ten cowboys at once.

This is the beginning of the fast action and results in
a big chase with Lynch kidnapping the girl, Tom's
rescue and another battle, the subsequent chase and a
lot of good stunts and thrills aboard a moving freight
where the fight finally ends with Tom victorious, of
course. Mix works hard throughout and manages to
keep his gloves on the whole time. The star's horse,
Tony, has a bit to do and the cast, including Lillian
Rich, as the lead, is well suited.

A Fine One for Star's Admirers and Where They Like Westerns

Box Office Analysis for the Exhibitor

Where they like the Tom Mix type of action and
thrills you can rest assured "Catch My Smoke" will
satisfy. There is a good crowd that come out for this
sort of western and probably Tom Mix is the best
known entertainer for this particular kind of action.
He injects plenty of thrills and action into his latest
and offers some new stunts such as leaping, on horse-
back, into a box car of a moving freight.

There is a 3 column cut showing Mix, riding Tony,
and holding a girl as he jumps from one car to an-
other of the freight. This should get them inter-
ested and you can certainly promise plenty of thrills.
Where the star is popular you won't have to do very
much extra talking to get them in, but you can let
them know it is another good entertainment with Mix
contributing most of the excitement.
Explosion of Fireworks Makes First Rate Climax in Mayo's Latest

Frank Mayo in
"THE FLAMING HOUR"
Universal

DIRECTOR .................. Edward Sedgwick
AUTHOR ................. Lillian Chester
SCENARIO BY .......... George Randolph Chester
CAMERAMAN ................. Bennie Kline

AS A WHOLE... A satisfying short entertainment that has well sustained interest and good climax

STORY...... Contains fair situations that have been worked into interesting and rather melodramatic conclusion

DIRECTION ...... Adequate; spectacular effects in climax supplies quite a new thrill

PHOTOGRAPHY ............ All right
LIGHTINGS .................. Good
STAR...... Hasn't especially difficult role; will please his admirers

SUPPORT...... Not particularly impressive; includes Helen Ferguson, Melbourne McDowell and Charles Clary

EXTERIORS ............ Few
INTERIORS ............. Suffice
DETAIL .................. Ample

CHARACTER OF STORY.... Worker in munition plant "fired" by owner when he marries daughter; later saves the life of his father-in-law

LENGTH OF PRODUCTION ......... 4,508 feet

"The Flaming Hour" is an unpretentious number, but offers a satisfying short entertainment that will probably please an average audience. It is nicely told and the interest pretty well sustained. Then it is in less than five reels and moves along at a pace that builds steadily towards a climax, which is somewhat unusual and for those ever in search of something new in the way of a thrill, it will be agreeably received.

Director Sedgwick hasn't wasted footage in unnecessary detail, but at the same time things are entirely comprehensive. Occasionally incidents in the development are not wholly plausible, but he gets over them rather carefully and without drawing attention to the weak spots. There is no especially strong bid for suspense except a slight attempt in the climax when it looks as though the girl and her father are destined to perish in the explosion of the munition plant in which they are trapped by the villain.

Fires and explosions are popular forms of thrills in recent pictures. This one varies slightly from the others in that it is a powder plant that supplies the thrills. The explosion of rockets and sky pieces of different kinds give the picture a fairly spectacular finish and it has been rather well handled.

The story doesn't give Mayo a vehicle as good as some of the others he has had recently, nor does it require a great deal of him, but it will undoubtedly please his admirers. The supporting cast is adequate though not unusual. Helen Ferguson is not an especially attractive lead for Mayo. Charles Clary is the villain and Melbourne McDowell is the only other of importance.

Story: Bruce Henderson, manager of the powder and fire-works plant of Danby & Son, is in love with Danby's daughter, Lucille. Danby discharges Bruce after an argument and Lucille leaves with him. They are married. Later they quarrel and part. Lucille goes back to her father, while Bruce takes the downward path. Eventually he learns that Mower, who took his place with Danby, is substituting materials and robbing Danby. Disguised, Bruce gets a job in the Danby plant, exposes Mower, is injured in an explosion but saves Danby and Lucille. The reconciliation follows.

