A New Port for Greater Movie Season

MOVING PICTURE WORLD

VOL. 81, No. 1 JULY 3rd, 1926 PRICE 25 CENTS

First of the BIG 1926-7 Season Pictures

BEAU GESTE

Herbert Brenon's amazing production with RONALD COLMAN (by arrangement with Samuel Goldwyn)
Alice Joyce, Neil Hamilton, Noah Beery, Mary Brian, William Powell, Norman Trevor, Ralph Forbes, Victor M'laglan

FROM THE NOVEL BY PERCIVAL WILDE. ADAPTATION BY JOHN RUSSELL & HERBERT BRENON
SCREEN PLAY BY WILL SCHOFIELD

One of Paramount's 75th Birthday Group

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE., NEW YORK CITY
BATTING BUTLER

Oh what a star!

BATTING BUTLER

Oh what a picture!

ONE OF M-G-M'S PARADE OF HITS FOR 1926-27

The Top of the Industry

PARAMOUNT was the FIRST to ADVERTISE your shows NATIONALLY to millions of people and the ONLY company to do it consistently over a period of 10 years.

* * *

PARAMOUNT is the ONLY company that guarantees you PERFECT PRINTS and PERFECT SERVICE in the delivery of film.

* * *

PARAMOUNT ALONE gives you bunkless, 100% serviceable PRESS SHEETS always far ahead of release dates.

* * *

PARAMOUNT’S NEW SHOWMAN’S MANUAL BULLETINS (free to exhibitors) is the most unique and most practical exploitation service ever offered.

* * *

PARAMOUNT now adds to the finest line of exhibitor advertising aids in this business a new style of poster containing blank spaces so you can advertise your whole show.

PARAMOUNT SERVICE, LIKE Paramount Pictures, OUTCLASSES THE FIELD!
They're on the way—box office bound! Big-money Warner Bros. hits for Summer business.

Fast-moving, breezy entertainment to make the Summer a season of profits!

Note the titles—they're box office!
Study the stars—they're box office, too!

All from Warner Bros., the home of hits. Lot's more coming!
You're playing the best when you play Warner Bros.!
Book now—cash in now!

Big Money Hits—WARNER BROS.
BROS. stampede money Summer hits!

OTHER WOMEN'S HUSBANDS
with
MONTE BLUE
MARIE PREVOST
HUNTLY GORDON
PHYLIS HAVER
Directed by Erle Kenton

FOOTLOOSE WIDOWS
with
JACQUELINE LOGAN
LOUISE FAZENDA
Directed by Roy Del Ruth

PRODUCTIONS
FBO

SERVICE
POSTERS
EXPLOITATION

carry the smashes that pack houses

This great line of show paper is blazing the way for

Lefty
FLYNN

in his flaming melodrama of a romantic fireman’s life

“Mullhall’s Great Catch”

Distributed by

FBO

1560 Broadway
New York, N. Y.

Gerald Beaumont’s
Great Story

For sure-fire results book the entire Flynn series! They’re clicking! And how!
Paris Cable

Paris, June 23.
By SUMNER SMITH

Advices received here tell of a working agreement between Svenska Films of Sweden and UFA for distribution in Sweden and production in Berlin by Swedish directors and artists, pictures of international interest. The principal directors are Regner Hylten Cavallius and Gustaf Mclander, the artists Lil Dagover and Will Fritsch.

Maurice Gest is here and is negotiating with Chalipin regarding taking a role in Gest's first film, "Darling of the Gods."

Adrien Johnson and Margaret Cloud are recent arrivals from the States.

London Cable

Moving Picture World
London Bureau, June 22.
By W. E. ALLISON MOORTH

Marcus Loew, on viewing "Zeebrugg," British war film, said battle scenes were finer than any he had seen on screen, but considered the film of no commercial value in America owing to the number of official war films already shown.

"The Big Parade" continues to attract fair houses here despite the withdrawal of Paul Whitewar and his band from the presentation.

Opera Stars to Sing

For Vitaphone Co.

The Vitaphone Corporation, controlled by Warner Bros., has just signed a contract with the Metropolitan Opera Company whereby Vitaphone secures the right to engage the services of all artists under control of the Metropolitan Opera Company, including as well, the orchestra, ballet and chorus.

It is the first time in the history of the Metropolitan organization that these rights to negotiate with the entire operatic personnel have been extended to an outside company.

Stern Off to Europe

Abe Stern, vice-president and treasurer of the Stern Film Corporation, has sailed for Europe. He was accompanied by his wife and Mrs. Maurice Fleckles. They will be abroad all summer, visiting his parents in House.

Will Hays Continues to 1936

Despite the fact that his contract as head of the Motion Picture Producers and Distributors of America does not expire until 1936, Will H. Hays, has been asked by the Board of Directors to continue in his present position until 1936.

Mr. Hays, at present in California on his annual trip to the coast studios, has accepted. William Fox and Carl Laemmle, for the Board of Directors, formally announced that the Hays contract had been extended.

Mr. Hays stepped into the motion picture industry from President Harding's cabinet where he was Postmaster General in 1922. His original contract was for three years. It was renewed for a second three years before it had expired just as the present ten-year renewal comes before his second term has reached its conclusion.

Gorman's Six Go To Independent Buyers

John Gorman is to release his productions direct to independent buyers this year, through the demand of the various leading buyers of the independent field.

Gorman is to make a series of six productions for 1926-27, the titles of which are "Home, Sweet Home," "A Broadway Retriever," "Moral of Today," "Failed Hopes," "Black Tears" and "Human Nature."

Gorman has written, directed and financed all of his past productions, some for Mr. Gorman, "The Painted Flapper," "Why Women Remarry," with Milton Sills.

Gorman will make all his productions in Culver City and has lately signed Yola Vale under a three-year contract. Miss Vale appeared in "Little Annie Rooney," opposite Mary Pickford, and in the "Mirage" with Florence Vidor.

Gorman has taken over the Ideal Films Studio in Culver City, which is one of the best equipped independent studios in California.

Laemmle as Correspondent for Moving Picture World

Carl Laemmle, president of Universal Pictures Corporation, will represent the Moving Picture World while abroad this summer. His first contribution, radiated from the high seas, follows:

On Board S.S. Berengaria, June 24.—Via Radio.
By Carl Laemmle.

Picture presentation on the high seas will be continued as a regular feature of Cunard entertainment, if the success of the showing on board the Berengaria is any criterion.

The films, "The Cohens and Kellys" and "The Marriage Clause" were well received. The projection was perfect and when seated in the ship salon one might well consider himself in the Capitol or the Rivoli. The musical scores for the productions blended nicely with the spirit of the stories.

An interesting item for exhibitors is the mention of Emil Darteau, a passenger on board, who has the foreign patents on an invention which will permit the screening of pictures without a screen. The device was originally planned to be used in connection with night open air showings, though Darteau admits it is practical for use in a modern theatre. The main benefit to be derived from such an invention will please those exhibitors who go in for novelties.

Darteau refuses to divulge the workings of his "ether" screen until he has secured his American patents.

Selznick Promises Twelve Specials From Associated

New President to Increase Feature Program

Lewis J. Selznick assumed the presidency of Associated Exhibitors last week. His succession to this post and the withdrawal of Omicron Pines from Associated affairs were forecast in Moving Picture World two weeks ago.

It is understood that Selznick represents over half a million dollars of new capital. When the new executive has full grasp of affairs he intends to increase the release schedule to one feature a week. Twelve specials are also planned. The present releasing arrangements with Pathé Exchange, Inc., will continue.

Associated will do no producing but it is expected that Selznick will have an extensive interest in independent production and special productions made for his company.

The personnel of Associated Exhibitors will remain the same.

Los Angeles Wire

Moving Picture World
Los Angeles Bureau, June 23.
By LAURENCE URBACH

The June Mathis-Balboni producing unit is the first to start work in the First National studios at Burbank. Production on "Spartacus," will start the twenty-fourth. Miss Mathis adopted and prepared the scenario from the stage play of the same name. Balboni will direct with John Boyle at the first camera. A huge gambling saloon at Monte Carlo is the first set.

Natalie Kingston is the first artist to be placed under a long term First National contract since the establishment of the company in its new studio at Burbank. She will have a featured role with Milton Sills in "The Legionnaire," Miss Kingston is an ex-Sennett beauty and has played opposite Harry Langdon and Raymond Griffith.

Back from Coast

Budd Rogers, Vice-President of the Warner Bros. Film Company, has returned to the home office after a two months tour of exchanges at Universal City.
“Movie Season”Leaders Picked

The M. P. T. O. of Texas, under the leadership of H. A. Cole, producer, is expected to celebrate the opening of Greater Movie Season in August with a state-wide campaign.

The Texas theatre owners will drive upon such the same plan as the New York theatre owners, under the masterful guidance of M. Richley, general manager of the Michigan M. P. T. O. last year, who is once more at the helm by this year. They are contributing two per cent of their take to the campaign, which has been entirely successful for the benefit of the M. P. T. O.

H. D. Farley of the Montgomery Enterprise has been named general manager of the Montgomery campaign, and is all set to repeat last year’s success.

Carl Porter, manager of the Victory Theatre, has been elected manager of the campaign by the Salt Lake City exhibitors. The Salt Lake City Board of Directors has taken all the proper measures to further the campaign.

Metzger Appointed

General Sales Head

Upon the eve of his departure for Europe, Carl Laemmle appointed Nat Metzger general sales manager of Universal, in charge of distribution.

For some time Mr. Laemmle has felt that the concentrated direction of the sales effort should be in one authoritative head, but the Universal chief is retaining the supervision of the sales director, Mr. Davis, who is to be made a part of the general management, with the additional of the sales head to direct a united sales effort. The new sales director, while retaining charge of the Eastern district, will make his home in New York.

D’Arrast Signed

H. D. Abbe D’Arrast, who has been in charge of a sensational discovery, has been signed to a five-year term contract for Paramount, according to an announcement made recently by R. H. Warner, vice-president in charge of players. The deal is reported to run for $35,000 a year.

Outing

Members of the Paramount Pep Club and the Loew-Metro-Goldwyn-Mayer club travelled to Hudson last week for the annual outing of the two organizations at Indian Point.

Vol. 81 No. 1

Famous Acquires Interest in Five Border Theatres

Famous Players bit off another large piece of the theatrical territory in Canada when, according to announcement June 17, control was taken of the branch of moving picture theatres in the border cities of Windsor and Walkerville, opposite Detroit, Mich.

Dr. J. O. Reaume, president of the Border Theatres, Windsor, issued a statement Thursday that Famous Players Canadian Corp., Toronto, had obtained a two-thirds control of the leases of five houses, the Capitol, Palace, Walkerville Empire and Windsor Theatres formerly held by Thomas Metzky, the Ed Glensco Estate and Redman. The present lease expires December 24, 1926, but is renewable under all the leases.

The announcement made by Dr. Reaume contained the following comment:

“Many good shows have been played in these theatres, and I feel that this is a good business arrangement.”

The question of lease renewal was still hanging in the balance, but it was reported that the new Famous Players organization will begin operations in the near future.

Sam E. Morris Returns

Sam E. Morris, general manager of distribution for Warner Bros., returned during the week from his two-week trip to Cincinnati, Cleveland and Chicago, where he succeeded in closing contracts for a large number of theatres in the Warner district for the 1926-27 season, and completing other arrangements.

Start ‘For Alimony Only’

Work on the newest Lester Ace-Joy picture, "For Alimony Only," which was started this week at the De Mille studio under the direction of William C. De Mille.

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Showmen in 10 Big Cities
Rebook "Volga Boatman"

The New York Times in its issue of July 13 publishes a little three line paragraph which reads: "The Volga Boatman, having met with success at the Capitol, is to be held over at that theatre for another week."

This simple little notice is an echo of the success predicted by the trade press, and a prelude to the chorus of really remarkable achievements announced this month by the Cecil De Mille production in a line of cities of the first class; extending from coast to coast, according to an official report from W. J. Morgan, sales manager of Producers Distributing Corporation.

The New Theatre in Baltimore presented the production the week of May 17 and as a result of its performance the production was held over for a second week. The Garrick Theatre in New Orleans and St. Paul encountered a similar experience with the De Mille production. An exceptional performance for the city of Seattle was scored by the picture when the Columbia Theatre held this production for four weeks starting on May 15.

In Detroit "The Volga Boatman" is now in its third week at the Adams Theatre, where it opened on May 20.

In San Francisco this picture is also in its third week at the St. Francis Theatre, where it opened on May 22.

The production is also in its third week at the Orpheum Theatre in Chicago, where it opened on May 22 and box office reports indicate that it will remain for a five or six-week run.

In Los Angeles the production is still drawing big business at the New Carthay Circle Theatre where it opened on May 22.

The Metropolitan Theatre at Washington, D. C., which booked the production for a run starting May 23 rebuked it for a return engagement the week of June 6.

"U" Acquires Interest in Cleveland Chain

(Special to Moving Picture World) Cleveland, June 21.

Universal Film Co. has broken into its Cleveland exhibition field via the Homestead Theatre Company.

Verification of this rumor was obtained when it was learned that Universal has purchased a half interest in the chain of Cleveland neighborhood houses operated by Dr. E. I. Brody, Abe Schwartz and Jules Schwartz.

These houses are the Cedar-Lee, Kinman, New Broadway, Homestead and Detroit. The company also has a theatre under construction at Kinman road and East 142d street.

All of the theatres with the exception of the Homestead Theatre are new, not over two years old, and all well located.

It is reported that Universal paid $15,000 for its share in the company. It is further reported that Dr. B. I. Brody has been made general manager of the company under this new arrangement. This is not Universal's debut as a Cleveland exhibitor. Some years ago it operated the Standard Theatre, a downtown house, but later sold out and confined itself to activities to distribution.

Fox Has Pictures of Head-Hunting Savages

Harry Smith, Charles Lehmann and T. J. Hogan, three expert cameramen of Fox, reached Para, Brazil, Wednesday, May 22, after spending seven months in the land of the head-hunting Jiveros of the Amazon River jungles and they are now coming to New York with the most amazing collection of motion pictures of savage men, savage lands and unknown portions of the earth ever put before a camera.

Smith, Lehmann and Hogan were members of the exploration expedition headed by Dr. Herbert S. Dickey, Fellow of the Royal Geographical Society.

To Revive "The Trap"

Universal announces a revival of "The Trap," one of the Chea-ncy's most successful pictures, made and released as a Universal Jewel four years ago. This decision on the part of the Universal sales and other executives was brought about after try-out revival of the picture in several cities, notably Pittsburgh and Kansas City, had proved its great drawing power.
Advisory Board

One of the progressive moves of the M. P. T. O. A. Los Angeles convention was the creation of the National Advisory Board, the membership of which is limited to past presidents of the organization. The purpose of this board is to enlist the past presidents in advisory capacity and thus enable the officers and members of the organization to ensure having the benefit of their experience and counsel.

Chairman: Sydney S. Cohen, chairman: M. J. O'Tuole and W. F. Woodhill constitute the National Advisory Board. It may be called into conference by national president, board of directors, the business manager and the administrative committee, as occasion may require.

Gardner James Signed

On 5-Year Contract

One year ago Gardner James arrived in Hollywood as a coal hand on a New York freighter. He was penniless. He has just signed a five-year contract with Inspiration Pictures, according to J. Boyce Smith, general manager of that company. This came as a result of his great success in Warners' "Hell Bent for Heaven." James is now playing in Hollywood with the support of Richard Barthelmess in "The Amateur Gentleman."

Opens Detroit Branch

In furtherance of a policy of nationalizing its distribution, Columbia Pictures Corporation has opened an exchange of its own in Detroit. Its offices are in the Insurance Exchange Building, with A. W. Bowman as local manager.

Lists Three Specials

Three of the biggest specials ever released by First National will be cleared for showing August, September and October. They are Frank Borzage starring Milton Sills, "Sun of Montmartre," starring Norma Talmadge, and "The Duchess of Buffalo," starring Constance Talmadge.

Starts Weekly Showings

J. J. Cslin, general manager of the Paramount Long Island studio, has started a series of weekly showings of important pictures for the benefit of the entire studio staff. These are held on Thursday evenings in the studio theatre, and the productions exhibited besides those made at the East and West Coast Paramount studios, the outstanding films of other companies.

Jack Warner to New York

Jack L. Warner, general manager of Warner's West Coast Studio, has left Los Angeles for New York for the purpose of assisting Sam L. Warner in putting on "Don Juan" at the Warner Theatre the latter part of July.

Mary to Make

Four More

Mary Pickford is planning at least four more motion pictures, according to an announcement made by her New York representative.

This definite statement counteracts the baseless impression in certain quarters that after making a picture with her husband, Douglas Fairbanks, Mrs. Pickford contemplated retirement.

"Whether or not Miss Pickford makes a motion picture with her husband, Douglas Fairbanks, she will be busily engaged in picture-making during the next several years," reads the statement.

Canada Free of

Special Music Tax

(Special to Moving Picture World)

Ottawa, June 22.

Canadian theatre owners are free of a music royalty tax bugaboo that has been another year. Parliament closed soon after giving the bill its third reading before it is entirely restricted. A bill was introduced this season by L. J. Warner, but it will stand over to the 1927 session or else be forgotten.

Several organizations fought passage of the bill. Col. John Cooper, the lawyer who has been a representative in Canada since 1920 and who is known as an expert in the field backed by the M. P. T. O. Canadian Division, Canadian Musical Protective Association and the Canadian Broadcasters Association, representing leading radio stations.

Cobb to Hollywood

Irving G. Cobb has left New York for Hollywood to complete his story, "Turkish Delight," which he is writing for Cecil B. De Mille, and which will be directed by Paul Sloane. "Turkish Delight" is a come one special based on the emancipation of Turkish women.

Books Fox Specials


Bachman Signs Arkatov

J. G. Bachman, producer of Preferred Pictures, has signed Dr. Alexander Arkatov, prominent European director. Dr. Arkatov will begin his first American picture in New York next month. Mr. Bachman has announced his first assignment as "S tinder in Wives" by Mrs. Belloc Lowndes.

Buys "Tip-Toes"

Picture rights to "Tip-Toes," the musical comedy by Mary Bol- ton and Fred Thompson, with music by George Gershwin, which has been a hit during its Broadway run, have been purchased by J. D. Williams for British National Pictures. It will be produced in London with Dorothy Gilh starring and directed by Herbert Wilcox.

WARNER BROS.' "A Round the World Tour" of their portable radio broadcasting station, 6XBR, pauses (left) in Spokane, Wash., where the Mayor, Chief of Police and Police Commissioner greet the Ame- ronauts of the Air waves. At the right, the radio car visits Pocatello, Idaho, where at the Capitol, Syd Chaplin's "Oh, What a Nurse," was playing.

"Love Magic" Changed

Florence Vidor's starring picture for Paramount, produced under the tentative title, "Love Magic," will be released as "You Never Know Women." William Wallman directed this story by Ernest Vajda. Supporting the star are Clive Brook, Lowell Sherman and El Brendel.

Frank Lloyd's First

It was announced recently that Frank Lloyd's initial attraction for Paramount will be "The Eagle of the Sea," with Florence Vidor and Ricardo Cortez in the featured roles. This picture, with the screen treatment made by Peter B. Kyne, will go into production about July 1.

To Title Six

George Marson, Jr., one of the screen's most successful title writers, has been engaged to title six Paramount pictures. It is announced by Association Producers Hector Turnbull and B. P. Schulberg, in charge at the company's West Coast studio. Marston is now utilizing "Mantrap," Victor Fleming's production of Sinclair Lewis's story of the Can-adian woods. Clara Bow, Ernest Torrence and Percy Marmont are the featured players.

Moves in the Theatre Field

Universal's latest move in the theatre field is the concluding of negotiations for a 2,500 seat house in Brooklyn, N. Y. in the heart of Marcus Loew's field there. Construction is to start in July. The location is 40th and New Utrecht avenues.

Thomas Snae is to build another house in Kenosha, Wis., $500,000 structure, seating 2,500 on the old opera house site. This may or may not be an answer to Universal's invasion of the Wisconsin territory.

The Great States Theatres Corp., is negotiating for the control of the Juroskies houses in Paris, III, the Lincoln, Majestic and New Paris. B. J. Vought, manager and co-lessee of the New Paris, will make no comment on the deal other than to say he will not remain in his present position much longer.
A New Port for Greater Movie Season

PROMISING to exceed the financial success of last year, Greater Movie Season looms large. There still are a few who can find no good in any proposition sponsored by the production units, but this year will find many of last season's doubters converted by the opposition's success with this first-aid to heat prostrated box-office. And the skeptics are few indeed.

Practically every production unit is back of the idea, not from wholly selfish reasons but because their own prosperity is very largely dependent upon the receipts of the individual theatres. Theatre owners are beginning to realize that for once the producers are united in an effort to work for the general good.

This year marks the thirtieth anniversary of the motion picture. It would be interesting were it to develop that this year marked the adoption of modern business methods in the vending of motion pictures.

In practically every other line of business cooperation has been adopted in advertising. You are urged to use cement, not by any particular manufacturer of cement but by the association of cement manufacturers. The same thing holds good of white pine lumber and of cypress, of coffee and citrus fruits, of brick and terra cotta, of flour and raisins, and sauerkraut.

The object of this advertising is to create a demand for the benefit of the trade in general. Each manufacturer gets the benefit of this national advertising in proportion to his distribution facilities, but he pays only his proportionate share of the cost.

The united movie drive on August business should lead eventually if not immediately to a reform in the methods of nationally advertising motion pictures to the public.

It is only a question of time when the professional reformers will train their guns permanently on Congress for a national censorship. The snake has been scotched, not killed. Ten or fifteen years ago the suggestion that national prohibition could be made a law was laughed at, yet prohibition was put over. As soon as the fanatics exhaust the possibilities of enforcement legislation, they will turn their attention to the next most brilliant mark—the pictures.

Had there been a concerted drive against prohibition begun fifteen years ago, the fanatic never could have put upon the statute books a constitutional amendment that has become a world-wide joke—serious but none the less a joke.

If motion picture producers and distributors should pool advertising issues now on a campaign indirectly against censorship and directly for the movie in general they will not only create a public spirit that will refuse to accept the legislative suggestion, but they will bring about a cinema consciousness that will make for cleaner and better pictures, and greater attendance the year round.

They will not alone stave off officious interference, but they will actually create a better condition that will remove from the field those itinerant producers who chiefly are responsible for the improper picture.

They can create a cleaner condition both within and without the studio. It will get rid of the film panderer who has no established business to lose and who feels that with a "sensational" picture he can make an immediate cleanup and let the effect fall upon innocent shoulders.

It will create friends and kill off foes.

If Greater Movie Season leads to this, more power to Greater Movie Season.
What's New?  

By Bill Reilly

A casting bureau will undoubtedly be inaugurated so that the new talent will find its level. Also, to furnish replacements in case any established star gets temperamental and is given a life term for resisting the first vice-president in charge of close-ups.

** * * *

PROMOTIONS in production ranks of course will depend upon ability. This story of J. Harvey Henry will be typical. "I was just a rookie at the time," said Officer Henry in "Badge and Camera." "But I had always been interested in pictures. I used to wonder how the Mack Sennett cops could stay in those pictures without making arrests for violations of the bathing suit ordinance. Anyhow, as I say I was a rookie when my big chance came. I had just been promoted from filming jams and accidents in traffic to handling domestic relations.

"I happened to be going by the Chief's home when I saw him come out of the door in full uniform, turn around and yell 'Iszato!' I had my camera ready even before his wife threw the piano stool at him. By the time it was all over I had nine hundred feet of the best fight film you ever saw. I faded out on the Chief rolling down the steps. It was a pip! Why, the Chief himself told me later it was the best picture he never wanted seen in public. So that's how I came to be special studio representative for all our productions, including the Scandinavians. The Chief was always a hand to appreciate good work."

Fiction will receive a great impetus in and around Cincinnati when the cops begin to understand box-office requirements. For instance, in the old days, a gunman on the witness stand in court would say, "No, your Honor, I was not in town the day this murder was committed. I was in Bush Terminal, N. Y." But now, the film duly sworn to and attested will make a monkey of said gunman. It will be embarrassing until the lawyers get the lay of the land.

In the future, alibis will outrival the fiction quality of Income Tax reports.

** * * *

The City Manager of Cincinnati, who issued the camera order to the cops was reluctant to discuss the possibility of Will Hays' taking over supervision of police film affairs in his city. "Once the General moved in," he said, "harmony would prevail. Naturally the more harmony we have in our little group of serious crime waves, the less work we will have to do."

I'm afraid if Will Hays took us under his wing there wouldn't be a policeman—I mean cameraman—left on the lot within a year."

** * * *

According to the City Manager, press agentry had already come into vogue among the younger criminal set of Cincinnati. "Only yesterday," he said, "I had my assistant directors, Detective Heymeyer, happened to get a wonderful still of a stick-up he witnessed. Would you believe it, when he asked the bandit for his autograph the fellow said, 'Send twenty-five cents to my personal representative. Thirty-five if you want the autograph on a photograph.'"