Will Suit the Average Crowd and Star's Admirers

Box Office Analysis for the Exhibitor

For the average audience this will prove thoroughly satisfying, and if they like Frank Mayo you can count on it pleasing them. Talk about the explosion for the climax, and you might secure a trailer that includes some shots of this. Undoubtedly they would be sufficiently interested to come back for the rest of it. The title displayed with stills of the fire will probably be enough to give them an idea of what it is all about or catchlines such as "Have you a bad temper? It may lead you into a lot of trouble. See what happens to Frank Mayo as a quick tempered employee in a munition plant." Mention Mayo's recent attractions and use his name with the posters available for this attraction.
GEORGE W. LANE
Cinematographer

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Charles Brabin Production

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A Fair Picture With Interesting Characterization Its Best Feature

William H. Strauss in
"SOLOMON IN SOCIETY"
Whitman Bennett Prod.—American Releasing Corp.
DIRECTOR ......................Lawrence Windom
AUTHOR .....................Val Cleveland
SCENARIO BY .................Not credited
CAMERAMAN ...................Edward Paul
AS A WHOLE...........An average offering that will have drawing power in certain communities

STORY.......A trifle slow at the start but works into interesting comedy drama

DIRECTION......Fair; provides adequate production; doesn't always handle players to best advantage

PHOTOGRAPHY ....................Fair
LIGHTINGS ........................Usually all right

STAR......Offers first rate characterization that is interesting and typical

SUPPORT.......Adequate; no outstanding performances; cast includes Brenda Moore, Nancy Deaver, Charles Delaney, Fred Jones

EXTERIORS ....................Not many
INTERIORS ........................Suitable
DETAIL ..............................Ample

CHARACTER OF STORY......Sudden prosperity of Hebrew tailor nearly costs him the love of his wife but his friends save her for him

LENGTH OF PRODUCTION.......6,000 feet

There have been other Hebrew comedy dramas similar to "Solomon in Society" but this one only skims over the elements of human interest and comedy found in the others. There is less strength to the situations and less elaboration. In this instance the poor East Side tailor does not struggle for prosperity. It comes quite by accident and he has no unfaithful children to worry him but the apparent loss of his wife's love is used for the chief heart interest touch and the sacrifice of the kindly tailor who is willing to make it possible for her to secure a divorce, may create the sympathetic effect intended. It is not strong, however, possibly because it has not been properly approached from a directorial standpoint.

The humorous business is derived through Solomon's inability to shake off his East Side manners after his entrance into society. He keeps his spoon in his cup while drinking, reads a Yiddish newspaper and commits other breaches of etiquette that are supposed to contribute laughs. They are not always successful, inasmuch as the sort of society represented isn't itself altogether proper in its behavior. For the average audience the picture may offer a satisfying entertainment because they will likely accept the vein of humor and slight pathos that it contains without criticizing the weight of the material but where they are at all critical it will be difficult to please them.

William H. Strauss, as the kindly Jew, gives a first rate characterization that is both convincing and sympathetic. In fact it is his performance that will carry the picture over and where the audience is right for this sort of atmosphere, his work will be sure to please them.

Lawrence Windom provides an adequate production and the direction, on the whole, is satisfactory but not unusual. He doesn't always handle the players to the best advantage. Besides Strauss there is Brenda Moore, as his wife, Nancy Deaver, the girl who brings about a reconciliation and Fred Jones, the Greenwich Village he-vamp.

Story: I. Solomon meets with great success in business but he cannot cope with the society into which his wealth brings him. Gradually he notices his wife's attentions to Orlando. Believing that Rosie wants a divorce Solomon agrees to provide the necessary evidence. How Mary Bell, a movie actress, brings about the reconciliation offers some fair excitement.

Will Do For Certain Audiences or Where They Are Not Too Critical

Box Office Analysis for the Exhibitor

There isn't a great deal to promise for this one unless you have a crowd that you know is especially right for this sort of a picture. A Hebrew clientele undoubtedly will be thoroughly well pleased with Solomon and his business ventures so that if you think it will appeal to them, then there is sufficient reason for an effort to put it over.

It may also do for an average crowd that isn't critical. They will find some amusement in it and the characterization of William H. Strauss, which is rather typical, will undoubtedly prove interesting. The title is a poor one and won't mean very much without some explanatory catchlines or accompanying announcements. There are no names well enough known to use except Strauss, who may be remembered.
Very Bright

With all sections of the country making notable strides in the return to normal conditions, and with the situation in every line of business strengthening almost daily, the outlook for the picture industry is brighter than at any time since the year 1921. It is the opinion of the majority of those of us who have knowledge of the plans of producers, the quality of productions being projected, cannot but have confidence that the industry will continue to advance and to win its sphere of influence appropriately.

Every day is given to the high character and substantial nature of the offerings that have marked the opening of the fall season of 1922 will be maintained in 1923, and that the awakened conditions in the agricultural, commercial and industrial fields shall we enjoy our full measure of the general prosperity.

ARTHUR S. KANE.

Sees Bright Outlook

The chap with lots of money at stake in any business who looks for anything other than "better times ahead" comes pretty close to being crazy. Why be licked before you start! This is probably the reason that all statements as to the future are optimistic.

Looking forward to another twelve-month period at this particular time, however, those who have watched the rising and falling barometer in the picture business can prove conclusively that all the dark clouds which have been floating around and threatening to break cannot help but have silver linings.

While picture productions made within the past six months have been so much better than those made in the same season of 1921, there are many indications before that there is simply no comparison. The popularity of the property made photoplay being never questioned. This means that the industry and the business has made more and more strength as the day goes on. The general business conditions have been for a long time. It's been hard to sell shoes, hats and collar buttons—and quite naturally it has been hard to sell motion pictures. The entertainment from every corner of the country comes the positive statement that general business conditions are improving, not slowly, but rapidly. We'll soon be back on an even keel and when we are, the superior merit of the product we are turning out is bound to put the motion picture business in better shape than it has been at any time since its inception.

L. J. SELTZNECK.

Steady Improvement

The film business for 1923 should parallel the trend of general business conditions toward normal. As an indication of the many prophecies in this respect is that there will be no business boom but a steady improvement in the general prosperity. Normal mark and probably above normal during 1923.

WM. A. JOHNSTON.

Couldn't Be Better

The outlook for 1923 couldn't be better. For one thing the outside business is bright. For another, men, organizations, and policies within this business were never grounded on more solid foundations, such evident good faith, such encouraging ambition to really deliver the goods.

ROBERT E. WELCH.

Moving Picture World.

Not Optimistic

Just ordinary, and possible slump.

E. V. RICHARDS.

Gets Worse

Worse than 1922.

WM. A. BRADY.

Back to Normal

I believe that the picture industry will recover from the after-war depression as rapidly as any other industry in the country. I believe that 1923 will see the industry not only back to normal, but going forward not only on a normal rate, but in the main work of the country but a factor in other channels of American life.

C. C. PETTIJOHN.

Bright

The outlook for 1923 is in my mind very bright.

I recently have compiled not less than 167 of the country's leading producers furnish the proper vehicles I am certain 1923 will be a banner year for the Motion Picture Industry.

JAMES R. GRAINGER.

Hammons' Serious Thought

The outlook for 1923 is bright. One of our representatives, citizens, as loyal to the major portion of the country from coast to coast and everywhere that found the motion picture business had turned the corner and was back on the road in the direction of normal business. I must emphasize my personal belief that exhibitors everywhere are neglecting a vital factor, when they fail to keep their whole show.

One of the greatest merchandisers the country remembers was Marshall Field of Chicago. He made it a business to meet the needs of every other business in every city of the Union. His policy was not to buy or sell articles, but to display that article and to talk about it in his newspaper advertising only associated with kindred goods.

For example, if he were featuring a golf suit, he would also display and talk about other golf accessories, such as golf stockings, golf clubs and other merchandise which was kindred to his feature.

Field well knew that many people would see the golf suit but not be interested because they already had golf suits, but the kindred merchandising that was made available an article—golf suits—to people who required them, but to those who already had a suit be sold other merchandise.

Exhibitors are in exactly the same position. To merchandise has been for a long time. It has been hard to sell shoes, hats and collar buttons—and quite naturally it has been hard to sell motion pictures. The entertainment from every corner of the country comes the positive statement that general business conditions are improving, not slowly, but rapidly. We'll soon be back on an even keel and when we are, the superior merit of the product we are turning out is bound to put the motion picture business in better shape than it has been at any time since its inception.

EARL W. HAMMONS.

Many Problems Yet to Solve

I believe that the year 1923 is going to show considerable improvement over last six months of this year. There is a considerable portion of the United States is still far from normal at the present time. Business can not be called excellent spots. It is going to take another year or two and a half for strictly agricultural territories to come back into their own.