We told him his men were lucky to get off without having to pay for the postage, too.

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In the course of time the title of Chief of Police will be changed to Director-General, and Bigger and Better Pictures will be expected of Cincinnati.

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"Badge and Camera," the cop fan magazine will carry the news of the traveling police studios. "On Location with Sergeant Quinn" will describe the heartbreak that attaches to big production in the open. The cover of the first issue will undoubtedly carry the line, "Bandits Caught Redhanded Kill Assistant Director Who Asks for Retake."

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CAMERA shyness will always be a problem. It will have to be solved, of course, by a gradual process of education. Criminals have been prone to resist all police innovations at the start. This is only natural, considering the high price of nitroglycerin, bootleg liquor, fast motor cars, and ammunition.

The cry of "That's good, hold it!" will shortly be ringing the length and breadth of Cincinnati. Police Headquarters will be deluged with extras out of work at mayhem, murder, wife-beating, husband-shooting and grand larceny, looking for a chance to break into the films.

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Bigger and Better Pictures in Cincinnati—By Nyberg

** * * *

The "still hunt" moves from its time honored home base in Kentucky across the river into Cincinnati. The City Manager of Cincinnati has just ordered his policemen equipped with cameras. From now on the John Laws will Kodak as they go.

It is marvelous—the way pictures have taken hold in civic development. Cincinnati cops, as usual, will shoot first and ask questions afterward, in the best New York manner; but they will shoot Karl Zeiss F4.5's instead of Colt .45's.

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Bigger and Better Pictures in Cincinnati—By Nyberg
One of the first moves on the part of the Chief of Police will be to tie up with the Cincinnati newspapers on a popularity contest.

The public will be invited to select its favorite burglar or kidnapper so that he may be given at least a twenty-year contract.

"In fact," said one headquarters operative, "if they name the guy who stole my watch, I'll see that he gets a contract for life."

Two manufacturers of firearms have already established headquarters in Cincinnati, determined to sign up the pick of the stars to recommend their automatics.

The idea of camera-equipped policemen is already spreading to other cities. A report states that Philadelphia will change the idea to suit local conditions. In other words, equip its force with slow motion cameras.

R

EVELATIONS of political corruption in the Pennsylvania State primaries surprise no one familiar with the long standing situation in the Keystone section, but the testimony of Mrs. Ella George, President of the Penna. State Women's Christian Temperance Union before the Congressional Committee last Tuesday is astounding. On the stand she calmly admitted that Governor Pinchot had permitted the W. C. T. U. to organize its own prohibition enforcement bureau, appointing the officials selected by the W. C. T. U., and allowing that organization to occupy free quarters in the State House at Harrisburg.

Ninety-one thousand, six hundred and eleven dollars of a fund of $130,904 was expended by the organization in what, to the lay mind, looks like an usurpation of the functions of the State. In return for this, it was brought out in the testimony that the W. C. T. U. virtually acted as one division of the Pinchot political machine in an effort to return him to office.

What could be sweeter?

And so the holier-than-thou champion of censorship to the standards of the fourteen-year-old moron stands revealed and his position on censorship explained, for it will be recalled that the W. C. T. U. is one of the chief proponents of this measure. Pinchot was truckling to the reform organization in the hope of strengthening his political fences, traveling with an organization that stands ready to seek the passage of a nation-wide censorship put over by the same means of political intimidation that ensured the adoption of the Eighteenth Amendment.

Presently aroused public sentiment is going to censor these would-be censors, as we advised Pennsylvania exhibitors on Pinchot months ago.

I

T'S a grand and glorious feeling to have the president of a great film company working for you. Carl Laemmle, head of Universal joined the staff of Moving Picture World on the eve of his departure for Europe. He will represent Moving Picture World exclusively among the trade papers while abroad, with a weekly cable service to the readers of this paper.

Mr. Laemmle's first news is a radiogram from abroad the Berengaria, two days out. It is featured in our four page news supplement, this issue.

We wired Mr. Laemmle just before he sailed, "Don't send more than hundred fifty words a week." The thrill that comes once in a lifetime!

Let's keep a particular eye on the adventures of Carl, the Young Reporter, or the Big-U Boy in Europe.

L

EWIS J. SELZNICK is saddling up the Associated Exhibitors horse for a heady ride in the Film Derby. L. J. is back in the best of health and functioning with a new crackle and sparkle of mind.

We spent some minutes with him yesterday.

"I want the industry to know," Mr. Selznick said, "that our doors are open to the brains of the world. Ours is absolutely the policy of the open door to picture minds, picture sense, screen talent that can turn out product to which the public of today will respond."

This should be encouraging to producers, directors, artists. And to exhibitors who are constantly feeling the necessity of running big league pictures.

Associated Exhibitors under Selznick will continue as a distributing organization releasing one picture a week. A separate company will be formed to handle twelve specials.

In reply to a question Mr. Selznick said that his sons, Myron and David, would not be with him in Associated.

L. J., without question, will speed up an already fast moving industry.
A Day with Eli Whitney Collins

By Fred D. Troutt
Editor, Jonesboro Evening Sun
Special to Moving Picture World

Jonesboro, Arkansas, June 22.

ASSIGNING a man to accompany Eli Whitney Collins, the new President of the M. P. T. O. of America, is like assigning one to follow in the wake of a steam thresher for twelve hours.

The Man is a human dynamo.
He has dozens of interests and attends to them all personally.
We first caught him at seven o’clock this morning as he was leaving his home for his morning visit to his Poultry Farm on Nettleton Road.

After we had explained our purpose we were invited to accompany him.

At Joyland Farm he introduced us to some Birds whose pedigrees were so impressive that we felt inclined to doff our hat in their presence. He is very proud of his chickens, also of his White Peking Ducks.

After about an hour spent in going over the Poultry Farm, he took us to his offices, an airy, attractive suite in the First National Bank building, where he and his associates, W. L. Mack and T. J. Powers, outline the destinies of their theatrical holdings.

Mr. Collins does the advertising for the three Jonesboro theatres, and we feel that we are qualified to say that he does it extremely well. Scoring the press sheet stories, this vibrant bundle of energy constructs every newspaper story he runs and he writes on his typewriter so fast that he makes a stenographer dizzy.

Two hours were consumed in fixing up the newspaper advertisements, getting Rotogravures and insert cards ready for the printers and other miscellaneous jobs. Then to the newspapers. His copy is in proper order always for the printer, properly displayed and properly worded.

The day’s advertising disposed of, he visits the bank.
It is no small job for Eli Whitney Collins to get up the main street of the little city which he calls home. He knows and speaks to everybody, men, women and children alike, and most of them call him by his first name.

While it has been almost a week since he returned from the Los Angeles Convention of the M. P. T. O. of America, there are hundreds who have not yet had a chance to congratulate him on his election, and they all stop him to attend to it. A hearty handclasp, a cheery smile, and he is again on his way.

At noon today he spoke at the Lions Club, this being his first appearance at this Club which he helped to organize some six years ago and of which he is a Past-President. If the whole world could have heard the words of this ardent showman at this luncheon, the Motion Picture would have had its standing vastly improved. Assuredly no one under the sound of his voice was left with the slightest doubt that the Motion Picture was today the very cleanest amusement on the face of the earth.

The Lions Club is very proud of him and all members seem to have a very deep affection for him. His ability to talk entertainingly, without preparation and upon any subject have made him of indescribable value to the Club.

At two thirty he made a talk at the Base Ball Park, presenting the pennant which the team of last year won in the Tri-State League, to the city.
As he walked out to make his address the stands shook with applause. It was in recognition of his having brought the city and state such an honor at the M. P. T. O. Convention as well as an expression of the esteem in which he is held by his fellow townsman.

The rest of the afternoon was easy on us. When Mr. Collins works, he works with every bit of energy he possesses and when he plays, he does so with the same degree of intensity. Throughout the baseball game he could be heard encouraging the home team on to victory, with no thought of business seemingly on his mind.

At five thirty he took me out to his park on the edge of the city, where he operates a Swimming Pool, a Filling Station, a Restaurant, Soda Fountain and other concessions. En route he showed me some of the houses he has built and some of the lots he now

Eli Whitney Collins Says—

“Bill Reilly said it all, when he wrote in Moving Picture World, ‘Representing the geographical center of the United States, Collins will try to represent the geographical center of exhibitor sentiment throughout the country.’

“I want, above all, to create within exhibitor ranks, a sense of harmony and assurance that all are working for the same end.

“There is no bitterness in my heart toward any human being.

“On the contrary, I want to be permitted to serve the exhibitors of America in such a manner that they can truthfully say, ‘Well done, thou good and faithful servant.’

“All the haggling and lack of harmony belong to the past.

“Henceforth the full energies of the Organization can be directed toward fighting outside enemies and not dissipated in combatting inner strife.

“At Los Angeles I received a heritage of Harmony. I shall do my best to bring it back a year from now, strengthened and nourished to such an extent that it will never again be threatened.”
Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor—

Epes Winthrop Sargent

Even the Simplest Old Timers Are New

to Managers Who Fail to Recall Them

Every little while some manager reports on a "new" stunt that helped to lay the foundations of exploitation. Generally he is surprised, not to say aggrieved, to find that someone writes him of the antiquity.

A case in point occurred recently when a really live wire reported his success with a potato matinee. The item was run and shortly thereafter a theatre in the Middle West wrote for that they had used it regularly for the past fifteen years.

Not only that, but he had a copy of Picture Theatre Advertising, and says he studies it, and yet he does not recall having seen the suggestion.

Here is a stunt that has been reported in this department from two to twenty times a year for the past fifteen years, and yet a regular reader of the department "invents" it a couple of months ago.

Tin Cans Are Old

The Tin Can Matinee is another stunt which has been reported as original by not fewer than twenty managers, and yet it has been a standard spring clean-up stunt for a dozen years.

The Birthday Remembrance stunt was adapted by Fred V. Greene, Jr., from life insurance practise several years ago, and yet it has been reported as new twice within the last year.

The list might be continued indefinitely, but these three examples should suffice to show that a large percentage of managers do not remember what they read. They forget the idea and only under the stress of need is it recalled and then it presents itself as an original suggestion and not as a copy.

Keep a Scrap Book

Every really new stunt reported on is given in these pages in full detail. All that is required is its adaptation to local needs. Often two or more versions of a stunt will be given where someone improves on the original idea. And about every so often the stunt is reported on, to keep the idea alive. Yet only recently we were asked to frame the details of the popularity contest stunt.

We always are glad to give details on any stunt reported, but it would seem that the well-equipped manager should know the standard stunts by heart. He should be able to bring them into play when he requires them, and without delay.

It is a simple matter to provide a cheap scrap book into which the ideas can be pasted. In time there will be collected a mine of valuable information that always is at the service of the exhibitor.

Consult It Often

With such a book it is possible to sit down and turn the pages until a suggestion presents itself, and it is just as possible to go back the following week and obtain another valuable hint or possibly combine the good points of two or more ideas into a new sales item.

It is certain that the manager who reads without remembering is not well equipped to sell the maximum number of tickets.

And keep posted on the changes. The original Tin Can Matinee was for ten tin cans. C. J. Latta, of Shenandoah, Ia., reports that the winner at his last matinee brought in 1,118 cans, because he offered a cash prize for the greatest number as well as an admission for any four cans.

By offering $3 in cash prizes in addition to the admission, Mr. Latta made a new record for the can matinee. The winner of the second prize came in with 600 cans and when he found that this would get him only fourth place he went back and dug out enough more to beat the 900 of the third entrant.

The runner-up, who brought in 780 cans, got only an extra ticket as a sort of consolation prize.

How It Grew

Mr. Latta knew about the original tin can stunt, so he worked that for a starter. He knew that in some towns the boys had gone out to the town dump for their cans, so he made it a condition that the cans be acquired from the city yards and not the public dump. He knew that in a recent potato matinee any child could get in for one or more potatoes, but that there was a dollar for the largest potato, so he offered cash prizes for the largest number of cans brought in.

He gets an extra kick out of this, because no child is going to haul several hundred tin cans through the streets without making considerable noise, and that noise all helps to advertise the theatre.

By remembering, Mr. Latta brought this annual stunt to the highest point of efficiency and made his theatre the focal point in the town's annual clean-up week.

Isn't it worth while remembering?

Had Pencils Galore for American Venus

Ten thousand doorknobs, each carrying a Venus pencil with copy to the effect that the pencil was to be used to make a memorandum to see the American Venus at the Palace Theatre was the highlight of Barry Burke's campaign in Dallas, Texas. He also conducted a campaign for the girl whose measurements most nearly corresponded with those of Fay Langhier. The winner was so strikingly like Irene Rich that the Dallas News was sold into printing her picture alongside that of Miss Rich.

This contest was not sold off to the newspapers but was run as a straight theatre stunt, yet the replies swamped the management.

Declaring that anyone could have the figure of a Venus through eating a certain brand of bread got 25,000 slips into circulation, and nearly one thousand Venus pencils were dumped into a stationer's window with a cash prize for the person who could closely estimate the number. Estimate blanks were free for the asking and each was handed out with a pencil. About 600 submitted estimates and received pencils.

Extra newspaper space was taken for the Venus contest and about a hundred window cards supplemented the newspaper work.
Some Good Year-Around Stunts for You

Production Hints from Edward L. Hyman
Managing Director, Mark Strand Theatre, Brooklyn

Swaysing into the warm weather, with musicians of the orchestra, ushers and other attaches in summer dress, "Stella Dallas," the United Artists release, was given a program of light material. The feature picture itself was 1 hour and 50 minutes long, leaving not a great deal of time to give to other incidents. To balance it up, however, there was an overture, eight minutes long, the usual Topical Review, which also took up eight minutes, and a pretentious stage presentation which preceded the motion picture. This was five minutes in length. The overture was Nicolai's "Merry Wives of Windsor." The lights for this were as follows: two bridge lights of flesh covering the fabric drapes which closed in the small production stage; two Mestrum floods of the same color from the dome covering the musicians; blue foots on both stages and blue borders.

The stage presentation which came after the Topical Review was programmed as "Mother's Lullaby," and in a way served as an atmospheric prologue for "Stella Dallas." At opening a mother was seen seated beside a cradle left stage. The entire stage was dark and the only light was a white head-spot on the soloist and cradle. The soprano sang "Rock-a-bye Baby," and at the conclusion of the first chorus lights came up behind a scrim disclosing a child at play with her toys. This light remained on the child during the second chorus of the "Rock-a-bye Baby." The singer by the cradle then took up "School Days," and a light dimmed up on another setting behind the scrim which showed a girl in her teens standing at the garden gate with her school books in hand. The singer next took up "Will You Remember," from "Maytime," and the lights behind the scrim disclosed boy and girl sweethearts seated on a bench in the garden. At the conclusion of this the singer remained quiet and all front lights dimmed out as the lights behind the scrim came up on an elaborate wedding scene which was staged on a platform raised eight feet off the floor. The orchestra played the "Wedding March" as the characters in this tableau went through the marriage ceremony. This closed the prologue and the picture, "Stella Dallas," was immediately flashed on the screen.

business to make a handsome profit. One slide is run every day and a few days in advance the parents are notified that the picture is to be shown on a specified day, with information as to the feature and shorts. Of course the family and most of

friends come to see the youngster on the screen.

The photographer is fertile in ideas, and not only the poses but the general style of the slide is varied as much as possible. The name is given and the photographer also takes credit.

This is not the usual baby show, for no prizes are offered and there is no competition of any sort. Mr. Scanlon has been using this stunt since last September and is going to keep it going as long as the crop or babies holds out.

He does not add that he gives the slide to the mother after it has been used, but probably he does, as he seldom overlooks a bet. The slide is no further use to him, and it will be treasured in the home.

If you have a neighborhood house or are in a small town this baby stunt is worth a lot of money to you and it costs the house nothing but the printing and mailing of the cards.

Trick Copy

Roy E. Russell used a barber shop to put over The Ace of Spades. He put out a card with an ace of spades in the centre and "The Ace of Barbers" at the top and "The Ace of Spades" below.

On the reverse was "For a good shave go to the Ace of Barbers at the Hotel Barber Shop. To see close shaves go to the Millersburg Opera House each Tuesday and Wednesday."

A distribution of 2,500 of these cards was made in the Ohio town just before the first chapter was shown.

Go the limit on Greater Movie Season. Get the jump on lagging business and start right.

Get Good Response
From Goodwill Card

John J. Scanlon, who does the publicity for Joseph H. Quittner's Alhambra Theatre, Torrington, Conn., writes to report his success with several goodwill stunts. He knows they are not new, but points out that a stunt that works is worth repeating, and these stunts have been working for him for a long time.

One exhibit is a pair of cards with the same text but of two colors, blue and pink. These are used to congratulate parents on a new arrival and in addition to a cut of a stork there are blanks for the name and three dates on which the card is good for admission. The cards are headed "Congratulations." The blue cards are used for boys and the pink for girls, and Mr. Scanlon writes that they create an amazing amount of good-will as shown by the letters he receives.

Another card, white this time, is made out to "Mr. and Mrs." Smith, or whatever the name may be, and is sent to newly married couples, while a fourth starts off with "Welcome to you," and is sent to all new arrivals in town, or to residents who have been absent for any extended time. The births and marriages are obtained from the City Clerk's office and factory paymasters, realtors and tradesmen give the addresses for the newcomer cards.

Another stunt is a continuous baby show. Any mother may obtain a card from the Alhambra good for a baby sitting at the local photographers. He makes a slide free of charge and if the mother wants copies of the picture he makes a special reduction. Even at the reduced price he does enough

For the United Artists Release

HYMAN'S PROLOGUE FOR STELLA DALLAS AT THE MARK STRAND
The mother at the cradle sits in front of the scrim. The tableau are visioned in as explained by Mr. Hyman in his contribution, just above. If you can not use scrim, try flying the drop.
When Babies Are Passes Don’t Drop Them in the Box

Trackless Train

Helped Overalls

Montagu Salmon, of the Rialto Theatre, Macon, Ga., got the loan of Metro-Goldwyn’s trackless train to help put over Mike at his house and worked up the excitement until half the town was on the street to welcome the arrival of the much-traveled ballyhoo.

He added to the regular train crew six attractive girls in white overalls and Mike sashes. They not only rode the train, but they made street appearances under the escort of a detective. He was purely ornamental, but the natives wondered why he was trailing the girls.

These overalled girls also took part in the prologue, with two smaller girls, similarly clad, who did a Charleston. The orchestra and entire house staff were in overalls, and one of the men sang the plunger song from his place in the orchestra pit, spotted in green.

Mr. Salmon had it pretty soft for overalls, for they were all supplied gratis by a local factory, which also made window displays to get its share of the premiums.

With four barrel cutouts in the lobby and a freight car box office Mike very naturally was not which might be called a flop. Quite to the contrary.

Took 10,000

In Kansas City the Royal Theatre bought 10,000 Harold Lloyd masks, but resold those to confectioners and others who were glad to use them to boost sales. The Piggly Wiggly stores took the dolls and gave valuable publicity to the play in announcing the premiums. The picture did better than The Freshman on Sunday and then broke all Monday records.

The Peace Sign

Out in St. Joseph, Mo., Manager Peskay, of the Rivel Theatre, sent out circus heralds on Mike. Nine thousand were peddled with the other thousand going on mailing list. The envelopes for these were printed up with “Open me first. I am not a bill.” That’s a good gag with a rough and ready clientele. The best sales item was a succession of matinees to institutional children with daily calls for automobiles for transport. It held Mike up for the full week.

Gave an Extra Show

On Behind the Front

Warren Irvin put over Behind the Front so strongly at the Imperial Theatre, Charlotte, N. C., that the last night he had to give an extra show to take care of the stand-out. For three nights he had an early stand-out that was five abscast and nearly a block long. He did it with an extra good campaign, backed by the picture itself.

His ballyhoo was a rookie who walked the streets in uniform with a banner reading “If you think I’m funny, see Wallace Beery in Behind the Front at the Imperial.”

This man had ideas. For example he went to the railroad office, after removing his banner and demanded to know when the troop train was due: Fifteen employees, regarding him as mentally unsound, sought to argue that the war was over back in 1918. He admitted the fact but explained that the troops were coming to see Behind the Front. They sold at least thirty tickets.

An advance showing to the Commander of the Legion got a powerful letter that was used in the advertising, and a local college contributed a quartet for a prologue.

The house front used three bursting bombs on flashers, with the tank cutout in the centre of the lobby.

No extra newspaper advertising was necessary to break all three-day records.

Babies Were Passes

For several days the Montgomery Advertiser announced that a staff photographer would visit designated parks and take pictures of babies. Some of these were printed in the paper and any mother who could say “That’s my Baby” received three tickets for That’s My Baby at the Empire Theatre.

It gave the babies some extra fresh air and gave H. C. Parley a good advertisement.
Faked a Fire to Exploit for One of the Bravest

Jolted Bellaire on One of the Bravest

Gotham Pictures has offered a prize for the best exploitation on One of the Bravest, and H. J. Graybill, of the Capitol Theatre, Bellaire, Ohio, is going to let out an awful squawk if he doesn't get it for he worked a stunt that shook the entire county to its foundations and the rumble has not yet died down.

You can guess by the title that this is a fire picture. Naturally Mr. Graybill figured that a tie-in to the uniformed fire department was a good thing, so he declared them in for a cut of the receipts.

With this for a foundation he planned an elaborate fire hoax. He collaborated with the police and fire departments and had things all arranged. There are three fire companies, so the two distant companies moved their apparatus in toward the business district about half past eight on a Saturday night and the entire police force was stationed to make prompt hold-ups to guard against accidents.

Just before 9 o'clock the siren sounded, and at the same time red fire was lighted in the second story of a building near the theatre as well as on the roof. It looked as though the business district was doomed.

About nine-tenths of the entire town followed the engines to the scene of the raging inferno and chafed because the firemen were slow in getting the water on the blaze when suddenly a banner was broken out announcing the Firemen's Benefit at the Capitol.

Most of them laughed and went on their way, but so many telephone inquiries poured into the newspaper office that the editor got sore and wrote a scathing editorial against the stunt. It added largely to the advertising, but the more serious minds in the Chamber of Commerce took it seriously and spanked the fire and police departments and made them promise never to do it again and the City Fathers clinched the promise by enacting an ordinance prohibiting the use of any apparatus for advertising purposes.

Mr. Graybill should worry. Most of the town is with and for him and he played to a business that bulged the walls.

Beats All Records

H. C. Farley takes the prize. For The Iron Horse had had fifty engines in the lobby of the Empire Theatre, Montgomery, Ala. These were in photographic form and were the collection of a prominent railroad man. Included were pictures of the old wood burners down to the modern oil engines. It made a wonderful showing.

Church Guild Liked Moana Treasure Hunt

Getting Moana over is a problem to some houses. It's so different from the usual picture that some managers seem to be afraid to go out and get the business. Others find it easier than usual.

In the latter class is Terry McDaniel, of the Strand Theatre, Montgomery, Ala. He invested $20 in prizes to be given as the rewards for a treasure hunt in one of the public parks in connection with a children's fair sponsored by the Ladies Guild of one of the largest churches.

Because of the prominence of the sponsors, many merchants included mention of Moana in their advertising though before they had always refused to co-operate with the theatres. Using such lines as "Who is Moana?" or "What is Moana?" they aroused a curiosity that inspired a newspaper cartoonist to copy the phrase as the caption for one of his front page drawings.

In addition to the prizes on the treasure hunt, the theatre gave prizes to be planted at each of the five "cue points" in the hunt, which was participated in by 500 children.

For a week before the showing the theatre ran a series of slides, spelling the name, letter by letter, and winding up with a fact slide giving the necessary information.

As a result this non-story picture broke the house's midweek record.

This Helped

The telephone stunt is old, but Ernest Morrison gave it a new edge when he used it for the Howard Theatre, Atlanta.

He had a girl with a nice voice call up practically every telephone in the book. She explained that she was "the personal representative" of Gloria Swanson, and had been sent by the star to herald the coming of The Untamed Lady at the Howard. This proved to be a better business maker than the usual straight theatre announcement.
Buys Three 
Columns and Uses But One

Gets Good Co-op 
On His Secretary

Co-operatives pages are not as frequent as they were for a time, for ideas have changed and for the time being co-operation has waned, but the Rialto Theatre, Bozeman, Mont., got a nice page through hooking the story of His Secretary to women's wear.

Odd Art Display 
Chief Attractor

In Chicago an 85 by 3 is rather a large space. It runs to about 18 column inches at a fancy price per line. But the Roosevelt Theatre took the space and gets more out of what many would consider to be waste than it does from the actual advertisement. Not many cuts sell tickets in their own right, but here the cut, in conjunction with the name, will be a good seller. People are interested in Norma Talmadge. The cut suggests something very different from her usual characterizations. It is interesting and so they read that single column advertise-

Reverse Cut Has 
A Display Value

This reverse cut for the Circle Theatre, Cleveland, drops about five inches across a four column space, a nice proportioning. It is not a straight reverse, but a halftone background made with the cut as a whole and with the lettering cut out to gain a full white. It is for this reason that the portrait of Miss Costello is outlined in white. The chances are that had the portrait been a halftone and the reverse a straight line cut the halftone would have been laid on the line cut negative, trusting to the difference in tone to make it stand out. And probably it would not have come through. Making the entire plate at one operation gives a grey instead of a black ground, but it gives a better display to the portrait. The lettering is so clear that it comes through very nicely, but the mortise for the Charleston lessons gets the better display because it is more forceful.

There seems to be a growing use of the halftone reverse as distinct from the line cut reverse. It does not give as strong a black but it gives a better contrast because the stipple prints up better. In the line cut the reverse is a solid surface and unless it prints a distinct black it loses value. In rapid work with newspaper conditions a large solid surface seldom does come up a full black. It is better to accept a lighter ground in which each tiny stipple prints as a unit than to try for a solid black and get a streaky grey.

Try it some time if you feel that you sim-

ment merely to get the details. They have been sold on the idea of going before they start to read. The straight display uses few large lines. It goes down to considerable six point, but it is all displayed so as to be read without effort and we believe that this got more attention than any other space on the page. As a single column display it would have not carried great punch, but as the caption to the interesting cut it packs an enormous wallop.

Cliff Lewis Shows 
He Still Knows How

As we told you lately, Cliff Lewis, of the Strand Theatre, Syracuse, has gone in for larger spaces and original art work, but now and then Cliff gets out one of the old-timers to demonstrate that he still knows how. Here's one for Kiki.

Reverse Cut Has 
A Display Value

This is 40 lines over two, not a full three inches, and yet he tells about all there is to stay in 4 1/2 column inches. He might have made the title a trifle larger, perhaps, for Kiki has some sales value as a title apart from the star, but he evidently argues that Miss Talmadge's name is worth more to him, and he splashes on that.

He uses a press notice, but it is from the local critic and carries more weight than the out-of-town stuff, and he only uses the local man's appraisal because it is so much

A HALFTONE REVERSE ON THE LITTLE IRISH GIRL
stronger than the average. It is a nice small all-type display that cannot well be beaten.

It's too bad they told Cliff he could use more space, for he was turning out some fine models.

Sells Stella Dallas
On the Price Appeal

The Century theatre, Baltimore, takes a new slant on Stella Dallas. A note at the head of the space announces that Stella had been booked in Baltimore for a road showing, but that they had been able to obtain it to be shown at regular prices.

Combination Bat Ad
Sells Four Showings

It takes a space only 105 lines across two to sell the return of The Bat to the Cleveland houses. Following the run at the Stillman, the play was reserved for a period and then released to the popular price houses, showing in four of them simultaneously. None of these is in a financial position to make a heavy display, but the four can cover a large space effectively.

Dividing the cost gives each the value of the full display, and the design effectively carries out the idea of the line.

FLYING BACK TO CLEVELAND!

STARTING TODAY
At 4 Theatres
CAMEO
Euclid Between E. 6th and E. 9th
Alhambra
Euclid Av. at E. 100th
Liberty
Superior Av. at E. 105th
THE DOAN
St. Clair at E. 105th

"THE BAT"
A Marvel of Mystery
Love, Laughs, Thrills

SELLING FOUR BATS

M. A. Malaney sold the production so thoroughly at its first showing that it is not necessary to offer any further sales argument. The only point is to tell where the play is to be seen, and this is done with a minimum of talk and the largest possible display. As each house draws from a different section, there is no confusion, and the combination space is of real value.

What we particularly like about this layout is its box-office and effectiveness. There is not an excess word in the space and not a word missing. You get four houses well played up and you get practically the entire message at a glance. This same art layout, with different copy, would do as well for a single house.

Plenty of Picture
For a Volga Title

Using 130 lines on three for The Volga Boatman, the New Theatre, Baltimore, uses a lot of cut material that does not mean a very great deal. As this was a second week announcement, perhaps this does not matter.

FOR A HOLDOVER

but the cuts do not suggest bigness because they are small and none to well done. There is too much black to the two small ones on the left, and the same might be said of the scene group. Only the cut on the right stands out to suggest strength and boldness, giving the right suggestion for this big production. There are some titles which can be well advertised with many small cuts, but a special feature is better handled with a cut of a size and boldness to suggest its merit. Here the type sells much more strongly than the illustration. When you get vignette cuts like the two over on the left border, get the printer to rou the black shadows. These cuts would have had more than double effect had the background been left off, and since the artist lacked the intelligence to appreciate this fact, it will pay the exhibitor to correct his shortcomings with a file and clean newspaper space is no place for a lot of ink smudge. Make your cuts stand out instead of sinking them into a black mass that may or may not be artistic. Apparently the theatre realized this and sought to get display with white space in front of the faces, which did not quite get the effect, though white space in this display is of real value.

Try Mikeade instead of a sundae when you play Mike in the hot weather. It was a wow when it was used by the Strand Theatre, Robinson, Ill. Just lemonade colored with vegetable coloring to a bright green and with a dash of mint added. It was declared to be "As refreshing as Sally O'Neil's smiles."
Switching the Spotlight to the Exhibitor

Edited by Peter Milne

Michigan Exhibitors Move to Protect Public

The Motion Picture World
Bureau, Detroit,
June 21.

WING to the large number of al-
phabetic wildcat theatre building-
ings thatloomed up during the past spring as bait for the men and women who knew little or nothing of the motion picture business, the Motion Picture Theatre Owners of Michigan has just inaugurated a novel ad-
vised by the Exhibitor's Bureau, to warn people of the many pitfalls awaiting them in stock or building deals that have not been thoroughly
analyzed.

The first of these ads appeared in the Detroit newspapers last week, with the last paragraph telling the whole story: "We do not want to discourage legitimate expansion, which must come. We do want to protect you from regretting an investment after it is too late."

The theatre owners' committee plans to continue the fascinating campaign through the summer and the autumn, as long as financial printed information on the motion picture business is being made available to in-
vestors not thoroughly acquainted with the inside workings of the trade.

HARRY LONG RETURNS

Harry Long is having a homecoming. The former Detroit boy, who has been managing theatres in Denver, Milwaukee and other western points, 18 years ago returned to Detroit, his home town, last week, to take charge of the Broadway Strand Theatre for Universal. In his spare moments, Harry is holding open house, welcoming his many friends here in the show business.

DENNY AGAIN

Reginald Denny, Universal star, visited Detroit last Sunday and Monday and was royally entertained and interviewed by the Detroit press. Denny was given a huge key to the city by Mayor Smith and also offici-
cated at a baseball game between Detroit and Boston at Navin Field. On Monday evening about 160 exhibitors were guests at a dinner tendered Denny at the Detroit Yacht Club. Preceding the dinner, Denny was driven at fast speed by boat ride on the Detroit River and was caught in a heavy snowstorm, which drenched him to the skin. However, he suffered no ill effects and after speaking over the radio, WJW, Monday night, left for Chicago.

BENTON BUYS OUT SARATOGA SPRINGS OPPORTION

The Astor Theatre in Troy went into bank-
ruptcy last week, when Jack and Charles Deitcher, the owners, filed a petition in bank-
ruptcy court with liabilities of $11,000 and no assets. The house has not been running out of extra force since it was taken over by Austin Interenta.

BUCKLEY BUYS

C. H. Buckley, owner of the Leland and the Square Theatre, bought the Astor last week, and spent a portion of last week in New York City, contracting for pictures for the coming year.

SEIDLER & SMITHS INCREASE TOLEDO CHAIN

"The Big Parade" closes its engagement at the Hanna Theatre after eight weeks. It is said that the show producer, Louis Seidler and Smith, the new owner, who recently purchased the house from L. Douglas, has withdrawn its projection.

PARADE CLOSES

"The Big Parade" closes its engagement at the Hanna Theatre after eight weeks. It is said that the show producer, Louis Seidler and Smith, the new owner, who recently purchased the house from L. Douglas, has withdrawn its projection.

MAY YOU WALK

If a child or teen walks, then a ticket is de-
manded of that child when he enters the Palace Theatre in Troy. Of course, if a child creeps or just darts in, the same is true, but of a different proposition. But at any rate, people should stop and rest for a few minutes.

STREET CRIBS

The secret is out. Harry Rose, manager of the Kings Theatre in Troy, resembles a

FILM EXCHANGE BUILDING

Exhibitors coming to Albany will find a vast change along Film Row in the near future. The Film Exchange Building, being constructed in units on the outskirts of the city, is rapidly nearing completion. The Universal exchange will be the first to move this month, and others, including the Metro-Goldwyn, First National and Warner Brothers, will follow in quick succession.

DANABA VACATION

Pete Dana, who draws down his weekly salary at the newspapers in Glovers-
ville, struck town last week, as the first stop on a two weeks' vacation.

MOVING PICTURE WORLD

Bureau, Cleveland,
June 21.

J. A. SEIDLER, Martin Smith and A. J. Smith have added the Savoy Theatre to their string of Toledo houses. The house was purchased from Clarence Miller, the former owner. Seidler and Smith now control the Eastwood, East Auditorium, Royal, National, Pastime and Savoy Thea-
tres, all of them located in Toledo.

SAME CHANGE:

In the future all mail going to the Liberty Theatre, Dunkirk, Ohio, should be addressed to the Grand Theatre. The change of name was effected by Dr. Soloman, the new owner, who recently purchased the house from L. Dougherty.

MOVING PICTURE WORLD

Bureau, Cleveland,
June 21.

SARATOGA SPRINGS OPPOSITION

The official opening of the new Lasky Theatre, Joseph Cannou and Davison ave-
nues, took place last Friday night. The Lasky is the latest of the George F. Koppin
string and is one of the largest, seating 2,000, all on one floor.

COHENS CLOSE FOR REPAIRS

For the first time since they took over the house, Ben and Lou Cohen will close the Colonial Theatre, downtown first run house, about July 15. This will be done in order that the house may be completely redecor-
cated and renovated for the new season. At the present the Cohen have the

BANKRUPTCY

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ruptcy court with liabilities of $11,000 and no assets. The house has not been running out of extra force since it was taken over by Austin Interenta.

TOURING LOEW TIME

Phil Spathiny comes home on July 4th for a couple weeks at the Paramount Theatre. The other is on the lower, or Superior avenue level. They are both under one roof. The upper, or Eu-
clid avenue Mall will continue to operate throughout the summer.

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manded of that child when he enters the Palace Theatre in Troy. Of course, if a child creeps or just darts in, the same is true, but of a different proposition. But at any rate, people should stop and rest for a few minutes.

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MOVING PICTURE WORLD

Bureau, Cleveland,
June 21.
Big Chicago Building Boom Continues

BILDING
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STAFF OF NORSHEE

The executive staff of the Norshee Theatre is headed by J. W. Deubach, who was formerly associated with Morris Geist in the presentation of "The Miracle." Walter Davidson is in charge of the orchestra and Clarence Holme will preside at the organ. The policy of the house is features and three de luxe presentations on the stage daily. All but 60 seats of the 3,500 are on the main floor, the 300 being on the small mezzanine floor of the theatre. A drive is being made to bring much of the patronage from the towns along the north shore as far up as Waukegan.

EMPIRE CHANGES HANDS

The Empire Theatre Enterprises is reported to have sold the Empire at 37 West Madison street to J. J. Drell for $75,000. The house will be remodeled and the management, under Robert Schoenecker, will pay a rental of $22,000 a year for the next five years.

QUARTO ADDS ONE

Vincent Quarto of the De Luxe at Lake Forest has added the Bartlett at Highwood to his circuit and will show pictures exclusively in the new house.

ROGERS PRESENTATION

Harry Rogers will have charge of the presentations at the Harding and will be assisted by several other people in the show to be staged during the week of July 4th.

CILFFE BUYS
T. M. Cliffe has taken over the Court Theatre at Sycamore from Walter Oxbidge and will make several improvements in the house.

GOLF TOURNAMENT

The big event of the week is the golf match of the film men and exhibitors to be held on June 26th at Olympia Fields. Many prizes have been contributed by the trade and several of the stars from the West Coast have sent in contributions for the event.

NATIONAL THEATRES LEASE

The National Theatres Corporation has leased the new theatre that is projected for 91st and Cottage Grove avenue on the far south side of the city. A Cotter of 32nd street is in charge of the project and it is planned to cost about three-quarters of a million dollars.

ORPHEUM HOUSES
According to Marcus Helman, president of the Orpheum circuit, they now have new theatres under construction in Seattle, Omaha, Madison, Wis., and Sioux City, Iowa. The first house of this list to be opened, no doubt, will be the fine new Palace that is rapidly being rushed to completion in Chicago at LaSalle and Randolph street.

HEIDE OPENS THIRD
Phil Heyde has opened his new Arcadia Theatre at Oney. This gives him three houses there, the Arcadia, the Els and the Alco.

COLONEL CAMPBELL VISITS
Colonel T. C. Campbell of the Tulane, New Orleans, was a business visitor in the Chicago market last week and is optimistic over the business outlook in his part of the country.

PARAMOUNT EXPLOITERS
Edward Wall has been named as exploitation representative for the Famous Players Chicago headquarters, Bill Danzinger having resigned to join the Fischer-Paramount Theatres at Madison. W. A. Ross of the Atlanta offices and H. J. Hudson of the Florida offices have been transferred to Chicago.

THEATRES DAMAGED
The bad rainstorm of the past week resulted in damage to several theatres in the city and the new Tower orchestra pit was flooded. Many downtown theatres were affected, but the Palace was damaged by the storm and the Midway on the south side also suffered.

KARZAS NEWS
Harry J. Corbett, for the past three years manager of the Woodlawn of the Karzas circuit, has been named as manager of the new North Center at Lincoln and Robey streets, succeeding J. L. McCurdy, who resigned to enter a larger undertaking. Jack Evans has been named as house manager of the Woodlawn and Charles Beuse has been made assistant manager. The projectionist at the Palace at North Center by the Karzas circuit at Hammond has been named the State and is expected to be ready for opening about September 1st. The house will show de luxe programs and will seat about 3,000 people. The Aragon of Karzas circuit will open about July 15th. Al Sobler, late of the Midway Theatres, will handle the publicity.

Metropolitan To Stay Open in Winnipeg

THE Metropolitan Theatre, Winnipeg, one of the largest cinemas of the Manitoba capital, was to have closed for the summer on June 5th, but current business looked so promising that it was decided to continue operations. Announcement is now made by Manager Walter F. Davis that the Metropolitan will remain open and Manager Davis has booked a number of big pictures to maintain excitement. Davis took over the management of the house last spring when it was playing both pictures and vaudeville. The vaudeville was dropped, however, and the house has performed a comeback under his direction.

THEATRE MEN FED
Police officials of Montreal, Quebec, are prosecuting theatre employes and not the theatre proprietors for the admitting of minors to performances without proper adult escort. As a result of a crusade, three employes of neighborhood houses were fined in court on June 18. Frederick Bastien of the Alexander was fined $2 and costs; Paul Brisebois, Pasco Tomps, $15 and costs, and Albert Paquette, Rex Theatre, $10 and costs.

COMING

GENE TUNNEY

Big, handsome, popular, famous, in a Patheserian

Moving Picture World

Burns, Ottawa,

June 22.
Air Mail Benefits Twin City Exhibitors

Sunday pictures were shown for the first time in the history of Crecest, Iowa, recently as the result of the withdrawal of the Sabbath ban by city officials. Fred Hinds, who owns the Crecest Theatre, is working in harmony with the church people, and promises that he will not start Sunday pictures and that all church attendance will be lost. The first Sunday he made a personal check of the church and was gratified to learn that attendance was better than average.

Sunday Shows

Changes and sales

Gertrude M. Stone will manage the Room Theatre at St. Stephen, N. D., which has been reopened. The new Palace Theatre at Wavelby, Iowa, has been thrown open to the public. Edward Thiel has bought the Kay Theatre at Marcus, Iowa, T. G. Houck and R. V. Hartman have bought the Midway Theatre at diagonal, Iowa, and have renamed it the Rose. Dr. E. J. Pirsch has bought the Rex Theatre at Winthrop, Minn., from E. J. Rekow. His brother, H. A. Pirsch, will manage it. The American Legion Post at Alton, Iowa, has sold its interest in the Legion Theatre to Homan & Hoxemter. The Legion has operated the theatre for two years.

New Kansas City House

Kopoulous to Build New Kansas City House

Still another new theatre for Kansas City is to be built. A motion picture house and three storerooms is the development the Columbia Amusement Company is planning on a 70-foot frontage at 2121 Pennsylvania Avenue. The theatre will have a seating capacity of 1,100 and will be equipped with such conveniences as "cry" and smoking rooms. The exterior of the building, designed by De Foe & Bescke, Kansas City, will be brick and terra cotta in Spanish adaptation. The theatre will be opened about September 1. James Kopoulous is president of the company, while E. S. Suter will manage the theatre.

"Safe Cracking Week"

This week was "safe cracking week" in Kansas City and territory. Robbers rolled the safe of the Gladstone Theatre, a suburban house of Kansas City, to the orchestra pit, hammered off the door and obtained $304, while two safes were hammered open at the United Film House. One "safe cracking" was small, $1 being obtained from one safe and $37 worth of stamps from the other. At Sedalia, Mo., H. H. Howard in the Sedalia Theatre were frightened away after they had knocked the safe open, taking nothing.

Sally Comes Home

Billy Beck, Kansas City actress, known as Sally Rand, was almost "given the town" on a visit last week. She was the guest of just about everything in the way of civic clubs and organizations.

Theatre Notes

The Variety Theatre, Kansas, Kas., will be closed next week and work will start at once on $125,000 remodeling plans. The Beaufort Theatre, a suburban house of Kansas City, has been purchased by Earl E. Jamison, manager of Exhibitors Film Delivery Service.

Boxers

The Victory Theatre and the Sontag Hotel together with all the other holdings of the Standard Realty Company of Evansville, has been sold to Marcus Loew, Inc., of New York City for a figure in excess of $1,000,000. The Marcus Loew company has already announced plans for remodeling and improving the theatre, and will take over its holdings August 16.

Duvall—Morgan

J. Roland Duvall, assistant manager of the Palace Theatre, was married Saturday to Betty Morgan of Richmond, who for the last two years has been touring with the Mansfield dancers. Mr. Duvall was Republican candidate for Congress.

Many Theatres Close In Omaha District

Several theatres throughout this district has closed for the summer months. Among them are the Rex Theatre, Western, Neb.; Star Theatre, Heartwell, Neb.; Prince-

Sundays

Ira Stevens, manager of the Wymnot moving picture theatre of Greenfield, was found guilty of violating the city ordinance against giving a picture show for profit on Sunday, by a jury in the city court. Mr. Stevens was fined $1 and costs. He appealed the case to the circuit court.

Loew Buys

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San Francisco’s Irving Attracts Attention

THE new Irving Theatre, the first large moving picture house in the Sunset District, opened June 10, is coming in for much attention, being one of the finest suburban theatres yet opened in this city. A distinguishing feature is the entrance tower topped by a loggia. The large lobby is in Italian Renaissance, with wide stairways leading to the mezzanine, wrought-iron balustrades forming the decorative feature. The foyer and huge dome of the auditorium are decorated by mural paintings done by William Chevalis. William McKinney heads the Irving Theatre orchestra, with Stewart Farmer at the organ. Harry Sack, one of the owners, is manager.

LOOKING FOR UNITED SITE

Sid Grauman, former San Francisco theatre owner, was a recent visitor in his old home town, with Joseph M. Schenk, Lou Anger and Edwin Lock, of Los Angeles. He stated that a site was being sought for a local theatre for the United Artists’ chain, recently announced.

MILITARY BAND

Manager Edward Smith, of the St. Francis Theatre, gave patrons of this house a musical treat in connection with the commencement of the war on June 25. He secured the 39th United States Infantry Band for a series of concerts before the band was sent to Camp Del Monte for field training.

BOOKS FOR ADMISSION

The semi-annual one-day drive for books to stock the library at San Quentin Penitentiary took place recently at the Wardfield Theatre, when one or more books were accepted in lieu of a ticket. The usual cash receipts were scarcely disturbed, while several hundred books were secured for the prison library. Incidentally, the theatre came in for some excellent publicity.

POLICY BROADENED

The Cameo Theatre at Santa Cruz, conducted under the direction of J. A. Harvey, has been remodeled and enlarged, and a change made in the policy, dramatic productions being offered in addition to moving pictures.

LIVERMORE REDECORATED

The Livermore Theatre at Livermore, taken over recently by James Linn and John Peters, has been remodeled and redecorated, transforming it into an unusually attractive house.

VISITORS

Among the recent visitors at San Francisco have been J. W. House, of Mt. Shasta City; W. S. Lester, of Turlock, and John Distasio, of Sacramento.

GETTING IN RIGHT

C. L. Jacoby, who recently assumed the management of the Oaks Theatre, Berkeley, arranged the exhibition of the youngsters of the neighborhood by asking them to attend a matinee performance free of charge.

TRAVEL LIBRARY

Edward Mayer, secretary of the department of visual instruction at the University of California, states that about two hundred travel pictures are now on hand for distribution to schools and churches, these covering forty-eight countries. Booklets describing the films and stereopticon slides available have been prepared.

Brown Closes Three in Washington State

LON C. BROWN has closed three of his small houses in towns in the northern part of the state, due to poor business and a losing cause. Brown is widely known as a first-class showman, and it is safe to say that if he cannot get by, there is no business to be had. Brown will continue to operate his houses in Snohomish and Granite Falls. The Ince, Carnation, the Duval, Duval, and the Redmond, Redmond, have been closed and the houses are being dismantled.

BOARD ADOPTS RULE

Due to several mixups in dates, of a more or less serious nature, caused by exhibitors shifting play dates, the Northwest Film Board of Trade has issued a bulletin and cards that will be displayed in every exchange run on "In the Name of a Unknown Soldier." The Rule—Pictures Must Be Paid for in Full, as Originally Booked, Before Play Dates Can Be Set Back. (Signed) Northwest Film Board of Trade. This arrangement exists in practically all other exchange centers. Portland and Seattle are among the very few cities where the regulation was not in effect. It is a wise precaution that the exhibitors will find that the ruling works out to their own benefit.

SALE

Collins and Wood have sold the Meridian Theatre, Seattle, to Face and Cardi.

BOARD ELECTIONS

At its Monday meeting the Northwest Film Board of Trade elected three of its members to serve for three months on the Film Board of Arbitration, in accordance with the new ruling. They were: Dave Fraser, Producers Distributing Corp.; Chairman; G. M. Ballein and L. A. Samuels. Pathe. Joe Brandt, proprietor of the Bijou Theatre, Portland, was chosen by the exhibitors to appoint three members to serve on the new board, within a few days.

ADDS 100 SEATS

R. A. Kelsey of the Ruby Theatre, Chehalis, Wash., has completely remodeled and redecorating his house, and is adding 100 seats to his present capacity.

SUMMER SCHEDULE

Will Starkey has put into effect a summer schedule of prices and changes in the Starkey Theatres, Spokane. The Rex and Majestic have gone to three changes and a ten cent admission. The Empress will have two changes, Sunday and Thursday, at a fifteen cent admission.

Columbus Amusement Buys Fourth

SAMUEL HAIMOVITZ, president and general manager of the Columbus Amusement Company, New Kensington, announces that his company has just purchased the Strand Theatre Building there. The building, two stories in height, houses the Strand Theatre on the first floor, and business offices on the second. Seating capacity of the theatre is 440. The new owners will conduct the house after the expiration of its present lease, held by Adolph Perry. The Columbus now operates four theatres in New Kensington, the Liberty, State, Imperial and Columbus.

TO REMODEL TWO

Samuel Gould, of the Gould Amusements, who on July 7, will take over the Liberty and Barnes Theatres, Ellwood City, announces that upon that date both houses will be closed for extensive remodeling and redecorating. Sol (Bud) Silverman, general manager for Gould, will have supervision of these new acquisitions. He has not as yet named his resident managers.

MOOSE THEATRE

The Moose Lodge at Universal, Pa., on June 14 opened their new Moose Theatre. The house, playing pictures exclusively, is the only theatre in the town and is a one-story brick structure with a capacity of 600.
Omaha

Moving Picture World
Bureau, June 23

Brooks Tilsworth, salesman for the Pathe exchange, is receiving congratulations on the arrival at his home of a new boy.

WITH WARNERS

Miss Margaret Drexel has taken a position with the Omaha office of Warner Brothers.

TO FRISCO

P. J. O'Brien, who was with the Omaha office of Metro-Goldwyn-Mayer, has been transferred to San Francisco for the company.