I think the uncertainty of a very bad foreign condition has been somewhat lessened, a fact of small extent determine the rapidity with which the industry and agriculture businesses come back to what we might call a normal basis.

1923 is going to find us with many problems to solve, and these will not be solved except by closer relationship between all branches of the industry—the elimination of dirty politics, and an endeavor to get together on the things that are of mutual benefit or of mutual detriment to all of us.

I believe the thinking minds of the Industry are headed in that direction and both the distributor's side and the producer's and exhibitor's side.

Our progress as an industry during the next year will be determined by the extent of purpose displayed by those who are leaders in the business as far as the Industry itself is concerned within itself.

S. R. KENT.

Old Time Returning

We find exhibitors sprucing up and buying good pictures; we see a return of the old-time enthusiasm. No longer is there a detailed analysis of the condition of the country. It is generally conceded that the industry's prosperity wave is just starting to swell. The old bugaboo of the public losing its interest in the motion picture business has been broken down this past season. The country still likes the screen and I expect 1923 will see them back on the rails in full force.

JOSEPH SCHNITZER.

Expexts Many Good Pictures

I think that the outlook for 1923 is unusual, as it is my belief that there will be more really good pictures made this year than in the previous year and far more pictures with real box office value.

HARRY CRANDALL.

Best Since War Record

The outlook for 1923 is the best since the end of the war era of initiation. The industry is setting down into something like a stabilization. Quality pictures are steadily increasing in number. There is plenty of room for growth in all directions, but I do not believe the condition of the industry is getting better, not worse.

L. W. BOYNTON, Exhibitors Trade Review.

Brains First

For picture men with business brains—success and money.

ROBERT W. PRIEST.

From Chaos to Continuity

A survey of the motion picture industry during the past year will show the readjustment process that, since the war, has been necessary in every line of commercial endeavor. The sound business principles of commerce which are being adapted to are working hard on those who are unable to adjust to this changing process, but are elevating the industry to a plane where it can Rightly be classed with the most stable, most dignified industries of the country.

The public are clamoring for better pictures. The fact that there is a demand for these pictures is a safe guarantee that the demand will be met by the progressive producer who, through the cooperation of the exhibitor can now afford to spend what he thinks best on a story which is being made, and the public will be assured long runs, backed up by exploitation that will work for the producer and the exhibitor of the production.

The exhibitor and the cooperation of others who have been brought into the industry from the outside, are now working the industry into some conditions that are bound to reflect back with golden rays on the coffers of the producer, the distributor and the exhibitor.

MAX GRAF, Graf Prod.

Brighter Than Ever

1923, for our way of seeing things, should be better than ever. The cooperation of the motion picture industry; and the attendance in theaters for the pleasure of the movies is increasing so rapidly that there is reason why the upward trend should not continue in 1923, especially in view of the fact that the various labor situations have been settled and that going to the moving picture theaters has become more or less of a necessity and is no longer considered a luxury.

DEN BLUMENTHAL.

Up to the Industry

1923 will be what we make it. If we show good pictures the public will come, if not our business will be less. The greatest handicap for an exhibitor is the arbitrary sets of prices. Just as soon as the producers sell their pictures on the merit and not try to force them into pictures arbitrarily, just as soon as the exhibitor can select his own pictures from day to day, just as their needs are, we will get to a better basis. If the exhibitor will buy what he needs a large number of success re-leases will go off the market.

FRANK J. REMBUSCH.

Wonderful

Wonderful! Warner Brothers are going to make eighteen master productions. H. M. WARNER.

Looks Better

It undoubtedly looks better because of better business conditions generally. We can only cash in on the public more real value, not in money spent on productions but in a wise choice of what we produce.

S. B. SELBY.
Short Stuff

“Around the World in 18 Days”—Universal
Type of production .................................................. 12 episode serial

There is action aplenty in Universal’s latest serial, and the story is a more than usually plausible one for this type of production. It deals with the adventures of Phineas Fogg the 3rd, grandson of the famous globe trotter of Jules Verne fame, in his effort to go around the world in 18 days to get proxies from widely scattered stockholders of an international fuel company, which is headed by Fogg’s sweethearts father. Unless Fogg obtains the proxies in time, Brenton, the vice-president will seize control of the company at the next Board meeting which occurs on the 19th. It is then the first of the month. Brenton wagers Fogg $100,000 that he cannot make the trip in time. Laura La Plante and William Desmond, take the leading roles and accomplish some good serial work. The production has been directed by Reaves Eason from a story by the late George Bronson Howard. There is a good cast which includes William Welsh, W. P. DeVaul, Spottiswoode Aitken, and others.