CHANGES

A. Mendenhall, former branch manager at Sioux Falls, South Dakota, for Famous Players-Lasky Corporation, has been transferred to Omaha. Ralph Shklar has been added to the sales staff of Fox in Kansas City, replacing Paul de Ota, who resigned, in the Pittsburgh, Kansas, and Joplin, Missouri, territory.

ODDS AND ENDS

Joseph Blountine, Paramount, who has been checking percentage engagements in the Kansas City territory, is in Kansas City this week checking "For Heaven's Sake" at the Warwick Theatre. M. Gottlieb, formerly with Universal in Kansas City, but now "I" branch manager in Des Moines, was a Kansas City visitor. The new duties as office manager have been taken over by R. E. Thompson of the M-G-M branch. Art Levy, Associated Exhibitors' branch manager, took a business trip through the southern Missouri territory and reported business good. Paul de Ota has joined the sales staff of the Arc Pale-N-Air Corporation.

Kansas City

Moving Picture World
Bureau, June 21

Miss Etha Cramer, United Artists cashier, was among those on the "carefree" list, as was Miss H. Barnett of the Fox branch, and Earl E. Jamison of the Exhibitors' Film Delivery Service. Fred Horn, formerly with P. D. C. in Buffalo, has been added to the sales staff of Fox in Kansas City, replacing Paul de Ota, who resigned, in the Pittsburgh, Kansas, and Joplin, Missouri, territory.

Minneapolis

Moving Picture World
Bureau, June 20

Jack Raper, former Fox salesman, and M. E. Montgomery, former Warner Brothers' salesman, have joined the Minneapolis sales staff of P. D. C.

PUTNAM LEAVES

Luther Putnam, Paramount exploiter, has left for New York, where he will do special exploitation work. His promotion follows some brilliant work done in the Northwest in the way of publicity and exploitation.

ROSE ARRIVES

C. F. Rose has joined the sales force of Paramount, coming from Omaha, where he was manager of the Omaha Famous Players-Lasky Theatre. Ted Mendenhall, manager of the Sioux Falls branch, succeeds Rose at Omaha.

Indianapolis

Moving Picture World
Bureau, June 20

Employees of the Metro-Goldwyn-Mayer distributing corporation and their friends and families held their annual outing Saturday at Broad Ripple Park. The program included bathing, boating, games, dancing, etc.

HOST

Herk Jennings, manager of the Palace Theatre, was host last week to 1,500 newsboys. The picture shown was "The Unknown Soldier," a story of the A. E. F. in France.

Vera Steadman

The screen beauty who adds audience value to Educational-Christie Comedies.
"Another Green Archer!"

SNOW

with Allene Ray

and Walter Miller

Another amazing mystery story

DIRECTED BY SPENCER BENNET

STORY BY FRANK LEON SMITH
With Lieut. Commander Ri

in

Ame

Polar Tr

A Two Reel

The FIRST and ONLY pictures showing the flight itself to the North Pole and back, taken from the Fokker Josephine Ford.

The FIRST motion pictures of the North Pole.

Pathé Distributors
Byrd's own official pictures of his amazing exploit, complete, thrilling, exclusive.

The best box-office attraction you can present, giving to your public the biggest newspaper story in years, an amazing achievement they all want to see.
Quality Quintet

Psychological Magnetism

By John C. Flinn

Novelty is the life of the box office and the foundation of program success—public patronage is nourished by the treatment of novelty and sustained by novelty of treatment—a fact which presents two vital problems in showmanship which must first be faced: not by the exhibitor but by the motion picture producer and the distributor in the definite selection and unique production of each feature in each season's program.

According to Solomon "there is no new thing under the sun" whether it be fact, presented in the form of fiction or fiction presented as fact. But the public's constant and insistent demand for something "new" can be met and satisfied by novelty in the treatment and presentation of entertainment. The psychological magnetism of a program depends upon its diversity. This supplies newness which appeals to and captivates the public appetite for amusement.

To arrange such a program requires months of study and hard work. Twelve months were spent on the arrangement of the De Mille-Metropolitan Pictures program for 1926-27 and the diversity of entertainment it presents is evidenced at the very start by the two big specials which will be released this year.

In juxtaposition to "The King of Kings" Cecil B. De Mille's powerful dramatic offering for 1926-27 program will be the Al Christie feature "The Nervous Wreck." The theme of this production is the absolute extreme to the De Mille special, in that it presents the very essence of humor. "The Nervous Wreck" is written by Owen Davis and presented on the speaking stage with such great success by Sam H. Harris, presents a character familiar to almost everyone. In this story we are introduced to an individual who imagine him is ill—a "nervous wreck" who in reality is not ill at all nor suffering from any nervous disorder, a fact which is proved to the satisfaction of everyone including the "nervous wreck" himself in a series of excruciatingly funny adventures he encounters during the action of the play.

In our general program for first run productions for 1926-27 exclusive of these two big specials, we have thirty-nine subjects of such a diversified character that they will carry the spectator to every interesting locality on earth, and present themes dealing with humanity in practically every phase of human aspiration and enterprise. In the thirty-nine subjects which will be released between July, 1926, and May, 1927, we will present on the screen visualizations of humanity in every conceivable pose of pathos and humor. In our effort to assemble the greatest measure of variety we have secured stories that deal with romance and adventure, human problems, the humorous as well as the serious side of life, on the sea, in the air, and locations on terra firma, everywhere from America to China in an easterly direction and from the equator to the Arctic Circle in a cross section of backgrounds.

Taken in the order of their release, we will issue "The Sea Wolf" in July. This is a Ralph W. Ince production with Mr. Ince personally appearing in the title role. This story has been established as a screen classic, and in this, its third picturization, the story is presented with the additional clarity and pictorial beauty of the most modern motion picture facilities. This is a story of the sea in all its most dramatic phases. It is a melodrama of such intensity that it is recognized as an epic of all seafaring life.

From this we step to "Sunny Side Up" our first August release in which Vera Reynolds makes her debut as a star, surrounded by a galaxy of Cecil B. De Mille selected players. This story is a comedy-drama with humor predominating the dramatic action. The theme of the tale permits the spectator to become serious just long enough to appreciate the highlights of humor, and the action is laid against a background that pictures conventional London and the heterogeneous life of New York City.

Then comes "Meet the Prince," the second August release, which is a romantic comedy of the fast action type concerning the relations of poverty-stricken nobility, ambitious young republicanism and the mushroom variety of American millionaires. And, in this visualization of up-to-date satire, Russia in combination with America furnishes the interesting background.

Spectacular history takes the spotlight in our third August release, "The Last Frontier"—the long-awaited dream of the late Thomas H. Ince. This, as everyone knows, is the great story of the mighty West as written by Courtney Ryley Cooper. This is a spectacle in every sense of the word which will present all of those famous heroes of frontier days such as Buffalo Bill, Wild Bill Hickok, the Pawnee Killer and others in dramatic situations that are as wild and as thrilling as they are true to historical fact.

Then, in a mighty leap of three thousand miles at least, we present scenes behind the lines of the great World War—this time in German territory, where the life and adventures of American prisoners in the hands of the Germans will be seen under the title of "Her Man O' War." This incidentally is the first production in which Cecil De Mille is starring Jetta Goudal.

From behind the lines in Germany we will transport the spectator to far-away Alaska.

of Program Diversity

in "The Flame of the Yukon," our fifth August release. This Monte Katterjohn story—another classic; recognized as a faithful picture of life in that distant land of snow and glaciers and fabulous gold deposit. This is a picture of the hectic life which is lived by those hardy men seeking fortunes in the face of danger, and squandering hard-earned gold on the crude and tawdry vampires in the icebound dance halls along the Yukon River.

Equally wide diversity will be found in the releases running from the fall of this year to the spring of 1927. The September releases include "The Clinging Vine" in an atmosphere of American commercial life. It deals with a modern, mannish business girl who finally adopts feminine methods for the sake of love. This story was presented with great success as a musical comedy by Henry W. Savage during the seasons of 1922 and 1923. "The Speeding Venut" is another story of American life in which high-powered automobiles and their mechanical development play a prominent part in rapid-fire melodramatic action. "Gigolo" will carry the spectators to France with a view of the famous French cafes as backgrounds for the novel action, dealing with the professional dancing partners employed in the French cafes. "Almost a Lady" is a society drama that draws clever parallel lines in picturing the ambitions of the lowly servant and the woman of wealth.

October will see the release of "Risky Business," a story of love in a cottage versus loud-lounging in a palace, visualized in a new light that gives the comedy angles predominance over the serious dramatic situations. "Young April" is a colorful romance staged in a mythical kingdom and surrounded with all of the fanciful splendors and novel situations permitted by stories of this nature. "West of Broadway" is a decided novelty, in the nature of a "western," and a 1927 dresser, in which we see the up-to-date cowboy affecting golf attire by day and formal evening clothes at night.

The November releases will include "The Yankee Clipper," a stirring drama of the sea that embraces a race of sailing ships from Boston, Mass., to Hong Kong, China. In addition to being a tale of strenuous adventure, "The Yankee Clipper" is built upon a background of historical facts pertaining to the competition between England and America for supremacy of the commercial seas. "The Crusade of the Jasper B" is another sea story, but of a different variety. This is pure comedy and in direct contrast in every way to the story told in "The Yankee Clipper." "White Gold" is a story set in far-off Australia picturing the struggles of a young sheep rancher against the rigors of the elements and the misunderstanding of his cultured young wife. "For Alimony Only" is a particularly interesting cross section of modern matrimonial conditions. This is a dramatic offering that treats the question of love and divorce and alimony in a serious manner in a series of intensely interesting situations. "For Wives Only" is a sophisticated society drama with its locale—picturesque Lake Como in Italy, in which the question of hereditary moral weakness is treated in a semi-humorous vein.

The December releases include "Pals in Paradise," a western story dealing with a new gold discovery and the heterogeneous mass of humanity that stokes to the strike and builds up a typical wild western mining town. "Corporal Kate" is a story behind the lines, of the great World War, dealing with the adventures of a Red Cross nurse. "Rubber Tires" is a new type of story dealing with a phase of modern tram life in which countless thousands of people now roam the country in automobiles of every description.

The first half of 1927 will see the release of eighteen elaborate productions equally as wide in their variety and background and diversity of themes, as those released the last half of this year. In this group we have dramas, comedies, comedy-dramas, stories of adventure, romance and historical facts so arranged in their order of release that they will come to the screen in kaleidoscopic sequence.


A resume of this line-up of productions shows that no angle or phase of entertainment has been overlooked, and with such a vast variety of subjects we feel that Producers Distributing Corporation is answering the imperative public demand for "something new" and supplying the box office with that variety which is its very life.

All from Producers Distributing Corp., from top to bottom they are, "The Speeding Venus," "The Sea Wolf," "The Last Frontier," "The Nervous Wreck" and "Her Man O' War."
Story of Regeneration of Two Derelicts with Seena Owen and Joseph Schildkraut

Reviewed by C. S. Sewell

CAST:
Lolol Austin ... Seena Owen
Larry O'Neill ... Joseph Schildkraut
Capt. Klodei ... Matthew Betz
Red Gowland ... Clarence Burton
Zanda ... Laske Winter
John Beacon ... Lionel Helmore
Chumley ... Erwin Connolly

Based on play by Langdon McCormick.
Scenario by Pnls Fox.
Directed by Joseph Heunbery.

APPARENTLY the title of the Producers Distributing Corporation production “Shipwrecked” featuring Seena Owen and Joseph Schildkraut and based on the play by Langdon McCormick, refers not only to an important situation in the story but to the fact that the principal characters are drifters, the flotsam and jetsam of humanity.

Loie Austin, down and out, is accosted by a stranger and shoots him when he tries to attack her. She tries to end her own life by jumping in the water, but is saved by Larry, a drifter, employed as a cook on a nondescript tramp steamer. Loie, to escape stows away on his ship and is aided by Larry. The degenerate captain discovers her and takes her to his cabin. A storm wrecks the ship, but Larry and Loie land on an island and are befriended by a white trader. Loie refuses to marry Larry because of her crime and when the sea captain appears he believes she loves him and gives way to dissipation. Finally he determines to fight for the woman he loves and gives the sea captain a terrific beating. The trader learns that the supposed murdered man recovered and Larry and Loie find happiness together.

This melodramatic story deals with an unpleasant side of life even though there is a final regeneration through love. It is rather a drab tale and the main follows the familiar lines of stories of this sort. Seena Owen gives a good performance and so does Matthew Betz as the captain. Joseph Schildkraut is out of type, however, in the role of a cook’s helper.

“Footloose Widows”—Warner Amusing Comedy of a Fake Widow’s Romance with Louise Fazenda and Jacqueline Logan

Reviewed by C. S. Sewell

CAST:
Flo ... Louise Fazenda
Marian ... Jacqueline Logan
Henry ... Arthur Hoyt
Mayer ... Neely Edwards
Mr. Dunn ... Douglas Gerrard
Husband ... Mack Swain
Mr. Smith ... John Miljan

Directed by Roy Del Ruth.

IN THE WARNER BROTHERS production, “Footloose Widows,” a highly improbable but amusing farce comedy, Louise Fazenda and Jacqueline Logan have the leading roles, but it is Louise that practically carries the whole “show” and does it exceptionally well. In a straight comedy role she pulls the strings that dominate the entire action and handles a difficult and implausible part to perfection. She has given more hilarious performances, but it is doubtful if she ever did more finished or amusing work.

Employed as models in a Fifth avenue store Jacqueline looks so charming in “widow’s weeds” that Louise gets a bright idea. Helping themselves to the expensive gowns when the owner gives them a free hand, they give him the slip and at a Florida resort Jacqueline poses as a rich widow and seeks to catch her husband. Louise thinks up some outlandish schemes to make the acquaintance of a chap who turns out to be a fourflusher, while Jacqueline accidentally meets a real millionaire whom they believe to be a false alarm. Of course, everything turns out O.K. and Jackie gets the right one after all.

This comedy is fast-moving and punctuated liberally with laughs. The story is not intended to be taken seriously and, in fact, the fade-backs purporting to show how the “widow” loses her husband are out-and-out burlesque, but it is all good fun and should get a lot of smiles and laughs. The supporting cast act as efficient feeders to the two girls and all give good performances, adding to the general merriment.

“The Jade Cup”—F. B. O.
Evelyn Brent’s Latest Is Entertaining and Fast-Moving Story of Crooks and Adventure

Reviewed by C. S. Sewell

CAST:
Peggy Allen ... Evelyn Brent
Billy Crossan ... Jack Luden
Milo ... Eugene Horden
Gerhardt ... George Covil
“Dioe” Money ... Charles Delaney
Pappy ... Violet Palmer

Story by Chet Withey. Directed by Frank Hall Crane.

UNDER A TITLE with hints of mystery, “The Jade Cup,” Evelyn Brent’s newest starring vehicle for F. B. O., unfolds as an entertaining melodrama of crooks and adventure that should prove a satisfactory attraction for Miss Brent’s admirers and action-loving fans in general.

In the role of a chorus girl who is engaged to a reformed crook she calls on an old friend, a retired sea captain, and through his telescope sees the murder of an artist for whom she has been posing. To get even with Billy, the crook who has deserted them, the gang lure him to the artist’s studio playing on his jealousy, and frame him so that he is accused of the murder. Evelyn is captured by the gang and to keep her from exposing them is taken to a secluded bungalow, but a jealous girl enables her to escape. She arrived at the sea captain’s apartment in which Billy has hidden, in time to prevent his arrest and prove his innocence.

Miss Brent gives one of her spirited and likeable performances in a role that is thoroughly congenial and the fast-moving story in which there is hardly a moment when something exciting is not taking place, holds the interest of patrons who like action melodrama. The title refers to a jade cup belonging to the artist and which, according to a superstition, brings about the death of each of its owners. This adds an extra melodrama touch and heightens the suspense.

Jack Luden is capably cast as the hero and the crook roles are satisfactorily handled.


**“The Marriage Clause”—Universal**

Lois Weber’s Gripping Emotional Romance of Stage Life Looks Like a Real Box Office Hit

**Reviewed by C. S. Sewell**

**CAST:**

Barry Towsend ........ Francis X. Bushman
Sylvia Jordan .......... Hilbe Daves
Max Ravelin .......... Warner Oland
Doctor ............... Henri Legarde
Fred LeBlanc .......... Grace Durmond
Pansy ............... Caroline Snowdon
Sam .................. Oscar Smith

Based on story “Treachery” by Dana Burnet.

Scenario and direction by Lois Weber.

In this intense, highly emotional, and thoroughly human story of the stage, Sylvia seeking a job is accused by Barry, a stage manager, of being a thief, her display of emotion convinces him she can act, he discloses the ruse, and under his guidance she becomes a star. These two fall in love, but Ravelin, owner of the show, is jealous and inserts a clause in Sylvia’s contract forbidding her to marry for three years. During this time Sylvia mounts higher and higher, and Barry begins to lose his grip, and resents Ravelin’s attitude. When Ravelin finally fires him and Sylvia goes to his apartment to demand his reinstatement, Barry misunderstands and goes away, but, down and out, comes back to town and into the gallery on the opening night of her new play. Sylvia is ill and Ravelin to cheer her tells her Barry is out front. She acts brilliantly, but finally breaks down. Doctors give up hope. Barry, impelled by the idea that she needs him, goes to her and her love and urged her to fight for life enables him to pass the crisis.

Although this brief synopsis might indicate that some of the situations are inclined to be theatrical or melodramatic, such is absolutely not the case. Here is a story of the stage that gets entirely away from the usual type, built around a real idea, and in the hands of Lois Weber, who exhibits uncannily effective psychology in its development, it emerges as a picture of unusual sincerity, heart interest and drama.

The entire cast is excellent, the three principals giving notable performances, but Miss Weber’s directing genius is always in evidence. Neither Mr. Bushman or Mr. Oland ever gave better portrayals while Miss Daves, noted principally for her beauty, is remarkably fine in a difficult emotional role.

Lois Weber’s handling of this story makes it intensely real, human and dramatic. There are many deft touches that are extremely effective. This picture gets down deep beneath the surface. The story grips the interest right at the start and as it unfolds becomes more and more absorbing, building consistently up to a climax of exceptional emotional power and rendered even more effective through skillful planning and construction.

“The Marriage Clause” is fine entertainment for any type of patronage, for its sincere, human, and powerfully dramatic story will stir the emotions of all classes alike, and it should prove a wonderful box-office success.

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**“Meet the Prince”—Prod. Dist. Corp.**

Joseph Schildkraut in Comedy Drama, Russian Prince’s Adventures in America

**Reviewed by Peter Milne**

**CAST:**

Prince Nicholas .......... Joseph Schildkraut
Annabelle Ford .......... Marguerite De La Motte
Cynthia Stevens .......... Vera Steedman
Princess Sophya .......... John Faye
Peter Page .............. David Butler
Mrs. McCoLan ............ Helen Dunbar

Based on magazine story “The American Sex” by Frank E. Adams.

Scenario by Jane Murfin and Harold Shumate.

Directed by Joseph Henabery.

Based on “The American Sex,” a magazine story by Frank R. Adams, “Meet the Prince” relates the fortunes of an ex-Russian prince and his sister in America. The princess encourages the marriage of her brother and a millionaire. The prince falls in love with a poor girl who is being courted by a new-rich oil man. Eventually the princess wins the oil man and the prince takes the girl of his choice.

As pictured the story presents such an even tenor that it arouses only mild interest and creates little suspense. Much of the early footage has been given over to scenes establishing the care-free character of the prince. Joseph Schildkraut, who plays this role, doesn’t seem to have put his best into the characterization. True, the part doesn’t offer him any great opportunities for the dramatic work in which he excels.

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**“The Gentle Cyclone”—Fox**

Buck Jones Has Whimsical Comedy Role as Fellow Who Loved Peace and Fought for It

**Reviewed by C. S. Sewell**

**CAST:**

Absalom Wales ............ Buck Jones
June Provitt ............... Rose Blossom
Marshall Senator .......... Will Waling
Marshall Junior .......... Reed Howes
Will Waling Senior .......... Stanton Heck
Will Waling Junior .......... Grant Wilkes
Mary Wilkes .......... Kathleen Myers
Sheriff .......... Oliver Hardy

From “Peg Leg and the Kidnapper,” a story by F. W. Buckley.

Scenario by Thomas Wason, Jr.

Directed by W. S. Van Dyke.

The story has been developed along farce comedy lines and while some of the developments are amusing they are weakened by the repetition of the same devices for getting the laughs, as for instance the way in which the fathers, the sons and even the daughters are continually scrapping every time they meet each other.

Buck Jones gives a pleasing characterization of the title role which is somewhat suggestive of his role in “Lazybones,” while Stanton Heck and Will Waling capably portray the two uncles. Rose Blossom is attractive as the girl and the other roles are all in good hands.

There is a lot of action, but much of it seems inconsistent and lacking in punch and spontaneity.

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MOVING PICTURE WORLD

July 3, 1926

7,680

Feet

5,908

Feet

4,825

Feet
“Puppets”—First National
Drama of Love, Jealousy and Revenge, with Milton Sills as an Italian Puppet Master

Reviewed by C. S. Sewell

CAST:

Nicci: Milton Sills
Angela: Gertrude Olmstead
Bruno: Frank McHugh
Rosa: Mathilda Comont
Frank: Janis Viets
Sandra: William Riccardi
Joe: Nick Thompson

Directed by George Archainbaud.

Although the introduction of the fire scene for the climax is melodrama, the story as a whole is developed along straight dramatic lines and there are some good touches of comedy and stirring moments. It is a rather dry subject of life that is pictured with but little of happiness and brightness and the story is slow in developing, causing the interest to lag. There are inconsistencies in its development and it only mildly stir the emotions. The scenes showing the manipulation of the puppets are not convincing and the atmosphere is convincing.

The characters are confined entirely to Italian portrayals. Sills will appeal to his followers as the puppet master and Olmstead is pleasing. Lucien Privat is exceptionally convincing and a remarkable type as a sort of degenerate gangster type.

“Lovy Mary”—M-G-M
Version of Popular Novel with Bessie Love
Rich in Comedy, Pathos and Human Interest

Reviewed by C. S. Sewell

CAST:

Lovy Mary: Bessie Love
Hilty Wiggs: William Haines
Mrs. Wiggs: Mary Alden
Mrs. Miss Bell: Martha Mervit
Tammy: Jackie Combs
Kate: Eileen Tree
Sandy: Russell Simpson

Based on novel by Alice Hegan Rice.

Directed by King Baggot.

The story, a companion one to “Mrs. Wiggs of the Cabbage Patch,” introduces several of the same characters. It is a human little narrative rich in pathos, human interest and comedy that offers pleasing entertainment. The opening situations in the orphanage follow along familiar lines for this type, and are bright and amusing, and there is quaint comedy in the doings of the “cabbage patch” crowd. You will smile at Miss Haze’s preparations for her wedding to her “nail-order” husband, while Lovy Mary’s love for the little boy and her grief and defiance of the law, which seeks to take him away, tugs at the heart strings.

We do not believe that a better selection could have been made for the title role than Bessie Love. She makes it human, sympathetic and lovable, and William Haines is well suited for the opposite role. Mary Alden’s performance of Mrs. Wiggs and Russell Simpson as the rascally Mr. Fubbs are up to their usual high standards and Vivia Ogden, who created the role on the stage, is excellent and amusing as Miss Haze.

This picture will appeal to the thousands who enjoyed both the novels and the plays, for it preserves the author’s spirit, and its quaint characterization. Human note and mingling of pathos and comedy should please a wide circle of patrons.

“The Palm Beach Girl”—Paramount
Bebe Daniels’ Clever Clowning Scores in an Amusing and Fast-Moving Comedy

Reviewed by Epes W. Sargent

CAST:

Emily Bennett: Bebe Daniels
Jack Trotter: Jack Troutt
Lawrence Gray
Vant Jerry: Josephine Drake
Muriel: Marguerite Clayton
Herbert Maxwell: John Patrick
Tug Wilson: Armand Cortes
Aunt Beatrice: Maude Turner Gordon

Story by Byron Morgan, based on play

“Please Help Emily” by H. W. Harwood.

Directed by Erle Kenton.

Tugboat, she is hustled into the jocimerous by an officious bellboy who refuses her tip, but slips her his card with the statement that he goes off duty at five o’clock. There is vivid action to the speed boat race and the usual surefire comedy that arises from a girl being discovered in a man’s apartments.

Made in Palm Beach in authentic locals, the fine photography brings out the full value of the Floridian landscapes. Pictorially it could not be improved.

Miss Daniels is the life of the party and does not hesitate to acquire black and blue spots in the advancement of art. It is a triumph of refined clowning. Lawrence Gray is smartly effective, and the always interesting Josephine Drake gives the aid of her pleasant personality.
Reviews of Little Pictures with a Big Punch

"Thundering Fleas"
Pathé-Comedy—Two reels

There is more of the "gag" type of comedy in this "Our Gang" than the usual juvenile humor. The gang sets to work capturing all the fleas in the canine neighborhood to win the dollar offered by a street exhibitionist for the return of Garfield, his trained performer. The gang doesn't find Garfield but they sell a jar or two and the escape playing the old hobo with the guests at a wedding. The laughs are thick in this and while the gang doesn't figure in many of them the offering is altogether worthy.—Peter Milne.