The action takes place in the largest cities of the world, which in itself is interesting, and as speed is the main essential in the plot, it keeps your interest keyed high practically all the time.

“Dig Up”—Hal Roach—Pathé
Type of production .................................................. 2 reel comedy

Those who like Snub Pollard may find his latest offering entertaining, but he has been seen to much better advantage.

The gags are old stuff and while there are some who still laugh at a rent collector being thrown all over the lot by a gang of tough tenants, it is all in the way he is thrown that gets the laughs. “Dig Up” is amusing in spots. Snub is in love with the landlord’s daughter, Marie Mosquini. Her father plans to get rid of him by making him a rent collector in a tough section called “Paradine Flats,” where “Butch” McKill, Charles Stevenson, maims or murders collectors on sight. Snub visits “Butch” who hands him his card and shows him the door. Putting the card in his pocket, Snub after a scrimmage is knocked out and a policeman, finding him unconscious on the street, with the card in his pocket, takes him to the address on it. This is funny at first, but it is repeated too many times.

“The Educator”—Educational
Type of production .................................................. 1 reel comedy

Credit is due Lloyd Bacon, the director as well as Lloyd Hamilton, for creating something a little different in what without their efforts would have been an ordinary slap-stick comedy. As it stands it is one of the most amusing we have seen in a long time. Hamilton as the sissyfied professor is not a caricature of this type of schoolteacher; he is the schoolteacher. And that’s what makes it so funny. Arriving at the town of Angelville he sees a man being carried by in a stretcher and is informed that it is the last schoolteacher. Just then three more stretchers pass and he is told the men in them are all schoolteachers from Angelville. That’s the beginning, but the entire reel is so filled with laughs that it is one continuous chuckle. Running away from the mob at one point, he hides in a well only to be almost drowned in moonshine which revenue officers pour into it. Upon emerging, everyone in town that he passes sniffs the air and leave whatever they are doing to follow him. Don’t miss this one.

“Glad Rags”—Hunt Stromberg—Metro
Type of production .................................................. 2 reel comedy

Featuring Bull Montana, this comedy will undoubtedly be successful in getting the laughs by one means or another. “Frisco Flash,” a pugilist with a taste for culture, is employed by the head of the aristocratic Bannerman family to put his children under control. “Frisco” takes to luxury like a cat to cream and later re-enters the ring in spangled trunks and a ribbon girdle, meeting defeat on all sides. However, a knock-out blow from his opponent brings him to and he turns defeat into success before leaving the ring. Hughie Fay has directed and has managed to inject a good deal of humor. The supporting cast includes Betty Francis, Otis Harlan, Thomas O’Brien and others.

“The Frog and the Catfish”—Aesop Fable—Pathé
Type of production .................................................. 1 reel animated cartoon

Like a great majority of its predecessors, this Aesop Film Fable is clever and amusing, showing much ingenuity on the part of the artist. Depicting the troubles of Freddie Frog, whose lady love is carried away by a terrible Catfish, it will hold the attention and bring a reasonable amount of laughs.

“Ouch”—Cameo—Educational
Type of production .................................................. 1 reel comedy

There may be those in your audience whose sense of humor will be tickled by seeing a man suffer through an entire reel with a terrific toothache and who will enjoy seeing his efforts to pull out the tooth by every conceivable method, but it is doubtful if women in the audience will like it. Jimmie Adams is the sufferer and Virginia Vance the girl who won’t marry him until the tooth is out.

“Alladin Jr.”—Universal
Type of production .................................................. 2 reel comedy

This is another of the series in which Lewis Sargent is seen as the popular messenger boy. With several of the boys he reads the story of “Alladin and His Wonderful Lamp,” and forthwith he rubs every lamp he sees including street lights and automobile tail lamps. Walking along the street, the real lamp falls at his feet, thrown there by a lady who refuses to accept it as an anniversery present. What happens when the genie appears and gives him three wishes comprises the rest of the action, finally getting him married and unmarried again. And the final shot shows Sargent passing his hat among the boys for payment for telling them such a wopper. Nice, clean little comedy. Should prove mildly amusing.