"Glory or Dollars"
(Pathé—Spotlight—One Reel)

Her Grantham Rice parallels the fields of amateur and professional sport, using baseball and football as his examples. The reel is of average interest.—Peter Milne.

"The Love Deputy"
(Universal—Western—Two Reels)

The familiar mortgage idea figures in this Western featuring Edmund Cobb who appears as a deputy sheriff. He saves the day for the girl in the case by riding her prize mare in a cross country race, and despite crooked work on the part of the villain wins. Another familiar angle is the luring of the girl to a deserted cabin and her rescue by the hero. There is nothing new here, but plenty of typical action and it is an average of its type.—C. S. Sewell.

"Songs of Spain"
(Pathé—Melody Series—One Reel)

"In old Madrid," "Juanita," "La Paloma," and "The Spanish Cavalier" are some of the melodies prettily illustrated here with Peggy Shaw and her companion players. A splendid short with the proper musical and vocal setting.—Peter Milne.

"Hold 'Er Sheriff"
(Educational—Comedy—One Reel)

A small town furnishes the film locale for this CAMEO featuring Cliff Bowes and the action concerns two brothers who are rivals for the village belle's hand. The bunch go on a picnic which is featured by a breakdown of the wagon, trouble with the lunch and other amusing mix-ups.—C. S. Sewell.

"Trapped"
(Universal—Western—Two Reels)

Fred Humes, appears as a game warden who falls in love with Mary Moore, whose father is implicated with a band of four thieves. Moore confesses and Fred goes to arrest the others. There is a fight in the cabin, but Fred is victorious and finds happiness in Mary's love. Up to the standard of the series.—C. S. Sewell.

Fox Lines Up 1926-27 Product
Shows Four Two-reel Comedies and a Variety

As a forerunner of the 1926-27 Short Feature Series William Fox has shown for review a Variety and each one of four series of two-reel comedies, all proved to be thoroughly amusing, well punctuated with laughs and of the type to build box-office business, while the Variety was entertaining as well as instructive.

Jerry the Giant
First of the new comedies introducing a goose, a dog, a pony, a horse and a clever little boy Jerry Madden, with George Davis in the leading grown-up role. The action is built around the escape of the kid from an orphanage, his joining the circus and being ill-treated, the animals are his friends and help him out of his difficulties. This subject is novel and provides excellent entertainment for grown-ups and should be a hit with the children. Jerry is a wonderful little lad and the animals do remarkable work.

"The Complete Life"
Adapted from an O. Henry story. Frank Butler is a mild-mannered chap engaged to an impatient girl. In hurrying to her he wrecks his auto and on foot manages to upset a number of household en route. He hears that her aunt is beingAILY and goes to the rescue. An iceman knocks out the cause of the trouble while Frank claims credit and then learns it was a family row over a trivial matter.

"Down to Damascus"
Another of the series of Varieties covering the Holy Land. The spectator follows a camel caravan to a number of places which are referred to in the scriptures. It is an interesting scenic as well as instructive and should exert an additional appeal because of the biblical angle.—C. S. Sewell.

"Hitchin' Up"
(Educational—Comedy—Two Reels)

Built around the idea of a suitor who gets a marriage license before he proposes to the girl, hiding it a room allotted to another girl, and continually getting in trouble by attempting to get it without his sweetheart getting wise to the fact, this Christie Comedy starring Walter Hiers aided by Duane Thompson has a number of amusing farce comedy situations which although they are not new, should prove amusing to the average spectator. The action moves at a rapid clip and there are a number of laughs.—C. S. Sewell.

"Felix Scoots Through Scotland"
(Educational—Cartoon—One Reel)

Felix, the cat lands in Scotland minus his tail which has been swiped for a walking stick, and has his nose borrowed for use as a golf ball. This is an amusing satire of Scotch habits and has a clever finish when the cat's cries imprisoned in a bag causes his captor to win a bag-pipe contest.—C. S. Sewell.

"The Land Boom"
(Pathé—Cartoon—Comedy—One Reel)

The chief incident in this Aesop Fable number is the swindling of Farmer Alfalfa by Dave Dog, who sells him the top of a whale for an island. The reel certainly contains its full quota of laughs. Peter Milne.

"Meet My Dog"
(Educational—Comedy—One Reel)

In this Cameo starring Cliff Bowes he has a dog which insists on following him everywhere. The dog, Pal, sneaks into a cabaret to which Cliff has taken his girl, upsets the waiters and dancers and causes general havoc and confusion. There are some amusing gags introduced and the dog does clever work. Virginia Vance is excellent as the girl. An amusing comedy.—C. S. Sewell.
MO'ING capably no nice hope hundred comment.

Brenner, AT fine. the day Barnett, circus holds one of he way.

genie, ly Even best associates, but It Systems Power appeal.

It’s a heartbreaking tale. Whatever Aladdin has been for the world, he has been for the good. Good for any house where Westerns are liked, H. M. Ritter, McDonald Theatre, McDonald, Kansas.


RIDDLER RIDER. (Universal Serial). Star, William Demarest. Held up pretty well and pleased the men better than the women. Good for any house where Westerns are liked, H. M. Ritter, McDonald Theatre, McDonald, Kansas.

SMOKEHAWK. (F. B. O. Com.edy). Star, Eugene. This is a good one. A lot of comedy this Spring! Had ‘em all laughing from infant in arms to ancient on crutches. Lots of scary stuff in this that made the kids yell their heads off. Get it, fellers, it’s fine. Tone, okay, Sunday, yes. Strong appeal. General class town of 1,000, Admission 10-25; 15-25 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TIN BRAVE. (Universal Comedy). Star, Ed Cobb. This is a good two-reel Mustang western. These two-reel Mustang westerns are good to fill out programs with. Tone, okay, Sunday, any type. H. H. Perry, Amuse-U Theatre, Clovisville, California.

WEAK BUT WILLING. (Educational Comedy). Star, Walter Hiers. The old story of the rival putting the hero through an initiation, but it was so well constructed that it was one howl of a film. Type of comedy. Tone, okay. Sunday, yes. Appeal, good. Town about thousand, Admission 10-25; 15-25 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

A Day With Eli Whitney Collins

(Continued from page 17) which enjoyed phenomenal business throughout the country and brought the dramatist many dollars in royalties. He says it was his poorest play, but it outstripped them all at the box office.

Whatever Eli Whitney Collins has attempted, he has been signal success in. Some folks call him a genius, but whatever success has come his way, he credits to a love for the work he was engaged in and to a firm belief that living by the Golden Rule has done much to help him on his way.

He’s a fool about that Golden Rule. Even casual acquaintances admit that he can be depended upon to deal fairly with everyone, even to the extent of deciding issues against himself. His holdings, in fact, are two of the Grand, Empire and Liberty Theatres in this city, the Majestic and Capitol at Paragould and the Dixie at Wynne. The new Strand, which will be a monument to his faith in this city, is now nearing completion. It is a sixteen-hundred-seat house that will cost more than a hundred and fifty thousand dollars.

All of the local playhouses enjoy the best there is in the way of equipment. Power Machines, Typhoon Cooling Systems and Hertner Converters are found in all the houses. A Robert Morton Organ is in the Grand, a Wurlitzer in the Liberty and an Orchestra in the Empire. The New Strand is having a special organ job built by the Wangerin Organ Company of Milwaukee. There is no standard brand of pictures and few independent makes that are not shown in one of these theatres. The strand will be devoted to the cream of the market with two changes weekly. Presentations are planned with every picture.

It was a pleasure to spend a day with Eli Whitney Collins.

The writer found intense pleasure in watching him work and in following the processes of his nimble mind, but this interview revealed more than the usual. He mentioned the fact that the day had been rather strenuous to which he replied, “Come around on one of my busy days and I’ll give you a run for your money.”

No thanks. I’ve had enough exercise today to last me for a month.

First Animal Comedy

FOX FILMS’ $4,000,000 short subject program for 1926-27 will be launched on August 22 with the release of “Jerry the Giant," “King of the Kitchen" and "Down to Damascus," according to a decision reached by Fox executives this week. The program is made of two-reel Fox Animal Comedies in which three-year-old Jerry Madden proudly plays the title role. Jerry was so good he has been signed to a long-term contract by Fox. He is seven, can quack like a duck, and has other tricks including a one-reeler, one of the most popular. Jerry will appear in “Jerry the Giant" and the others in "Jerry the Giant" and "Jerry the Giant."
First National

Metro-Goldwyn

Paramount


Social Celebrity. (6,025 feet). Star, Adolph Menjou. This is a very nice picture. It has a lot of good comedy in it; has a likable cast and a moral running through it that is fine. It is a lot of earthly, but a lot of comedy dramas of this year's products. Tone, okay. Sunday, okay. Special, no. Town 2,500. Admin. good. W. J. Tone, Lee Hyde, Grand Theatre, Pierre, South Dakota.


Producers' Dist. Corp.
MOVING PICTURE WORLD

July 3, 1926

W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

CHARLEY'S AUNT. (7,545 feet). Star, Syd Chaplin. This is a good picture, made them laugh, particularly "The Freshman," but we did not do so well on it for the main road through here is being paved and is blocked. E. C. Donaldson, Squaretoun Theatre, Brooklyn, Michigan.

PARIS AT MIDNIGHT. (6,885 feet). Star cast. 1 was added by the booker that this was a sure fire box-office picture, and it broke all house records. Thanks to Drake (the booker) of National, New Regent Theatre, 6282 So. Halsted St., Chicago, Illinois.


ROAD TO YESTERDAY. (5,580 feet). All star cast. This is a special production done in a masterful way, but the universal opinion is that some will like it and some will not. Therefore will not stand up for long run. Tone, good. Sunday or special, yes. Appeal, seventy per cent. Town 2,900. Draw all classes. Admission 10-25; 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

Universal


PEACOCK FEATHERS. Star, Cullen Landis. This is a very good show. Has a lot of western stuff in it that make it appeal to everyone. The name implies Society, but it has everything. Great fun. Great on Sunday, yes. Special, no. Town 3,200. Admission 10-25.

Straight From the Shoulder Index

Dates following titles, listed alphabetically under company headings, indicate issues in which reports on that title were published. Independent productions are listed under that head, all Short Subject reports are carried in Straight From the Shoulder Jr.

This Index is published every three months. It is cumulative for each six-month period—January to March in March; January to June in June; July to September in September; July to December in December. It appears in the final issue of the month stated or issue immediately succeeding.

Covering Reports in Issues From January 2 to June 26

Associated Exhibitors


Columbia


F. B. O.


Farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placeville, California.

MIGHT CRY. (6,800 feet). Star, Rin-Tin-Tin. A picture that is different! No mushy love scenes or solemn stealing of weddings; no faithless lover—just a good, clean story of the outdoors. If the climax of this production doesn't make any audience gasp, the shop might as well be closed or turned into a soda stand. You can't go wrong, gang, on this number. Tone, fine. Sunday, yes. Special, almost. Appeal, strong. Town about thousand. Draw all types. Admission 10-25; 15-35 on special. H. H. Hodges, Amus-U Theatre, Metairie, Louisiana.


Independents


First National

American Lincoln. Jan. 2-Feb. 5-May 22.
Ashes of Vengeance. Mar. 20.
As Man Desires. Jan. 2-Jan. 16-Feb. 6- Apr. 10.

Beautiful City. Mar. 13-May 1-June 16.
Chastity. Apr. 17.
Christine of the Hungry Heart. Feb. 6.
Clothes Make the Pirate. May 1-June 26.
Declase. Feb. 6-Mar. 6-May 8.
Desert Flower. Jan. 2-Jan. 16-Feb. 6-
April 13.
Enchanted Cottage. Apr. 3.
Eternal Flame. May 29.
Par Cry. June 8.
Pine Clothes. Jan. 9-Mar. 13-May 20-
April 17.

Dance, feet, dance! Laugh, lips, laugh! The Spirit of revel tonight—
spirits of ammonia in the morning! “So This Is Paris,” and because Ernst
Lubitsch produced the Warner Bros. feature with that attractive title—it's
all in the film!

First National

Flirting With Love. May 5-June 19.
Gallon Fish. Feb. 12.
Girl From Montmartre. June 5-June 19.
Graustark. Feb. 6-Mar. 20-Apr. 3-
June 26.
Half Way Girl. Jan. 5-Feb. 6-Feb. 13-
Feb. 29-Mar. 6-June 19.
Her Husband's Secret. May 22.
Her Night of Romance. Mar. 6-Apr. 10-
June 19.
Her Sister From Paris. Jan. 9-Jan. 23-
Mar. 6-Mar. 20-Apr. 3-June 12.
Her Temporary Husband. Jan. 16.
Huntress. Jan. 16-
Husband and Lovers. Jan. 16-
April 24.
If I Marry Again. Jan. 9-May 1.
In Hollywood with Tor & Perlmutter. Feb. 6.
Isle of Lost Ships. Feb. 20.
I Want My Man. Jan. 2-Jan. 23-May 4-
Jan. 23-May 11.
Jazzy Husband. Apr. 10.
Joanna. Feb. 20-Mar. 12-May 29-
June 12.
Kiki. June 12.
Knockout. Jan. 9-Jan. 16-Jan. 23-Apr. 17-
May 8.
Lady. Apr. 10-Apr. 17.
Lady Who Lied. Jan. 16-Mar. 6-May 20-
June 12.
Live Wire. Jan. 22-Feb. 6-Mar. 20-May 22-
June 11.
Lost World. Jan. 9-Jan. 23-Feb. 6-
Making Of M'Mallie. Jan. 8-Feb. 13-May-
Mar. 13-Apr. 17-June 12.
Marriage Whirl. Jan. 9-Feb. 4-Apr. 3-
April 12.
Mar. 6-May 29.
Memory Lane. June 12.
My Son. Feb. 18-Apr. 2-Apr. 17.
New Commandment. Mar. 6-June 12-
June 18.

One Way Street. June 5-June 12.
One Year to Live. Jan. 9-Apr. 17.
Perfect Flapper. May 8-May 15.
Quo Vadis. Feb. 6-May 15.
Rainbow Riley. June 18.
Reckless Lady. June 5.
Robert Kane Productions. June 5.
Sally. Jan. 9-Jan. 30-Mar. 6-Apr. 13-
April 17-May 8-May 22.
Sears of Jealousy. Mar. 6-May 15-May 22-
Self Made Failure. Apr. 3.
Silent Watcher. June 16.
Single Wolves. Jan. 16-April 24-May 8-
May 17.
Splendid Road. Feb. 13-Mar. 12-Apr. 11-
July 12-June 26.
Talker. Jan. 16.
Thief In Paradise. Jan. 2-Mar. 13-Apr. 1-
May 1.
Too Much Money. May 23.
Torment. Mar. 13-Apr. 3.
Twenty-one. May 15.
Unhired Hour. Feb. 13-Mar. 20-Apr. 17-
April 24-June 26.

Fox

Ancient Mariner. Feb. 6-Apr. 3-Apr. 5-
May 8.

United Artists

Texas Trail, Jan. 2-Feb. 24-3-Mar. 13-21-Mar. 27-Apr. 16.
Three Thieves End Mar. 6-Apr. 30-19-Apr. 21-May 1-June 12.
Without Mercy. Apr. 21.

Pathé

30-Feb. 6-Apr. 3-May 1-May 8-22-May 22.
Call of the Wild. May 8.
Dynamite Smith. May 22.
30-Feb. 6-Apr. 3-May 1-May 8-22-May 22.
King of Wild Horses. May 22-May 29.

Producers Dist. Corp.

Another Man's Wife. Jan. 3-Apr. 24-June 5.
Bad Lands. Mar. 6-20-May 8.
Barbara Fretiche. Apr. 10-May 22.
Beauty and the Band. Mar. 23.
Breezehart. June 12.
Cafe in Cairo. Feb. 6.
Charley's Aunt. Jan. 2-June 5-June 27.
Danger Girl. May 22.
Fifth Avenue. May 29.
Friendly Enemies. Jan. 16-Feb. 5.
His Market Value. Jan. 23.
Hold Your Breath. Mar. 27.
Hooey Schoolmaster. Feb. 6-May 24.
House of Youth. Jan. 16.
Madam Behave. Mar. 27-June 5.
Made for Love. May 15-June 5.
Man from Red Gulch. Feb. 29-May 15.
Million Dollar Handicap. Apr. 24-May 8.
Red Dice. May 1.
Simon the Jester. Jan. 23-Apr. 3-
June 5-June 24.
Siren of Seville. Mar. 12.
Stoop Flirtina. Apr. 3-May 1-June 5.

Universal

Ace of Spades. May 29
Blue Streak. May 1.
Bolt From the Blue. May 1.
March 19-22-Apr. 17-May 1-June 12.
Dr. Jekyll and Mr. Hyde. Jan. 23.
Through the Back Door. May 28.

Preserve this INDEX
Help to Swell the Next INDEX

Kiss Me Again. May 15.
Lady Bird. June. 15.
Lighthouse by the Sea. Mar. 27-Apr. 24-May 15.
Lover of Camille. May 1.
Man on the Mon. May 6-May 1-June 12.
Man Without a Conscience. June 12.
Narrow Street. May 15.
Pleasure Buyers. May 25.
Recompense. Feb. 25-Mar. 27.
Satan's Eulogy. May 8-June 5.
Seven Sinner. Apr. 17.
This Woman. May 15.
Where the North Begins. Jan. 23-Feb. 27.
Who Wasn't Wanted. Feb. 13-Mar. 6-

Independents

After Business Hours. Feb. 20.
Always Ridin' to Win. Feb. 20.
Batting Buddy. May 22.
Black Gold. Apr. 3.
Black Lightning. Jan. 9-Feb. 27.
Blasted Hopes. Apr. 3.
Borrowed Finery. May 1.
Bucking on the West. May 26.
Call of the Mate. Jan. 5.
Canvass Kissers. Feb. 27.
Captain January. Jan. 22.
Cold Fury. Jan. 16.
Danger Signal. Jan. 5-Jan. 9-Jan. 23-Feb. 6-
May 1.
Daniel Boone. Apr. 17.
Desert Demon. Apr. 3.
Do It Now. Apr. 3.
Empire Builders. Apr. 2.
Faint Perfume. Apr. 10.
Fearless Lover. Mar. 10.
$5,000,000 Reward. Feb. 20.
Pighting's Smile. Mar. 20.
Pointing Light. April. 3.
Fool and His Money. Jan. 25-Apr. 3.
Girl to Go. June 26.
Girl of the West. May 29.

Go Straight. Apr. 17.
Hidden Menace. Feb. 27.
Hills of Missing Men. May 1.
His Hour of Manhood. June 5.
His Last Race. June 17.
His Own Law. Jan. 16.
Horse Sense. May 1.
Kit Carson. Apr. 3.
Last of the Mohicans. Apr. 3.
Law and the Outlaw. Apr. 10.
Lightning Jack. June 12.
Little Girl in a Big City. Mar. 20.
Lost in the Desert. Apr. 19.
Lost in a Big City. Jan. 22.
Lover's oat. Feb. 6.
Feb. 6-June 5.
Mistaken Orders. June 5.
My Lady's Lips. Apr. 10.
One of the Brave. May 1-May 8.
Overland Limited. Jan. 30-Feb. 27-Mar. 12-
June 5.
Pals in Blue. Apr. 3-May 22.
Pest of the North. May 26.
Ranches and Rustlers. May 1-May 15.
Reckless Courage. May 1.
Re-Creation of Brian Kent. Jan. 30-Mar. 26-
May 15.
Ridin' Fool. Apr. 2.
Right of the Strongest. Apr. 10.
Romance and Rustlers. Feb. 20.
Saddle Cyclone. Apr.
Savages of the West. Feb. 12.
Secret Hand. May 15.
Secret Service Saunders. Apr. 3.
Shining Adirondack. Mar. 20-June 12.
Silent Follies. Apr. 25.
Somebody's Mother. Apr. 2-May 8.
Some Punkins. Mar. 20.
Speed Spook. Jan. 2-Feb. 6-May 1-June 12.
Starlight, the Untamed. Apr. 10.
Stop at Nothing. May 15.
Tainted Money. Jan. 16.
Thundering Romance. Apr. 3.
Trail Dust. Feb. 9.
Unchastened Woman. May 15-May 29.
Western Bath. Jan. 20.
Western Engagement. May 29.
Who Can't? Feb. 27.
Wizard of the North. Feb. 20.
Women First. Jan. 2-Feb. 27.

Vitagraph

Harree. Son of Kazan. Jan. 2-Jan. 30-Feb. 27-
May 8-May 22.
Clean Heart. Jan. 2.
Greater than Marriage. Feb. 27.
Love Hour. Feb. 27.
Man from Brodie's. Feb. 6.

 Warner Bros.

Age of Innocence. Feb. 6.
A Lost Lady. May 15.
Beau Brummel. May 15.
Clash of the Wolves. Jan. 30-May 8-June 5-
June 19.
Conductor 1492. Apr. 17.
Cornered. May 8-May 15-June 5.
Country Kid. Feb. 27.
### Five Facts for Fast Working Theatre Men

<table>
<thead>
<tr>
<th>First National</th>
<th>Kind of Picture</th>
<th>Review</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Declase (Corinne Griffith)</td>
<td>Society drama</td>
<td>Apr. 4, 769</td>
<td>May 1, 723</td>
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<tr>
<td>One Way Street (Lyon Nelson)</td>
<td>Society drama</td>
<td>Apr. 4, 769</td>
<td>May 1, 723</td>
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<tr>
<td>I Want My Man (Silas-Kennedy)</td>
<td>Romance</td>
<td>May 9, 767</td>
<td>June 6, 727</td>
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<tr>
<td>Chickie (Mackall)</td>
<td>Melodrama</td>
<td>May 9, 767</td>
<td>June 6, 727</td>
</tr>
<tr>
<td>Soul Fire (Kirkwood-Stone)</td>
<td>Human Interest Drama</td>
<td>May 23, 766</td>
<td>June 6, 727</td>
</tr>
<tr>
<td>The Talker (Nelson-Stone)</td>
<td>Drama</td>
<td>May 23, 766</td>
<td>June 6, 727</td>
</tr>
<tr>
<td>Jealousy (Lyon-Dana)</td>
<td>Comedy</td>
<td>June 13, 727</td>
<td>July 10, 787</td>
</tr>
<tr>
<td>Desert Flower (C. Moore)</td>
<td>Comedy</td>
<td>June 13, 727</td>
<td>July 10, 787</td>
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<td>White Moon (Mackall)</td>
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<tr>
<td>Making of O'Malley (Silas)</td>
<td>Melodrama</td>
<td>July 10, 723</td>
<td>Jul 16, 787</td>
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<tr>
<td>Lady Who Lied (Stone-Valli)</td>
<td>Action</td>
<td>Jul 16, 787</td>
<td>Jul 30, 787</td>
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<tr>
<td>Marriage Whirl (Corinne Griffith)</td>
<td>Drama</td>
<td>July 25, 762</td>
<td>Aug. 9, 728</td>
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<tr>
<td>Half-Way There (Hines)</td>
<td>Family comedy</td>
<td>Aug. 9, 728</td>
<td>Aug. 26, 788</td>
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<tr>
<td>Winds of Chance (A. Q. Nilsen)</td>
<td>Komedia</td>
<td>Sept. 2, 788</td>
<td>Sept. 9, 788</td>
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<td>Her Sister From Parts (C. Talmadge)</td>
<td>Thriller</td>
<td>Sept. 9, 788</td>
<td>Sept. 16, 788</td>
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<tr>
<td>Live Wire (Johnny Hines)</td>
<td>Comedy feature</td>
<td>Sept. 16, 788</td>
<td>Sept. 23, 788</td>
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<tr>
<td>Dark Angel (Hart)</td>
<td>Western</td>
<td>Sept. 23, 788</td>
<td>Sept. 30, 788</td>
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<td>Graustark (Norma Talmadge)</td>
<td>Romance</td>
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<td>Oct. 7, 788</td>
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<td>Knockout (Kirkwood-Stone)</td>
<td>Comedy</td>
<td>Oct. 21, 788</td>
<td>Oct. 28, 788</td>
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<tr>
<td>Pace That Thrills (Lyon-Astor)</td>
<td>Drama</td>
<td>Oct. 28, 788</td>
<td>Nov. 4, 788</td>
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<td>Why Women Love (Blanche Sweet)</td>
<td>Sea melodrama</td>
<td>Nov. 4, 788</td>
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<tr>
<td>New Company Girls (Kirkwood-Stone)</td>
<td>Melodrama</td>
<td>Nov. 11, 788</td>
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<tr>
<td>Beautiful City (Barthelmess)</td>
<td>Mystery</td>
<td>Nov. 18, 788</td>
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<td>Chanted (Kirkwood-Stone)</td>
<td>Drama</td>
<td>Nov. 25, 788</td>
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<td>Uncompromised (Hart)</td>
<td>Western</td>
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<tr>
<td>We Moderns (Colleen Moore)</td>
<td>Typical of star</td>
<td>Dec. 9, 788</td>
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<tr>
<td>Splendid Road (A. Q. Nilsen)</td>
<td>Gold rush drama</td>
<td>Dec. 16, 788</td>
<td>Dec. 23, 788</td>
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<tr>
<td>Joanna (Dorothy Mackall)</td>
<td>Newspaper drama</td>
<td>Dec. 23, 788</td>
<td>Dec. 30, 788</td>
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</tbody>
</table>

### FOX FILM CORP.

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review</th>
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<tbody>
<tr>
<td>She Wolves (Rubens-Mulliah)</td>
<td>Drama</td>
<td>May 1, 714</td>
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<tr>
<td>Wings of Youth (Bellamy-Clayton)</td>
<td>Modern Life drama</td>
<td>May 1, 714</td>
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<tr>
<td>Kiss Barrier (Lowe)</td>
<td>Romantic drama</td>
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<tr>
<td>Husbands Of The North Pole</td>
<td>Action</td>
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<tr>
<td>Tramp, Tramp, Tramp (Langdon)</td>
<td>Farce-comedy</td>
<td>May 1, 714</td>
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<tr>
<td>Ella Cinders (Colleen Moore)</td>
<td>Comedy</td>
<td>June 26, 750</td>
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### GOATHAM PRODUCTIONS

<table>
<thead>
<tr>
<th>Title</th>
<th>Kind of Picture</th>
<th>Review</th>
<th>Footage</th>
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<tbody>
<tr>
<td>Overland Limited (McGregor Lake)</td>
<td>Railroad drama</td>
<td>6,009</td>
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<tr>
<td>Little Girl in a Big City</td>
<td>Noted play</td>
<td>6,044</td>
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<tr>
<td>His Mother's Eyes</td>
<td>Drama</td>
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<tr>
<td>Part Time Wife (Alice Calhoun)</td>
<td>Domestic drama</td>
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<tr>
<td>Shadow on the Wall (Hale Percy)</td>
<td>Drama</td>
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<tr>
<td>Phantom of the Forest (Thad-dog)</td>
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<td>Speed limit (McKee-Shannon)</td>
<td>Drama</td>
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<tr>
<td>Racing Blood</td>
<td>Drama</td>
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<tr>
<td>Hearts and Squares</td>
<td>Circus Romance</td>
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<tr>
<td>Sign of the Claw (Thad-dog)</td>
<td>Dog picture</td>
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### METRO-GOLDWYN-MAYER

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<th>Title</th>
<th>Kind of Picture</th>
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<tr>
<td>Denial (Claire Windsor)</td>
<td>Drama</td>
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<tr>
<td>Ocean Snare (Harry Cohn)</td>
<td>Comedy-drama</td>
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<tr>
<td>It's Not for Me</td>
<td>Comedy</td>
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<tr>
<td>Tirez (Richard Cohn)</td>
<td>Comedy-drama</td>
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<tr>
<td>The Circle (E. Boardman)</td>
<td>Drawing room comedy</td>
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<tr>
<td>Great Day (Boardman)</td>
<td>Comedy-drama</td>
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<tr>
<td>Rag Man (Coogan)</td>
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<td>Beauty Prize (Dina)</td>
<td>Romantic</td>
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<td>Tower of Babel (Fleming)</td>
<td>Drama</td>
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<tr>
<td>Exchange of Wives (Bosworth)</td>
<td>Married life</td>
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<tr>
<td>Go West (Buster Keaton)</td>
<td>Burlesque western</td>
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<tr>
<td>Bright Young Things (Davi)</td>
<td>Musical comedy</td>
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<td>Only Thing (Boardman-Nagle)</td>
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<td>Masked Bride (Mac Murray)</td>
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<td>Sally of the Sahara</td>
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<td>Time, the Comic (Busch-Cody)</td>
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### PATHES

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<tr>
<td>That Royle Girl (Demeter)</td>
<td>Comedy</td>
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<tr>
<td>Hands Up (R. Griffith)</td>
<td>Burlesque</td>
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<tr>
<td>Song and Dance (Man-all-Stall)</td>
<td>War farce</td>
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<tr>
<td>Behind the Front (Hales-Hyatt)</td>
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<td>Mounta (South Sea story)</td>
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<td>Dancing Mothers (Joyce-Tate-Bow)</td>
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<tr>
<td>Nell Gwyn (Dorothy Gilb)</td>
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<td>New Klondike (Thos. Meighan)</td>
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<tr>
<td>Crown of Lady (Nero)</td>
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<td>Desert Gold (Hamilton Mason)</td>
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<td>Blind Goddess (Holt-Torrance)</td>
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<tr>
<td>A Social Celebrity (Menjou)</td>
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<tr>
<td>Fascinating Youth (Juniors)</td>
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<td>Wet Paint (Raymond Griffith)</td>
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<tr>
<td>Rammaker (Collie, Jr)</td>
<td>Comedy</td>
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### PARAMOUNT

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<th>Title</th>
<th>Kind of Picture</th>
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<tr>
<td>Little French Girl (Mary Brian)</td>
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<tr>
<td>Ave (Irving Pichel)</td>
<td>Drama</td>
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<tr>
<td>Eve's Secret (Betty Compson)</td>
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<tr>
<td>Regina (Robert Riskin)</td>
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<td>Manicure Girl (Daniels)</td>
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<td>Lost Manhattan (Menjou)</td>
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<tr>
<td>La Boheme (Gilbert-Gib)</td>
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<td>I, Torrent (Cortez)</td>
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<td>Brown of Harvard (Pickford-Brown)</td>
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<td>Money Magic (Joan-Brown)</td>
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<td>Paris (Chas. Ray)</td>
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### PATHES

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<td>Barnyard Follies</td>
<td>Snapchat</td>
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<td>A Message from Mom (M. Mullin-H.Perc got)</td>
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<td>Madame Sans Jane (Findlayson)</td>
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<td>Madame Sans Jane</td>
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<td>Dangerous Curves Behind</td>
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<td>Honor System</td>
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<td>Should Sailors Marry</td>
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<td>Amundsen Polar Flight</td>
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<td>Pay No Be Good (Tryon)</td>
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<td>Groucho's Spaces</td>
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<td>Take Your Time (Graves)</td>
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<td>Laughing Ladies (star cast)</td>
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<td>Slaves of Allah</td>
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<td>Our Wild Ride</td>
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<td>Hold Everything</td>
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<td>Window Dummy (Graves)</td>
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<td>Wild Cats of Paris</td>
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### PATHES

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<td>All Astride</td>
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<td>Three Blind Mice</td>
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<td>What's the World Coming To?</td>
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<td>Hot Cakes for Two (Day)</td>
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<td>New Melody Series (Choir)</td>
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<td>Saturday Afternoon (Lane don)</td>
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<td>Windjammers</td>
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<td>Your Husband's Past</td>
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As Accurate a Chart as We Can Make It

ASTOR DISTRIBUTING CORPORATION

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<tr>
<td>Business at Love (Hartman)</td>
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<tr>
<td>The Shining Adventure (Marmont)</td>
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<tr>
<td>The Wrongs of Broomey (Melamore)</td>
<td>Melodrama</td>
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BANNER PRODUCTIONS

| The Man Without a Heart | Novak & Harlan | Aug. 26, 1,054 |
| Who's Your Husband? | Dole & Burton | 1925 |
| Daughters Who Say No | All star cast | May 18, 1,054 |
| Wreckage (Mayflower) | Drama | Sep. 1, 124 |

C. C. BURR

Crackerjack (Hines) | Typical comedy | May 21, 1,500 |

CRANFIELD & CLARKE, INC.

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<thead>
<tr>
<th>Kind of Picture</th>
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INTERNATIONAL TWELVE

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<td>Family</td>
<td>Comedies</td>
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<tr>
<td>Let's Go Fishing</td>
<td>Holland-serial</td>
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<tr>
<td>Real Charleston</td>
<td>Lesson novelty</td>
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<tr>
<td>The Doctor</td>
<td>Drama of life and love</td>
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<td>The Skyscraper</td>
<td>Drama of love</td>
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<td>The Regals</td>
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<td>Wooden Shoes</td>
<td>&quot;Intermittent&quot;</td>
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<td>Before Midnight (Wm. Russell)</td>
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<td>Big Fat (Wm. Russell)</td>
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INDEPENDENT PICTURES CORP.

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<td>Fighting Sheriff (Bill Coty)</td>
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<tr>
<td>Border Intrigue (F. Farmar)</td>
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LEE-BRADFORD CORP.

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<td>Western (B. Raynolds)</td>
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<tr>
<td>Prophet (of the star cast)</td>
<td>Ope Reid novel</td>
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MADOC SALES CORPORATION

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POST SCENICS

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RAYART

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<td>South Busted (Raywell Hodes)</td>
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<td>Cyclone Cavaller (Raywell Hodes)</td>
<td>Action-romance</td>
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RED SEAL

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<td>Fish for Two</td>
<td>Gem of the Screen</td>
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<td>Hair Cartoons (No. 9)</td>
<td>Marcus Cartoons</td>
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<tr>
<td>Ko-Ko's Paradise (Ko-Ko)</td>
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<td>Ko-Ko's Baffles the Bull</td>
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SHORT FILMS SYNDICATE

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SIERRA PICTURES, INC.

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<td>Vanishing Million (W. Fairbanks)</td>
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<td>Here He Comes (E. Douglas)</td>
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<tr>
<td>Traveling Elfin Faire (C., E. Douglas)</td>
<td>Action melodrama</td>
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<tr>
<td>Roomfuls (I. Smith)</td>
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<td>Who's Your Husband? (Morante)</td>
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<td>Bedtime Stories (Hilton)</td>
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<td>Eyes of the Desert (Richmond)</td>
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<td>Just Travellin' (Bob Burns)</td>
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TENNEK FILM CORP.

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<td>Chou Cao Cine-Ma-Comedy</td>
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<tr>
<td>Two Star Comedies (Layman-Dorey)</td>
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<tr>
<td>All Hay-Comedies (star cast)</td>
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<td>International Detective Stories</td>
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<tr>
<td>Laugh Stories (Seigl Animals)</td>
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<td>Travelers</td>
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Moving Picture World Program
Novelty Devised by
Colby Harriman

It is often necessary to combine a presentation with an overture in order to include them in a program which may be eliminated by a feature picture of unusual length.

We have noticed that the overture is often sacrificed and the favorable spot of the surrounding period given to the presentation. A brief prelude is usually unsatisfactory especially in an overture spot. It is much better to combine an overture with a presentation dividing them equally in the matter of program representation.

That is the basis upon which we are offering the suggestion of the week, and we have chosen one of the most familiar suites by an eminent composer and have given it a background atmospherically expressive of the motif of each composition.

The Peer Gynt Suite No. 1, by Grieg, contains four numbers. We have chosen three, eliminating the second, Asa's Death, a pathetic. The treatment we have given this is extremely simple to contrive as it depends entirely upon a series of cut out masks used in a silhouette formation. Each scene represents a background for each number of the Suite. It is suggested that dancers be used to interpret the movements of the various themes.

The following routine will give the details of the operation and production of this orchestral presentation.

1. MORNING (Pastoral)

The orchestra is featured with the first movement, the pit being flooded with a green blue. Close in curtains are slowly opened revealing a purple-toned drop with the dim outlines of trees silhouetted against it as in Fig. 1. Two dancers in the foreground slowly rise from a sleeping posture and do a creative number symbolic of the approach of Dawn, the rising sun, singing birds, winds through the trees, etc. During this routine the lighting treatment of the drop slowly changes from a purple into a rose and blue, then into an orange amber with a canary and green toning the upper portion of the drop.

At the conclusion of the first number the lights dim and a gauze curtain is drawn in front of the silhouette drop and flooded with blue.

2. ANITRA'S DANCE. (Minuet)

The orchestra pit is flooded orange amber. The same introductory treatment is rendered by the orchestra, and a red and blue green flood back of the drop is brought up revealing the dim outlines of palm trees through

(Continued on page 58)
From One Broadway Stage to Another

Capitol Theatre

A WELL-BALANCED program, rich in color, and traveling along at a proper pace. That is the whole matter in a nut-shell. There are many familiar things about the bill, such as "repetit" compositions and re-amped scenes—but these things count for naught providing everything is well done. Major Bowes starts off his program with the time-honored orchestral feature.

"Overture—William Tell!"

This selection has been played periodically all over the street, but when the Capitol Orchestra under the baton of David Mend- doza starts to interpret it, one is certain of hearing a real overture playing in a credible manner. This number is followed with a stage presentation for a song number featuring,

"Hilda Goodwin"

This is her debut at the Capitol as a coloratura soprano, and she sings the "Bell Song" from "Lakme" by Delibes. The setting is indicative of Persia, a section of a courtyard where a woman is seated to represent what is happening in the area away is hung in two. A large Persian gateway is cut at center. An enclosed balcony or corridor is at right and the singer stands on a small platform behind a balcony rail. Two outer characters are seated at extreme left, another one at right facing the singer. There are three on a small platform on the up-stage side of the arch in comfortable posture. The background is painted to represent a stage set where artistic towers and gables against an amber sky. The foreground is flooded green, with a green tone on the backing in the balcony above where the singer stands. It is extremely atmospheric, and there is no action or addition to the routine of the presentation with the exception of the song itself. A scenic subject, "Mermaids of the South," followed. Then the next presentation unit entitled,

"Liebestraume"

This is one of the most exquisite little numbers we have seen at the theatre under the Bowes regime. The scene opened with the setting in a green-blue haze. A gauze fabric drop hung in one upon which we could dimly discern the outlines of popular trees with a low row of blooming cherry trees extending across its base. At extreme left, Gladys Rice, dressed in a quaint gray gown, was seen seated on a garden bench. A steel blue spot was focused on her. The general tone of the introductory scene was that of a moonlight garden. Miss Rice sang the lyric of "Liebestraum" by Liszt, and at the conclusion of her song, the lights back of the gauze curtain were brought up, revealing the full stage.

A large tree painted on a drop and cut out hung in two. The tree truck was center and the branches laden with pink flowers extended right and left over the entire area of the drop. A mettalline or patent leather drop was hung back stage and this was flooded blue with red highlighting the folds, giving the effect of innumerable tree trunks silhouetted against the sky. The cutout in the foreground was flooded canary and rose. Two dancers, Mlle. Desha and John Truesdail, garbed in appropriate costumes, rendered a pretty adagio for the song accompaniment. After their dance, the lights were dimmed on the full stage set, the scene reverting to that of the opening.

The Capitol Magazine followed and then came a group of three divertissements, each with a special title. The first number in the group was titled

"Spanish Dance"

A large gift Spanish fan was suspended from a batten at center against a black plush drop. Two large tassels extended from it to the floor. The tassels were framed and covered with gilt cloth. The fan was flooded red. After the introduction of the music, the tassels revolved and two dancers, Ruth Southgate and Mignon Ballet, step from them, came down stage and did a clever Spanish routine. They wore costumes made of the same cloth similar to that used on the tassels of the fan. They worked in a pink spot.

"Polka Flirtation"

A green fabric drop was hung in one. This was flooded with a corresponding color. One dancer dressed in a white Polka costume appeared and followed her a second dancer in a semi-Harlequin type of costume consisting of varicolored patches. The number was pleasing, but could not be compared to the unit which followed.

"Tarantella"

This was a full stage set. The Spanish scene with a background painted to represent a Spanish countryside. The scene was realistic and was toned to emphasize the pigments used in the scenic treatment. The featured dancers were Georgia Joseph and John Cassanova, assisted by right members of the ballet. The dancers were dressed in colorful Spanish costumes and the movement of the dance was swift and well executed. The finale was well developed.

The Capitol Orchestra played the theme song of the picture, "Lovey Mary," in the form of an orchestral prelude which created the desired effect. We are particularly strong for these preludes as they serve as the connecting link and a necessary one to the feature program which boasts no prologue to assist it.

Mark Strand Theatre

There are a lot of legitimate theatres extracting five fifty from good hearted souls that haven't one third the entertainment value in their shows which Joseph Plunkett has managed to crowd into his new weekly edition of his "Mark Strand Theatre." There are four principal units in the presentation and each unit is sufficient for anybody.

The first unit is in two scenes, and entitled:

"Love's Dream"

This is a song and dance fantasy. As the curtains open, a gauze fabric hung in two is suddenly lifted from the back, and in a large oval frame is seen Emily Day seated on a garden bench in front of a group of flowering fruit trees. A deep blue green backing is used. Miss Day sings "I Love Thee," in G major, and at the finale of her song, the lights dim, and a steel blue spot suspended from a batten is brought up and focused on Mlle. Klemova, who suddenly appears at center down stage in front of the same background. She is surrounded by twelve members of the ballet. All of the dancers are dressed in white ballet costumes, wearing white wigs, and highlighted with a canary-light green flood from the sides. The music is a beautiful routine to the music of Liszt's "Liebestraum" for the ballerina is assisted by M. Daks. The number was particularly appealing for its charm and rhythm.

"The Middles"

This unit was in a little lighter vein. The scene represented a section of a battlehip. A double gun turret with six protracting naval guns were painted, cut out and attached to a scrim hung in two. The turrets were at stage right and silhouetted against a deep blue drop. A rail extended across stage at the base of the scrim defining the ships boundary. Four men dressed as midgets in white uniforms opened the routine with an instrumental novelty which was, executed with the aid of a ukelele, two cigarette cans and a cup. They followed this with a "Lakme" song number, and then Ben Blue was introduced. Blue came on dressed in a sailor's costume, wearing a cap with ear laps, a muffler around his neck, and mittens on his hands. After discarding these bits of superfluous wardrobe he started his famous skating dance and the result was that he almost stopped the show.

"Bernardo De Pace"

This clever mandolinist who is also heralded as a virtuoso works in front of the close-ins. But the number on the program that made them keep right on applauding was

"Espagnole"

This was the flash number. A full stage set depicting a rich Spanish interior. Four large panel windows were set across the stage with the space for the fifth window at left filled with a solid flat draped with a brown fabric in gilt pattern design which was also hung in narrow folds to each window. The windows bore a figured grilled design and a sky drop hung back in three was used as a backdrop. At the opening of the routine, various members of the ballet dressed in colorful Spanish costumes straddled back and forth in the area up stage outside of the windows. Inside, a senorita was seen seated in a period chair which was flanked with other properties and foliage set pieces all of Spanish character. The routine opened with a scena principal "Celtito Lindo" by Fernandez and sung by Eugene Cibelli. The members of the ballet then entered and did an introductory bit. This was followed with the entrance of The Caninos, a young man and woman who are perhaps the best Spanish dancers we have ever seen. Their work was excellent and routine snappy. An unprogrammed singer, the senorita who was discovered when the scene was introduced, sang a little Spanish song which was punctuated with emotions being tossed to people in the audience by the lady in question. The finale was spirited and the ballet augmented the work of the featured dancers.

(Continued on page 58)
The Production Forum
Devoted to Inquiries Relative to All Phases of Production Work

Silk Mediums

"Are silk cloth mediums better than those made of gelatine and like compositions? It is necessary for me to get some mediums that will last, so what would you suggest?"—J. A., New York.

Cloth mediums are the "pioneer" color mediums used in procuring various stage lighting effects. We have seen minor records of their introduction into theatrical use, where the Greeks of ancient time were reported using long pieces of colored fabrics through which the sun cast its rays resulting in colorful tones.

"Silk" mediums have been used for years, are still in use today, but we do not recommend the elimination of the gelatine type in preference to the silk medium. Silk mediums are treated in a manner to eliminate shrinkage, will hold their color for a long period, and will not break with the heat. Light projected through the silk mediums is greatly diffused and the distribution on the illuminated surface is even. Silk has been used to advantage in what is known as "color rolls," a scroll-like device for producing sunrise and sunset effects. The silk, properly dyed with the various colors, is attached to a roller holder. This is inserted in a special frame holder attached to the lamp. When the changes in color are desired the little handle on the end of the roller is turned, the effect being secured.

The gelatine mediums give one the advantage of color variety which is an essential thing today. There are over fifty tints and hues which are available and in a good grade of materials. Gelatine mediums will produce as soft and effective color tones if properly used, that is, with frosted mediums as complementaries. Inserting the gelatine into frames to give the sheet sufficient space for contraction will cut down the "breakage" cost.

There is a gelatine on the market today that is coated on screen net, similar to that used in window screens. The gelatine is applied in a manner similar to the glass in the fireproof windows, the screen net serving in a like capacity, cutting down the breakage of the sheet and acting as a diffuser. The only trouble with such gelatine is that it is in the first stages of its development and there are several things to be adjusted in its manufacture before it will have a commercial value. The screen net retains the heat and this is not always desirable. The colors are limited and the materials come in one hundred-foot rolls instead of sheets.

Finally, it is our suggestion that you use the best known gelatine on the market today. We are sending you the name of the dealer and trust that the product will meet with your satisfaction.

Tracing Paper Substitutes

"Is tracing cloth the only thing I can use to give a transparent blocking to my panel window? My present stage setting?"—C. G., Jersey City, N. J.

Tracing cloth or draftsman's cloth is the best material to be used in window openings. There is a glossy effect derived owing to its coated surface, which makes it highly desirable. Where it is found unavailable or the pocketbook forbids, there are three or four substitutes which will suffice.

A very heavy tracing or tissue paper is a good substitute. This should be placed in two or three layers and may be sprayed with a little glycerine or oil to give it a good effect.

Broadway Stage Reviews
(Continued from page 57)

Colony Theatre

For featured picture "Merry-Go-Round" a new arrangement of a William Medley served as an excellent prelude and was well rendered by the Colony Orchestra under the direction of Dr. Edward Kilenyi. The Prelude did not open the De Luxe performance but followed the Colony Current Events. With the final selection the grand curtains were highlighted from the front revealing two large vases of flowers at extreme right and left at the base of the proscenium arch, with a bed of flowers extending across the legs in two of the stage masking the footlight trough. These colorful flowers against the gold curtains, which were given a faint purple tone, were very effective and the curtains slowly opened revealing the stage setting of "The Prologue."

At this point the audience broke forth in appreciative applause. The scene represented a charming garden carrying with it the breath of Spring and the romance of a moonlight evening. Designed by J. De Rosa.

We have seen beautiful stage settings in Broadway theatres but we cannot emphasize sufficiently when we say that it is one of the most charming garden scenes of this type that we have ever witnessed.

The scene consists of a group of flowering fruit trees right center and with a larger green-leaved tree at left center, a hedge row banked with hollyhocks and other smaller foliage set pieces extending across stage. The masking legs in two and three are composed of grass mats sewn together which are very effective in the scenic treatment. A deep blue sky cyclorama is hung back and a large white moon hung low is visible through the tree tops. Green, purple, steel blue and a tinge of rose are used to emphasize the various highlights in the foliage set pieces. A garden bench is placed right. There is a Pan pedestal in the background up left. The entire set is enhanced by the treatment of the foreground which is the foliage unit extending across stage at the footlights.

Patricia O'Connell dressed in the character of "Agnes Urban" is seated on the bench and C. B. Wenker, tenor, enters the garden dressed in the uniform of "Count Hohenegg." They sing Kreisler's "The Old Refrain." One of the attractive bits of detail in the production was the occasional flicker of fireflies in the treetops and bushes. This was not worked in the usual glow-worm manner but occasionally one would be conscious of a Heavy manila wrapping paper such as one finds used in high price wrapping flash in the foliage and then in another part of the set, after an interval, another flash. At the conclusion of the song, gauze closeins are slowly drawn. As the lights are dimmed the first titles of the picture are projected on the gauze as the screen is slowly brought into position and the picture introduced.

Presentation Suggestions
(Continued from page 56)

The gauze curtain hung in front of it. The gauze curtains are slowly drawn, the one at right being drawn off to normal position, while the one at left drawn to left center. A single dancer interprets the mood of this number.

The gauze should be toned a green blue from the foots and a long garland of bright red flowers hung in a sweeping festoon over the surface of the gauze curtain at left highlighted with a pink spot from octstage will add to the effectiveness of this scene.

At the conclusion of this number the lights dim and the stage in a complete blackout, the flood light on the orchestra pit changing from orange amber to a deep blue.

3. IN THE HALL OF THE MOUNTAIN KING. (Mysteryo).

The introduction of this number should be punctuated by several forked lightning flashes projected from the front of the drop, and as a green flood back of the drop is slowly brought up revealing weird, fantastic outlines of trees in grotesque forms, the branches appearing to be long distorted hands. An ensemble of dancers in grotesque makeups may be used to interpret the mood of this number.