Pathe Review No. 186
Type of production .................................................. 1 reel magazine

Some wonderful rope climbing at Chimney Rock, N. C. affords a thrill in the opening scenes of this issue. Not to be outdone, Florida natives show how they tame man-eating sharks. In a subject called “Living Paintings” the King of Beasts and his family are seen in different poses. Excellent camera work has been done in securing these shots. The Review closes with scenes from “The City of Watchers,” Bonifacio, Corsica, in Pathecolor.
Short Stuff

Pathe Review No. 1

Type of production.............................1 reel screen magazine

An effective "living painting" of sea gulls opens the reel employing the use of a picture frame to good advantage in showing up the beauty of the shots. Following this, Hy Mayer's Translaugh shows "Faces" of many kinds. Some cute shots of Japanese children come next. Another jump takes you to America and toe-dancing analysis while the colored bit is of scenes on Mediterranean shores.

“A Quiet Street”—Our Gang—Pathe

Type of production...........................2 reel kid and animal comedy

There is some exceedingly cute stuff in this “Our Gang” comedy, and if you have been showing the preceding pictures in this series your folks will be anxious to see this one. Little Mickey Daniels gets in a laugh at the very beginning when he gets another of the gang to pull his loose tooth. The kid ties a string to the tooth and the other end of it to his dog’s tail, but Mickey is afraid and when the dog starts to run, he runs with him, never letting the string get taut enough to pull the tooth. However, the dog chases a kitten and the tooth comes out when Mickey isn’t looking. They then start a show with the tooth as the main exhibit. Later the police are after “Red Mike.” The kids think they are the objects of the police activity and no matter where they run, they meet the cops, who of course pay no attention to them. It is very funny. Finally, to get away, the kids hide in a cell where “Red Mike” is hiding. Mike flies with the dog at his heels and the kids after him. After a mixup with dog, boys and police, the kids find themselves heroes instead of culprits.

“Watch Your Wife”—Hal Roach—Pathe

Type of production............................1 reel comedy

Paul Parrott in the role of a correspondence school detective tries hard to make this a winner. Those who like him may think he has succeeded. He is sent to the “alimony apartments to get $50 worth of scandal on Mrs. Smith.” How he does his sleuthing equipped with a mirror on a pole, and pillows glued to his feet, and the excitement he causes, comprise the action. It is a fair sample of broad, slap-stick humor.

A Small Town Derby—Century—Universal

Type of production.............................2 reel comedy

Al Herman has directed Johnny Fox and Maudie, the mule, in this two reeler, which has a fair chance of entertaining your folks. Johnny and Maudie attend a small town fair where Maudie drinks all the soda she can get. A pie-eating contest between five small boys will get a laugh as will the bit in which Johnny slaps a lion without looking, thinking it Maudie. A race between Maudie and a horse that has been treated to a drink of hard cider, brings the finish with pep.

“Under Suspicion”—Range Rider Series—Pathe

Type of production...........................2 reel western

“Under Suspicion” is up to and possibly a bit ahead of the high standard being maintained in this series. Starring Leo Maloney, who this time has assisted Ford Beebe with the story and direction, it embodies two reels of good western stuff, full of pep and action, that will please those who like this type of entertainment. Maloney, a Texas Ranger, is working as a ranch hand in an effort to discover the root of the “dope” smuggling activity. In the course of events he is mistaken for the smuggler. There is a splendid running fight and a good deal of suspense before the arrival of the ranger chief and triumph for the hero.

Screen Snapshots No. 15—Pathe

Type of production............................1 reel fan magazine

This issue presents among other leading picture favorites, Hall Caine, English novelist, watching the filming of “The Christian” with Maurice Tourneur directing Mae Busch and Richard Dix in the scene. Nazimova and her husband, Charles Bryant, are seen on the beach and an “antique” bit that will surely get a laugh shows a scene in an old film in which Mack Sennett, Ford Sterling and Mabel Normand took part. In the closing scenes, Will H. Hayes is seen greeting Norma Talmadge, Buster Keaton, Conway Tearle, Jackie Coogan and others.

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