An effective highlight would be to have the orchestra conductor spotted with magenta in contrast to the deep blue flood for the orchestra.

GENERAL

It is suggested that the dancers be silhouetted against the drop, their work being done in front of it. If desired they may be highlighted with spots placed right and left in one with masks adjusted so as to eliminate any spill light from the face of the drop. A silhouette drop or plain white drop should be hung in one. The various trees may be cut out of compo-board and placed on standards either boxed or jack-braced to permit a speedy set-up.

Two flood lamps may be used alternately to tone the back drop and cast the shadows of the cut-outs on the surface. The lamps should be placed on the floor and back sufficiently to properly be used as a silhouette lamp. The reason for the alternating treatment of the number lamps is to eliminate rapid changing of mediums.
Bluebook School

Question No. 497—Using table No. 1, page 70 Bluebook, and voltage drop formulas, pages 74 to 76, what size projection room feeders are necessary for a three-projector, a dissolver, a Brinkert Effects machine (two lamps) and a spot, assuming each of projectors to use 120 imps (high intensity) when in use, the Brinkert to use twenty-five for each lamp, the dissolver the same, and the spot 75 amperes. There are six fifty watt incandescent lamps in the room, all of which may be burned at once, and a total of $\frac{3}{4}$ h.p. in motors.

Question No. 498—In wiring to supply motor generators, mercury arc rectifiers and transformers, what would you base your calculations for wire sizes on?

Question No. 499—Is it possible to "balance the load" by connecting the light sources of a two-projector installation to opposite sides of a 3-wire system?

How many local unions of motion picture projectionists, or, if you prefer it in this case, "Moving Picture Machine Operators," (not counting mixed locals) has the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators (a pause for breath) of the United States and Canada? I'm asking you this one just to see what some of you wise ones know about your own organization. Don't all answer at once.

Better Projection Pays

The last scene is a group of people playing dice on the floor.

"I can see them in the sky—Phantom ships of destruction that will follow the horsemen when next they ride the world." (34 feet from end). Last scene is close up view of man with beard.

The cue sheet is on heavy paper, or perhaps it might better be called light cardboard. It cannot be commended too highly.

I immediately communicated with First National, and have this reply from Ned E. DePinet, sales manager for that corporation: "Answering your letter of the 8th inst., we are pleased to advise that we will hereafter furnish a change-over cue sheet for all First National pictures. We will appreciate any co-operation you may be willing to give to make this move a success, and are glad that you endorse our action."

And now, gentlemen, this move of the First National will NOT succeed if it is just kicked around any old way. It is a very fine move on the part of First National for the benefit of projection and the projectionist, BUT TO SUCCEED IT MUST HAVE THE CO-OPERATION OF YOU MEN. If the producer just sends one poor lonesome cue sheet to the exchange, then that sheet will soon be lost and the thing will die of suffocation. If the producer (First National) will send an adequate supply of cue sheets to the exchange with each new production, then he will have done his part, and it is up to the exchange and the projectionist. Assuming this to have been done, if the exchange manager will take steps to see that each shipment include a cue sheet, then he will have done his part, and it is up to the projectionist. If the producer and exchange have both done their part, it is then UP TO THE PROJECTIONIST TO RETURN THE CUE SHEET WITH EACH SHIPMENT, just as religiously as he would return the trailers cut out when doubling up reels. Also IT IS UP TO HIM TO SEE TO IT THAT THE END OF THE REEL IS PROTECTED BY AN ADEQUATE TRAILER AT ALL TIMES, and that in renewing the trailer he amputate just as little as possible of the film.

However, if the exchange finds that the cue sheets are not returned with the production, then the reaction of the exchange men will be that the cue sheet can't be of much value to the projectionist, because he doesn't even think of it enough importance to send it back for the use of the next man. If the thing finally fails because the projectionist is too indifferent, shiftless or lazy to return the cue sheets, or because they quickly become useless because men needlessly waste the end of the films on each

(Continued on Page 61)
Bluesbook School Answers 488 to 491

Note.—This “School” is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluesbook and assimilate the vast amount of knowledge contained within its covers.

LAST week I landed on Gray for sending in what I thought was a too-late answer. To this I am deeply apologetic by informing me that I am wet, and that two sets of questions bear the same serial numbers, and one question is asked twice, and that I should be just plain spanked for persisting in the way that I am.

Since his analogy is thus Particularly neck, I guess we will have to forgive him this time, and explain that I've been trusting to the office to give the questions their correct serial numbers, and if an error was made, as last occurred, it was not my fault and I did not know of it until it was in print. I've started numbering the questions myself now, so that if there is any further trouble I'll know just who to swat at, and that'll be L. M. Myers.

Question No. 488—Should or should not the vent flue be the same size for every projection room, regardless of size of room?

W. C. Budge, Springfield Gardens, N. Y.; Harry Dobson, Toronto, Ontario; C. H. Hanover, Burlington, Ia.; Frank Dudiak, Fairmont, Va., and others continue their remarks: Since I have started to study the Bluesbook and joined the Bluesbook School, which I find most interesting, I like my work much better; also I am re-learning some of the things I forgot when I left school; Lawrence & Bcll, Sackville, N. B.; L. L. Doe, Chicago, Ill.; John Doe, Chicago, Ill.; E. Fergudo, Livernois, Cali.; Thos. Bailey, Scranton, Pa.; Andrew Anderson, St. Louis, Mo.; and Allan Gengenbeck, New Orleans, La., all did well on this question, of course did better than others.

Taking everything into consideration I think Doe—G. L., by the way, I forgot that one of his brothers is with us this week—answers best.

"The projection room vent flue serves two purposes, namely: it supplies an exit for the foul air, and serves as an entrance for smoke in case of fire.

"Viewed entirely from the standpoint of ventilation of the room, I do not believe the size of the room would make any real difference, if the air from the auditorium be not permitted to enter the room. If such air may enter freely, however, I am inclined to believe the larger room should have a larger vent pipe in order that the air may pass through the room more rapidly, and thus mixed with a greater percentage of the fresh air entering through the fresh air ducts.

"Of this I am not certain, however. Probably I am wrong. I've tried to get the right slant on the problem, and don't seem to be able to satisfy my own mind.

"However, it is not important, because a projection room vent pipe should be much larger than would be necessary to supply ventilation for the room, because it must be large enough to carry off all the vast amount of smoke and gases generated by burning film, and the greater the size of the vent pipe, the greater the size of the ducts to the auditorium, and thus probably create a panic.

"Should be of this area in any room, regardless of room size, because while the big room will hold more of the gases and smoke at the starting of a fire, the fact that burning film generates smoke and gas with such tremendous rapidity, and in such prodigious quantities, that any room ever used as a projection room should be filled with it almost immediately after a fire starts. The vent pipe therefore should be of sufficient size to carry all these gases from a film fire, and just as much of those commodities generated by a fire in a small as in a large room."

An excellent answer, Brother Doe. Your brother John also did very well. Seems to me another "Doe" sent in one lone answer from Chicago a good while ago. What's the matter? Did King Thomas find you out and "land" on you?

Question No. 489—Give us your views as to installing a fan in the vent flue.

Dobson says:

"There ought to be a fan in the vent flue. And if two flues are open and in use, there should be a fan in each flue. In the majority of cases, both flue flames run right up through the ceiling and roof, and will extend up above the roof by perhaps three feet.

"It is a good practice to distinctly dangerous (here Dobson sprung on that) is a new one on this particular editor. What do the others say, any? is it? Because the fan if it is there—there should be a fan—will create a strong down draft through one of the flues, which is very dangerous to sit in, and would be positively disastrous in case of a film fire, in that the draft from the one pipe would force gas and smoke out into the auditorium.

"Where there is a fan it should be of the "exhaust" type so that the smoke will not only be kept out of the fan and chimney,

"But Dobson says:

"The projection room fan arrangement: There was a large pipe, main vent flue located when practicable, in the ceiling of the room, immediately over the projector. There was no pipe to carry the flue gases and mists from the fan, and the smoke from the two of them coming from outside—coke projection room, that the projector, pointing up into the main vent pipe. These two pipes were joined in the one nozzle, and air thus set up was equal to the flue, is the pipe itself set up was equal to the flue, and not be interfered with.

"One of these fans was to be working at all times when the room was in use for projection purposes. It does not know how the fan or blower, forcing air out of the nozzle and up through the pipes, thus setting up a positive current up and out, sucking the air out of the room.

"The other fan was controlled by a switch so arranged that it was held open by the master control, controlling the port shutters, so that when this control or any other wall, or switch fell into closed position and thus automatically added the action of the second fan to its operation. It would be a heavy pumping effect for the removal of smoke and gas from the burning film. The pipe was, as I remember it, somewhat crude, but was, with some 'smoothing up' practicable and workable.

"My idea is that we have one fan working, particularly for ventilation purposes, with the other in reserve for smoke pumping. As Hanover says, it was and is practicable, and, I believe, the best thing yet offered, though since then I have conceived an addition which would make it still more effective. viz: a fan and nozzle, with the injector effect described, for ventilation purposes, with a tank of compressed air connected to the nozzle by means of a valve, which would be closed open when the master control is closed, and the nozzle would operate, by means of a light vacuum and force out the smoke and gas. With such an arrangement and a proper air pressure, the smoke from a dozen reels of film burning could and would be heaved out of the room as fast as it generated.

Question No. 490—Give us your ideas of the construction, size, and insulation of projection room vent flues.

Gengenbeck says:

"Vent pipes should be of metal, with riveted joint seams and with longitudinal seams crimped together—I don't know what they call it, but you know what I mean—and riveted. The pipe should extend from the highest part of the room as direct a line as possible to the open air. It should, from some of the best ideas that I have read, be crimped end to end, strong enough to hold the flue in place, and strong enough to hold the flue in place, and also strong enough to hold the flue in place, and also be insulated with special materials. The pipe should be thoroughly insulated from any and all inflammable matter, since in case of a bad fire it might get pretty hot. It should, if it extends above the roof, go far enough to cause it to "draw" like a stove chimney, and thus rapidly draw all the smoke out of the room. It must be covered with a hood to prevent water entering when it starts. It should be of such a size to be measured, and set away from the end of the pipe, in order not to cause it to interfere with the exhaust action of the same.

"As to the size, why within reason I would say the larger the better, but in case I am (Continued on Following Page)
A Progressive Move
(Continued from Page 59)

reel. THEN THE FAILURE IS THE FAULT OF THE PROJECTIONIST, and he has no complaint coming.

I therefore ask you, gentlemen, to meet the First National even more than half way in this move for YOUR OWN BENEFIT—to be very careful about needless wastage of the end of reels of film, and about returning the cue sheet with each production.

Bluebook School
(Continued from Preceding Page)

than 288 square inches (Bluebook requirement). Personally, I think a cross section area equal to 18 inches square would be much better, and that is 324 square inches. (Well, Brother Doc, we won't fight over that. Ed.) The only trouble likely to be encountered with a very large vent opening is that it might be impossible to make fan action effective with any size fan the owner would be willing to install, and the draft might be downward at times, in spite of the fan.

"According to my own way of reasoning, a 24-inch round metal flue, running by preference vertically, or nearly so, with a 20-inch exhaust fan at its lower end, is best, though I am not certain that an 18-inch high speed fan would not really serve the purpose better."

That last, Brother Doc, is a matter worthy of consideration and careful test. I shall put the matter up to ventilation engineers as to which would remove gases and smoke the faster.

Question No. 491—Give your views as to the number of fresh air inlets and their location.

Budge says:

"Page 519 sets forth the Massachusetts law relating to this, and it seems to be excellent. Its main points are that the openings or inlets connecting with the open air must be not to exceed 2 1/2 inches above the floor line; that they must be 3 inches high by 1/2 wide, and must be covered with 1/2-inch wire mesh. Their number will depend upon the size of the room. One must be in each of the four sides of the room; also an inlet in the center of the floor, if that be possible, otherwise in the side or rear, this opening to have 15-inch square for a small room, 200 for a large room and 250 for a very large room. These inlets connect with a galvanized iron pipe leading to the outer air with a downward pitch, its outer end covered with a protecting hood."

Anderson says:

"If in my opinion the fresh air inlets should be connected with the outer air by means of a suitable pipe, and the combined area of the inlets should be not less than what the Bluebook suggests (page 201) as the minimum area for a vent floor, viz., 288 square inches. This area should be divided up into various openings, all located near the floor, and so distributed that fresh air will be brought into all sections of the room. The area of the main pipe should, of course, be equal to the combined area of all the inlet openings."

Excellent, brother Anderson. It really is mostly a matter for the exercise of good judgment and common sense.

An Invitation

LESTER VAN BUSKIRK, projectionist, Frolic Theatre, Midland, Michigan, issues this invitation: "If any of the brothers want a really good vacation, with plenty of good fishing, let them come to this part of the country. I have a good room and will try to show them a good time.

And there you are! Go to it and while enjoying Brother Van Bushkirk's hospitality, gather in oodles of the finny tribe.

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Size Picture To “Fit” an Auditorium

I GET a great many requests from projectionists, exhibitors and theatre managers, as well as an occasional one from an architect for information concerning the correct size picture for an auditorium of certain dimensions, and the best projection light source to use under varying conditions.

Just now such a request comes from the Trenton Amusement Company, Trenton, Ontario. They ask:

Dear Mr. Richardson: We would very much appreciate advice as to the proper size picture, or the size picture considered as best for a house having a 75 foot projection distance. We are using Simplex projectors, with Mazda 300 watt lamp. Our present picture is 8 ft. 6 inches by 11 feet 6 inches. We also would appreciate an expression of your opinion as to the advantages of Mazda over carbon light.

As to the light source, in my opinion you will do well to keep what you now have, but be very careful to follow the Bluebook directions, or the directions received from the manufacturer carefully and accurately. There are those who believe they have but to get a Mazda outfit, stick a lamp in, light it up and all's well, which is a very big mistake indeed.

To get anything like the best results from Mazda the lamp MUST be set with great accuracy, its filament set exactly square with the face of the collector lens and the center
of the filament EXACTLY on the optical axis of the optical train. All this involves a hard thing to do it is merely a matter of following directions faithfully. Once correctly set there will be no further adjustment necessary (Except where the projector sets at bearing angle, where you will have to adjust the filament angle, thus necessitating a slight re-adjustment) as long as the lamp is used.

The advantage of Mazda over the carbon arc is that (a) you have a very soft pleasing light tone as against the brilliant, more or less disagreeable, white light from the arc—particularly if A. C. be used at the arc. (b) Once the lamp is correctly adjusted you have a practically steady light and a constantly clear, well illuminated field, as against the possibility of more or less light discolorations, and even possible complete loss of the light if you have a projectionist who is unskilful or careless. (c) The Mazda consumes 900 watts, and the voltage is reduced from line to lamp value without other apparatus, whereas with the Mazda outfit, whereas if you use the straight arc and A. C. you must purchase a transformer, and even then use more than twice the wattage, or you must use a rheostat and several times the Mazda voltage, OR you must get a mercury arc rectifier or a motor generator set and use D. C. at the arc (the ONLY right way if a straight arc is used), which costs a lot of money.

I could go very much further, but will finish this by saying that your conditions are such that Mazda will give good results, if rightly used, and all you could gain from a straight arc would be more and whiter light—whiter light provided your projectionist be on your side. KEEP it white—or otherwise you probably would have white light part of the time and a very punk rainbow effect at other times.

As to picture size—well, that is a mooted question. Individual ideas on that subject cover a very wide range. In Australia they use a huge picture, something as wide as 28 feet, which appears to us to be rather nonsensical, as it is utterly impossible to put enough light through a projector aperture by any present known method to illuminate a picture with what we over here would call acceptable brilliancy. Moreover, added magnification operates automatically to also magnify all "vain" and other defects in the film itself, as well as any magnification of the picture when the rear seats will be a whole, besides adding to the flicker tendency.

Broadly the picture should be of a size to enable patrons seated in the rear seats of any ordinary theatre to see all except perhaps some of the finer details of the picture clearly. This, however, is subject to modification in several ways. First, in at least one large New York City Broadway theatre the distance from the rear seats in the balcony to the screen is so great that even with the maximum possible screen brilliancy used in that theatre the person of ordinary eyesight will have difficulty in seeing all the photographic shadings and details of the picture. Nor is it possible to change that condition in that theatre, because no more light can be gotten on the screen by any present known process, and if the picture size be increased, two things will happen, viz: First, the picture will be less pleasing to the patrons in the front seats of the auditorium. Second, those in the rear seats will have no better view, if as good, because the illumination will be reduced, and distance view depends for its clearness upon two elements, viz: size and brilliancy.

This illustration has served to teach me that too-great motion picture theatre depth is NOT good. Personally I am of the opinion that after about 150 feet view distance is passed, this difficulty is encountered. Increase in illumination can not compensate for added distance beyond that point, and increase in picture size cannot either. Please understand, however, that 150 feet is a purely arbitrary guess. I am not certain as to just what the maximum distance ought to be, but I am inclined to believe that AT THE GREATER DISTANCE THE POSSIBLE HIGH BRILLIANCE OF THE SCREEN will MAKE IT MORE VISIBLE THAN THE LESS BRILLIANCE POSSIBLE WITH THE LARGER ONE.

And now as to your own case: You have a 75 foot projection distance, which is an excellent distance. Presumably your maximum viewing distance (rear seats to screen) is about the same. I would regard anything from a ten to a fifteen foot picture as acceptable in such a house, but personally I would be curious to see what you have. With Mazda you cannot increase your available illumination, hence if you increase the picture size you automatically decrease its illumination. Your present picture is large enough to show all the rear seats to see all its details clearly. I think, without undue eye strain, and that is all you need.

Transverter Excellent Equipment

In this issue you will find an advertisement of the Hertner Transverter, which is in my opinion, as excellent and efficient a motor generator set for the conversion of "d" to "c" as anyone has seen in the pages of the trade journals in the United States of America.

I do not say it is more efficient than some, but there are none better and the Transverter possesses certain inherent advantages. The objection has been raised by some that it is a vertical machine, hence there can be no "float" in the armature.

That last is true, BUT as you all know, I am in pretty close touch with motion picture machinery of other countries, and although great numbers of these machines have been in use for years, I have yet to receive any report of trouble caused by the non-floating of the armature; also I have yet to talk with a projectionist using Transverters who had anything but praise for them.

Another thing: The Hertner company advertises its product to you.

Don't you honestly think you OWE it to yourself to buy from the companies that truly and openly support its paper which has worked hard for you always provided the goods advertised therein be as good or better than the goods of those who do not advertise? I'm asking you aren't you think so?

Moving Picture World recommends to you the Hertner Transverter, and recommends it highly, as tried and proven high grade, efficient apparatus.

Projectionists at Seven-Fifty Per Week

EXHIBITOR discharges projectionist receiving fifteen, to employ one at the fabulous sum of seven-fifty a week.

From Missouri, near where I "lived and loved" in days of long ago, comes a letter, one part of which reads as follows:

W. H. I am in small town show business now, The manager was cutting expenses. He was paying me fifteen dollars a week. I hired a fellow at seven dollars and fifty cents. This chap is an awfully try-hard. To hear him talk one would suppose him possessed of all the projection knowledge on earth.

Well, brother, he certainly ought to have a large fund of it to be able to command the perfectly marvelous "salary" of seven whole dollars a week, with half of another thrown in for good measure. Surely that Manager must be a regular spendthrift, throwing money around that way. Next thing we know he'll be caught smoking a ten cent cigar, or buying two ice cream cones all at one time.

"Cutting expenses" that way is like the drygoods merchant who wanted to reduce expenses, so he quit putting things in his show windows, because it cost money to trim them. And that is not such a poor analogy, either.

When running a small town show and found money was not coming in as well as it should, before "cutting expenses" by reducing the quality of the one thing I had to sell the public, I would try putting a bit MORE money into it in order to improve its quality.

"Cutting expenses" by reducing the wage of already not over-paid employees, or by discharging them and hiring others at a wage, which is an absurdity, does NOT, so far as I have ever seen among other countries, and although great years of life, work out well for the employer. A man cannot possibly live on $75.00 per week, in this day and age, even in a small town, therefore, one of two things are certain, viz: the man who takes a job at projection at such a ridiculous figure either has some one to support, or at least partially support him, and has taken the job to get practice in motion picture projection, hence is a learner, from whom high grade screen results cannot, in the very nature of things be expected, or else he works at something else during the day (a night show only) and "runs th' pitcher machine" evenings, in which case it is a side issue with him, and as he is already tired with day's toil, much cannot be expected from him in the way of close attention to projection.

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From the Indianapolis State Theatre
Point of View

Single projector installation is scarcely worth mentioning as an installation. Whilst it is possible to splice into the upper magazine and break out of the lower without stopping until the carbon trim gives out, the procedure is sufficiently hazardous to condemn it except in emergencies. Otherwise a stop is inevitable every three thousand feet or so.

The presentation of a motion picture is essentially, as Harry Rubin has so well pointed out, the creation of an illusion. The two projector installation makes this possible through the elimination of stops.

Advantages Twofold

In the case of the three projector installation repairs and adjustments are made at the proper time instead of being delayed for weeks and sometimes months, to the detriment of screen results, until loan mechanisms, motors, drives or whatever is needed can be procured. Probably more important yet, these repairs and adjustments are always made at leisure in a three projector installation, and never under the driving pressure of emergency, as is so often the case in the twin installation.

The result of this is that no unit that is not exactly right either goes into or remains in service. In turn the result of this is that the projection is not almost mechanically perfect, but is mechanically perfect. The seemingly minor flaws that mar the fineness of the illusion are eliminated and the audience drifts on a magic carpet without being periodically brought back to earth and the realization that "it is only a picture." From the viewpoint of the owner these carefully made repairs and adjustments mean longer projector life. In such cases you will usually find them running more smoothly and sweetly as the years go by. They are usually replaced because of obsolescence rather than deterioration, and they have a high resale value. It is frequently difficult to credit their age without checking the serial numbers.

Then there is the advantage that can best be spoken of as the artistic advantage, and this is probably the greatest of all. Certainly it holds the greatest possibilities of all. In fact it is not too much to call it the mission of the three projector installation. It reaches its highest development only in those rare remarkable cases where both exhibitor and projectionist, in addition to being respectively business man and technician of the highest order, are true artists as well. In such cases the third projector is specially fitted for the attaining of beautiful effects in connection with presentations. The variety of results is well nigh endless.

Another Step

There is another step beyond this. It is the stage of development typified by the Eastman at Rochester, where an artist, a projection engineer, and the scientific department of a great organization work hand in hand. Such an arrangement is beyond the reach of the great majority of theatres as yet, but this need not always be so. All that is needed is a distributing organization, and the development of personnel. And in view of the fact that the three projector installation finances itself through increased life and superior results, what better way is there for developing the needed personnel than by taking advantage of the artistic possibilities of the third projector.

For these reasons I regard the three projector installation as a logical and necessary step along our way to the realization of Roxy's great dream of motion pictures as "the highest form of art that we shall know."

Chauncey L. Greene.
The problem of washing film involves two principal operations: (1) separation of the chemical substances from the film, and (2) removal of these substances from the water in the vicinity of the film. Obviously the second operation must proceed equally as rapidly as the first, or the film would still retain some chemicals when taken from the wash water and stains would appear later. The first operation is really a problem of diffusion since the chemicals are held in the swollen gelatin layer and must find their way out to the surface. It has been found that as washing progresses under favorable conditions, the hypo content of the film is halved for each equal time interval. This “half period” value can be determined for each type of film. Most thorough washing results if the water is violently agitated at the point of contact with the film. Practically the ideal washing stream can only be realized by using a spray or an excessively large flow of water. Tanks should be as small as is consistent with the film output because the smaller the volume the more rapidly is the stale water removed. To remove surface hypo, a few seconds rinse in a separate tank, or spraying with a coarse atomizer previous to the washing is recommended. If it can be arranged, the cascade system is excellent. In this method, film is transferred successively through about five baths in which the water is circulating in a counter direction. In continuous tube processing machines, the water should be directed into the top of the last tube, flow from the bottom into the top of the next tube, and so on. A rinsing loop previous to the large washing should be installed. Compressed air admitted at the bottom of a tank or tube provides the most economical and efficient method of agitation.

Incomplete Washing

If washing is incomplete as pointed out under the subject of fixation, trouble from stains and spots is often experienced. Sometimes these difficulties do not appear until several months or a year or two later, but the film is usually seriously if not permanently damaged. Several theories have been advanced to explain this deterioration, but it is most probable that the sulphur liberated from small traces of retained hypo in conjunction with bacterial action are the chief causes of the fading that take place through the formation of silver sulphide. Most trouble is experienced with film that has been poorly processed and stored in hot damp climates.

If the film is properly hardened no troubles will arise from having to wash in water whose temperature is 50° to 100° F. When film is thoroughly fixed and washed and subsequently stored at high temperatures, it rapidly becomes brittle and in a few years is completely destroyed by its own decomposition products. It is very important, therefore, to store film when practicable at temperatures of 50° or 40° F., when the rate of decomposition is negligible providing, of course, that the proper care has been given the film during the processing operations. The motion picture industry is comparatively young, but there are still few lakes of film in very good condition which were processed thirty years ago. For more detailed information on the subject of washing motion picture film, see the article by K. C. D. Hickman, Trans. Soc. M. P. Eng. No. 23, p. 62 (1926).

When moisture comes in contact with dry film previous to or after exposure, or is deposited as the result of humid atmospheric conditions, or is left on the film previous to Major Bowes from the John Jacob Astor home. Among these are a large rug now at the foot of the grand staircase; and a gilt table with a solid onyx top, now on the Promenade.

The exterior of the theatre is likewise being given its share of Spring furnishing. The walls of the outside lobby are being cleaned and polished, bringing out the attractive grains of the marble slabs. The marquee has been rebuilt to accommodate a new type of electric sign with an increased visibility, so that the illuminated announcements of the Capitol's entertainment may better spread its glow up and down Broadway.
**MOVING PICTURE WORLD**

**Contracts Awarded**

MIAMI BEACH, Fla.—Donatohn Building Company, Townley Building, has contract foro to erect at Biscayne and Collins avenues, for Smith Company, Inc., to erect at Warrin, to cost $2,600,000.

RICHMOND, Va.—Gem Concrete & Construction Company has contract to erect brick movement theatre at Lucy place and Metropolitan avenue.

EASTON, Pa.—Chase Construction Company, for Milholland & Hamill Company, downtown, Pa., has contract for converting opera into one-story brick moving picture theatre for Wilmer & Vincent's Theatre Company, 1451 Broadway, New York, to cost $25,000.

SAN DIEGO, Calif.—Kass & Rubin, Bank of Italy Building, Los Angeles, has awarded contract to Edwards, Wiley & Dixon, Edwards-Wilke Building, four-story, for eight-story brick and frame theatre, and office and building, 40x100 feet.

CHICAGO, Ill.—L. Cooper, 132 North Clark street, has contract for three-story brick and reinforced concrete Menard Theatre, 223 Wabash avenue, and apartment building, 125x154 feet, to be erected at northwest corner Irving Park Boulevard and Menard street, for Menard Amusement Company, 317 Eison street, to cost $1,100,000.

CHICAGO, Ill.—John A. Lestredt, 1107 Addison street, has contract for two-story terracotta $175,000.00, a store and apartment building, 175x180 feet, to be erected at Belmont and Chicago avenues, for Belmont Theatre Corporation, to cost $450,000.

Waukegan, Ill.—James J. Redding Company, 18 North Water street, has contract for three-story brick, reinforced concrete and stone-trim theatre, store and apartment building, 137x190 feet, to be erected at northeast corner Genesee and Chicago streets, for James J. Waukegan National Bank, to cost $1,250,000.

BOOOTA, N. J.—Queen Anne Theatre, Inc., Ridgefield, N. J., has plans by George M. Pollar-Wilde Building, New York, for brick and stone-trim theatre and store building, 150 by 100 feet, to be located on Washington and Cypress roads, to cost $275,000.

BEACON, N. Y.—J. M. Realty Corporation, care Paragon Theatre Corporation, has contract to erect new theatre on Main street.

DETROIT, Mich.—Led Win Development Company, 1061 Hoffman Building, has awarded contract to Selden-Breck Construction Company, 265 Arthur Building, for one-story brick, reinforced concrete and stone-trim theatre, store and apartment building, 125x167 feet, to be located on Green and Farnam streets.

KNOXVILLE, Tenn.—William J. Williams, Holston Bank Building, has awarded contract to J. T. Moyar, Fairgarde Race Track, for building of brick theatre to be erected at 2001 McCullough avenue.

RICHMOND, Va.—Neighborhood Theatres Corporation, 2590 Monument avenue, has awarded contract to Mutual Building Company, Mutual Building, for theatre, for building of brick theatre, on West Broad street, with seating capacity of 800,000.

Improving Theatres

KENDALLVILLE, Ind.—Claude Deardorff company, has plans by A. R. Chees, 171 Post Street, for remodeling theatre.

**3,500 Added Seats for Washington in New Theatre Project**

In addition to containing the permanent home of the Washington Theatre and having seven hundred offices for newspaper correspondents and news associations, the National Press Building, a thirty-story structure, under construction here, will house a 3,500-seat theatre, the most beautiful in the capital, and one of the largest South of New York City.

The theatre, which has been leased to the Fox Theatres Corporation for thirty-five years, has been designed by C. W. and George Rapp, Chicago architects. Easterbrook Gill, specialist in theatrical architecture, has been assigned to Washington by the Rapp firm to carry out their plans.

The theatre will be equipped with large lobbies; promenades; fanning rooms; smoking rooms for both men and women, also many other features for the comfort of its patrons.

The interior of the theatre will be rich with inlaid damask drapes; crown furniture; mirrors; crystal lighting fixtures and many other ornate decorations. The high lights of the ornamental plastering will be old gold and bronze, treated in polychromie effects with background in rich colorings.

**Theatre Information**

**Building, Remodeling Plans Filed**

**Picture Theatres Planned**

**LOUIS ANGLES, Calif.**—H. L. Gumbiner, 482 Hollman, has plans for new, $250,000,000, to be erected on Eighth street and railroad, to cost $250,000.

**MELBRO, Fla.**—Seminole Theatre Corporation has plans by D. D. Halper, 310 Realty Board, for Spanish type moving picture theatre to be erected at 5th street and Seminole avenue, seating capacity 1,500, to cost $150,000.

**CHICAGO, Ill.**—C. Andrews and associates, 2555 Lawrence avenue, plan to erect three-story brick and terra-cotta trim theatre, store and apartment building on West Madison street, between Elgin and Harlem avenues, 19x225 feet, to cost $1,560,000.

**KINGSTON, N. Y.**—Keeney Theatre has plans by Gerald Betz, 286 Wall street, for alterations and two-story semi-inground addition to Keeney Theatre, to cost $26,000.

**PERRY, Okla.**—J. B. Tate will remodel his theatre.

**PHILADELPHIA, Pa.**—Hunt's Theatre, Inc., 1344 Vine street, has plans by Magaziner, Eberhard & Harris, 603 Chestnut street, for alterations and one-story brick and stone trim addition to Hunt's Auditorium on west side of Broad street, north of Rockland.

**CHATTANOOGA, Tenn.**—Reported that sum of $75,000 will be expended for remodeling of Markee Theatre.

**MILAN, Tenn.**—J. E. McGuire, who recently re-leased Criterion Theatre, will reman and improve house.

**Wausau, Wis.**—Midwest Amusement Enterprises, 539 Grand avenue, Milwaukee, has plans by Oppenheimer & Obel, 660 Third street, for remodeling Stuart Theatre.
to owners of
MEDIUM SIZED THEATRES

An important message of economy

If your theatre seats one thousand or less and your throw is not more than 120 feet you should take advantage of the economy of Incandescent Lamp Projection. There is no question about its efficiency.

When properly operated the 900 watt MAZDA Lamp gives an intensity of light on the screen that assures a first-class presentation of pictures. And the saving it makes of 50% in current costs goes a long way toward paying for all necessary equipment in one year. From then on the saving is clear profit.

To the projectionist Incandescent Lamp Projection means cleaner, healthier and better working conditions. There are no fumes, dust or excessive heat and once the optical system is properly aligned and adjusted it requires no further attention. Difficulties in adjusting the optical system are effectively overcome in the Simplex system.

That is why owners of Simplex Units are most enthusiastic supporters of Incandescent Lamp Projection.

In the Simplex Unit the lamp is easily set and replaced. The Unit is well ventilated, of pleasing design and of dimensions that provide greatest comfort in operation. It is adjustable to any make of projector.

To appreciate the true merits of Incandescent Lamp Projection you have only to see it demonstrated with Simplex equipment. Your supply dealer will gladly give you a demonstration without obligating you in any way.

Let us give you full information on Simplex Incandescent Lamp Projection equipment. Mail the coupon or drop a card to—

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Please send me Form 535 giving full information on Simplex Incandescent Lamp Projection equipment.

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Theatre

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For Greater Movie Season

For that matter, for every season, insist on pictures that are printed on Eastman Positive Film—the film that carries the quality of the negative through to the screen.

It takes but a moment to check up—look in the film margin for the black-lettered identification, "Eastman" and "Kodak".

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
One of the greatest box office names in the business is that not of a star but a producer. Mack Sennett. Known by everyone. Identified with uproarious laughter. Synonomous with "bathing girls." A dozen years ago he went into history as the finder of great comedians and the world's prettiest girls, the father of the Keystone Cops, the inventor of screen comedy.

Ever since then he's been getting bigger and bigger.

A Mack Sennett Comedy gives you the benefit of that big draw.

Box Office Stars? Here's one in his own right with a bigger fame than anyone. Mack Sennett Comedies will prove it, if you advertise them.
MOVING PICTURE WORLD

VOL. 81, No. 2  JULY 10th, 1926  PRICE 25 CENTS

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVE, NEW YORK CITY

The Commercial Angle of Criticism

THE SPIRIT OF '26-'27

PARADE OF HITS

THREE cheers
FOR
M-G-M!
THOUSANDS of
SHOWMEN are
CELEBRATING
INDEPENDENCE
DAY with
AN M-G-M
CONTRACT
FOR '26-'27,
TO the bank!
TO the bank!
TO the bank!
HERE'S what
IT means—

(SEE INSIDE
THIS COVER)
MÉTRO-GOLDWYN-MAYER IS SUCCESS!

THERE'S no argument ABOUT it.
M-G-M'S consistent record OF big hits IS making thousands of EXHIBITORS rich today—
AND richer tomorrow.
M-G-M has the stars.
M-G-M has the studio.
M-G-M is success.
CELEBRATE Financial INDEPENDENCE Day WITH the Parade that's HEADED for the bank.

LA BOHÉME Lillian Gish, John Gilbert, King Vidor. 4 Months at $2, Embassy, N. Y.
MARE NOSTRUM Rex Ingram. Alice Terry, Antonio Moreno, Byblane.
THE MAGICIAN Rex Ingram. By Somerset Maugham.
ORDEAL Lon Chaney, star, Dale Collins' novel. There will be two more Lon Chaney productions.
ROMANCE Ramon Novarro. Joseph Conrad's classic. There will be another Ramon Novarro picture.
MÉTRO-GOLDWYN-MAYER'S PARADE OF HITS

THE CROSS OF LIVING STONES Lewis Stone, Director. The M-G-M's great hit of the winter season will be a dramatic production of the classic story of the life of a Spiritualist, which will be a heart-wrenching picture. It will star Norma Shearer, with Edward G. Robinson. Directed by Lewis Stone.

Above: The new M-G-M parade that's being headed through the cities all over the country this week. The parade is made up of pictures that have proven successes at the boxoffice, and the parade is headed by the M-G-M production of "Ocean's 11," starring John Gilbert and Greta Nissen.
STARRING

BEN

Wilson

Rarin' Tearin' Tales
of the Old West,
Built Around
The Most Popular
"He-Man" Personality
Before the Camera
Today

RAYART PICTURES CORPORATION
FOREIGN DISTRIBUTORS:
RICHMOUNT PICTURES, INC.

COMEDY-DRAMAS
FILLED WITH HARD
RIDING, STRAIGHT
SHOOTING, ROLLING
ROMANCE AND CLEAN
WHOLESALE FUN

STARRING

DICK

Hatton
Richard Talmadge in The Better Man

FBO Service isn’t built on the flimsy foundation of apple sauce.

It is a very definite and effective policy through which Greater F.B.O. has won the confidence of hundreds of able showmen.

And F. B. O. Service is more far-reaching today — more productive of real box-office results than ever before.

has all the advantage of Greater F.B.O. Service — smashing posters, practical exploitation, pulling publicity!

And it’s a rattling big show in the bargain — with Dick plunging through whizzing sequences that drive across the thrills and laughs!

Book it! And book as well all his other F. B. O. attractions — backed by F. B. O. Service!
Thanks Nick!

NICHOLAS M. SCHEMCK
Vice President and General Manager
of
LOEW'S THEATRES—
Not only knows pictures—he also knows NEWS!

THAT'S WHY HE BOUGHT

FOX NEWS

104 ISSUES A YEAR
FOR HIS ENTIRE NEW YORK CIRCUIT in 1926-27

Some Buy!

YES SIR!—It's a great buy for ANY THEATRE that wants the BEST!

FOX NEWS
MIGHTIEST OF ALL

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
BIG NEWS!

CLEVELAND, OHIO
June 11, 1926

WARNER BROS., 1600 Broadway, N. Y.

Have just signed contract for all of your pictures. My very best wishes for what looks to be a very profitable season. Kindest regards.

FRED DESBERG
Loew's Ohio Theatres

26 "INDIVIDUALLY SPECIALIZED"
WARNER WINNERS
FOR 1926-27

ACROSS THE PACIFIC
DON'T TELL THE WIFE
WHILE LONDON SLEEPS
WHITE FLANNELS
MATINEE LADIES
SIMPLE SIS
THE HEART OF MARYLAND
THE BLACK DIAMOND EXPRESS
THE THIRD DEGREE
TRACKED BY THE POLICE
THE GAY OLD BIRD
A MILLION BID
PRIVATE IZZY MURPHY
THE BRUTE
MY OFFICIAL WIFE
THE COLLEGE WIDOW
HILLS OF KENTUCKY
MILLIONAIRES
WHAT HAPPENED TO FATHER
IRISH HEARTS
THE CLIMBERS
BITTER APPLES
DEARIE
ARTHUR SOMERS ROCHE
the eminent novelist—two stories.
Titles to be announced.
WHAT EVERY GIRL SHOULD KNOW
BIG SHOWMEN BOOK 26
ARNER WINNERS!

Big Pictures for Big Houses! “Quality – not Quantity” Policy sweeps WARNER Winners for 1926-27, into country’s finest theatres!

Fred Desberg - LOEW’S OHIO THEATRES CLEVELAND, OHIO

Ike Libson - DAYTON, OHIO

Wm. Epstein - AZTEC THEATRE CINCINNATI, OHIO

San Antonio, Texas

John Hamrick - BLUE MOUSE THEATRE TACOMA, WASH.

Bill Mahoney - RIALTO THEATRE PORTLAND, ORE.

PROVIDENCE, RHODE ISLAND

N. C. Yamins - RIALTO THEATRE FALL RIVER, MASS.
Chadwick Pictures Corporation

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That Every Exhibitor Everywhere

MUST BOOK THEM

A Screening Now Will Convince You

Come In and See Our First Road Show Picture

LIONEL BARRYMORE

As "MATHIAS"

The Greatest Role of the Immortal SIR HENRY IRVING

IN

"THE BELLS"

Directed by JAMES YOUNG

A First Division Picture

CHADWICK PICTURES Corporation

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President
729 Seventh Avenue
New York City

Each Production An Achievement
She's a gold-digger

Marie Prevost
AL-CHRISTIE'S
Laugh Special
"UP IN MABEL'S ROOM"
All the big exhibitors have dated her up

MARK STRAND - - - - New York
STANLEY COMPANY - - Philadelphia
LOEW'S - - - - - - - - St. Louis
FIGUEROA - - - - - - Los Angeles
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(3 first runs day and date)
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Watch her clean up!

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Whirlwind is right!

You simply can’t stop ’em!

First—Capitol, New York.
Then—Loew’s Metropolitan Circuit.
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STANLEY COMPANY
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Books all 12 of the

Whirlwind Comedies [Gales of Laughter]

for its magnificent Stanley Theatre, Philadelphia, and eleven of its most important houses.

Whirlwinds are a cyclonic sweep everywhere.
Get aboard them now.

Starring Charley Bowers

Written and Directed by Charley Bowers and H. L. Muller

Distributed by

FBO
1560 Broadway
New York, N. Y.
Breaks Her Own Record at Warfield, S. F.

"ELLA CINDERS" RAN AWAY FROM THE FIELD AT SAN FRANCISCO, RE-
PORTED VARIETY! $24,000 for the week. That's real money, and that's the kind of
money "Ella Cinders" has been drawing everywhere! Read this from Variety, June 30:—
"THE SMASH OF THE STREET. EVEN MATINEES CAPACITY. COLEEN
MOORE HAS BEATEN HER OWN RECORD AT THE WARFIELD."

A First National Picture
E.W. Hammons Sends the World English Poster via Wireless
(Special Cable to Moving Picture World)

London, June 30.

Good comedies over here have very greatly increased in popularity and I find that Ideal Films who seem to control all the good ones are supplying regularly under contract eighty per cent of the 403 theatres in the United Kingdom. They have started national billboard poster campaign reading: “Go to the pictures,” “Laugh and grow fit.” “See Ideal Comedies.” Besides comedies, outstanding novelties are greatly appreciated, like “The Vision,” which has been booked for the opening of the Biocolors big super-theatre. Have requested Ideal wireless you photograph of 16-sheet eight-color poster.

HAMMONS.

(Reproduction of wirelessed photograph on page 83)

Educational and Religious Films Coming, Says Hays

Promises Trade He Will “Finish His Job”

(Special to Moving Picture World)

Los Angeles, June 29.

“I shall finish the job,” is Will Hays answer to the M. P. P. D. A. in accepting his new ten-year contract as spokesman for the biggest companies in the industry.

In speaking to coast newspaper men on his acceptance of the position he stated that pictures were the sole amusement of millions and the principal amusement of the majority of the world’s peoples. He pointed out that strict religious and educational films were imminent. Films portraying the lives of great men of various nations would aid in promoting international amity, he said. This is a big step toward the prevention of war, he pointed out.

To Remain Indefinitely

Columbia’s latest announcement from the Coast states that Jack Cohen, treasurer of the company, is to remain in Hollywood indefinitely, to assist in the supervision of this company’s production schedule.

Laemmle Rallies After Operation

London, June 28.

When the Bremen, a passenger ship docked at Southampton today, Carl Laemmle was carried ashore on a stretcher, suffering from appendicitis. He was brought here in a special ambulance car attended by physicians. An immediate operation is necessary, Laemmle’s personal physician will arrive from America Thursday on the Majestic.

New York, June 30.

Carl Laemmle underwent a successful operation Tuesday night at a private London sanitarium, according to advice received from Dr. R. H. F. Smith, his personal secretary. An abscess and his appendix were removed, and he is expected to leave London in four or five weeks and carry out his continental visit proclaimed before the Laemmle party is stopping at the Belgradia.

Return of Grimm

Lewis J. Selznick has appointed Ben H. Grimm, advertising and publicity director of Associated Exhibitors, effective July 6.

McGrath with Columbia

William McGrath, formerly with Associated Exhibitors, has joined Columbia Pictures Corp. as advertising and publicity director.

American Domination Misunderstood—Loew

Marcus Loew, head of M.G.M., returned from Europe last Monday on the Leviathan with the statement his trip had ended, in his opinion, with a better understanding between the United States and the foreign picture market.

Take England, for instance”, he said, “I found that most persons antagonistic to American pictures failed entirely to realize the reason for their animosity. They were, apparently, laboring under the delusion that the United States was trying to hog the entire foreign market.

“I made it a point to meet the newspaper writers of England. I asked them to meet the situation as it was. I explained that the public would not pay money to watch the same old British-made films in British theatres. When British producing companies were making so much poorer photo dramas, and spending so much less money in time on them, than we are.”

Laemmle’s Bed Side Message

By Cable to Moving Picture World

London, July 1.

Inasmuch as they carried me off the boat on a stretcher and operated on me at midnight on Tuesday for appendicitis, I have not had much time to collect any impressions of the picture situation in England. In fact my biggest impression is the one the doctors made on me. They tell me I am doing nicely. I want to take this medium to thank my friends for their many cablegrams of good wishes.

Fred Hamlin Resigns;
W. Ham Succeeds Him

Fred Hamlin has resigned as publicity director of the Mark Strand, New York, and has been succeeded by Wallace Ham, until recently assistant editor of the Hamlin quit because of ill health and is now en route to the West Coast by motor with his three sons. On the trip he will write several articles for the N. Y. World.
Universal Starts De Luxe Previews of "Les Miserables"

French Ambassador Sponsors Presentation in Philadelphia and Washington

By Peter Milne

The first of Universal's special invitation performances of "Les Miserables," the big French-made feature, was held in Philadelphia last Thursday night at the F. P. L. Cosmopolitan, sponsored by the Associated Advertisers, the foreign sales agency of the company. The picture was given de luxe treatment and special showings which are patterned after the manner of the British trade shows. Special performances are already scheduled for other cities, and the first presentation of the picture.

Scherwin, Columbia

Exchange Manager

Charles Scherwin, former manager of M-G-M and Universal Pictures Corporation, has been appointed to a similar position with Columbia Pictures Corporation.

Rayart Working Fast on Program for Next Season

With the completion of "Star of the Mounted," starring Reed Hadley, the series of short subjects directed by Shelley Lewis, Virginia Warwiek, J. P. McGoohan, Bruce Gordon and Billy Frany, and "Stick to Your Story," a newspaper story with Billy Sullivan as the star—both of them Harry J. Brown Productions—and "The Last Alarm," made by the Rayart Corporation, with Maurice Costello in the leading role, Rayart Pictures Corporation has completed its schedule for the season of 1931-32.

Extensive activity on the West Coast marks the preparation for the coming season. Rayart Productions have three units at work, while two comedy units—one with Bobby Ray as the star, the other with Al "Art" Acker—have been arranged for Mr. Schilank Productions. Duke of York Productions have one feature and one serial unit at work, while Trem Carr Productions have completed comedies ready for screening by the time the first release is scheduled to go out in September.

To Direct Valentiino

Pred Xiblo, who directed "Buddenbrooks" in Italy, will again wield the baton on a Valentiino picture. For an announcement of the news that he is working with the completion of "Son of the Sheik," Xiblo will direct Valentiino in his forthcoming United Artists picture based on the life of Nizard, Count of Cellini, the greatest lover of his age.

Fox Officials on Tour

James H. Grainger, general sales manager for Fox Films, is on another of his frequently made coast-to-coast visits to the company's branch offices. Grainger, specialist in short subjects sales, is also on an extended tour to look after branch offices and big cities throughout the United States and Canada.

Mr. Quinlivan will go on to Los Angeles, where he will meet Mr. Grainger, and on his return will include the remaining branches on his visiting schedule. The trip will require six weeks.

Highlights

Another prize scenario contest continues, offered through College Humor. First prize, $10,000, with possible sales of other manuscripts at $1,000 each.

New western series from both M-G-M and First National in- diate without doubt what degree of popularity this type of entertainment has attained.

Arthur Lucas, R. B. Wilby and H. F. Kinsey have bought the National, Imperial, Paris, Savoy, Orpheum, Broadway, and two others all in North Carolina, from Leitch and Pryor.

F. B. O. has arranged for distribution in Australia through First National Pictures; for South America through South American Distributors.

Gloria Swanson has finally finished "The Manners" for F-P-L. She will start on her first for United Artists in September, probably at the Cosmopolitan Studio in New York. Richard Rowson directed "Fine Manners" from the J. Clarkson Miller script.

Richard Thomas Productions will make four specials for the group of twelve announced by Lewis J. Selznick, general sales manager of Associated Exhibitors. "Husbands Preferred," already completed, will be the first of this group. There is a likelihood of Selznick forming a new company to distribute the specials.

The Rivoli, N.Y., has lowered admission prices and switched to Saturday changes, instead of Sunday.
Anti-Censorship Plank
In Republican Platform

(Moving Picture World)
Albany, June 29.

The Republican party in New
York state will do a right-about
face on the question of
motion picture censorship. It is
now certain that a plank calling
for the repeal of censorship will
be embodied in the party's plat-
form, and will be adopted at the
state convention in New York
City on September 26 and 27.
This much was agreed upon dur-
ing the past week at a meeting of
the Republican leaders.

Censorship in New York state
has always been regarded as a
Republican measure, having been
introduced by Republican mem-
bers of the Legislature, and sanctioned by Governor Nathan
Miller, back in 1921, when it
became effective. The many at-
tections on the part of Democrats
to repeal the law have always
been downed by the Republican
Legislatures.

It is understood that Will H.
Hans, former chairman of the
Republican National Committee,
has told the Republican leaders
of New York state, that a cen-
sorship repeal plank in the
Republican platform would mean
much to the party. The Repub-
lican leaders are planning to allay
opposition from churches and
organizations favorable to cens-
sorship, by pledging themselves
to amendments to the penal law
that will be more rigid than
those at present, and which
would take care of any offenders.

Lois Weber to Direct
"Uncle Tom's Cabin"

Universal announces that Lois
Weber, a Universal director of
many successes, is to take over
the production of "Uncle Tom's
Cabin," the big Universal special
being made from Harriet Beech-
er's story. Lois老化 a novel.

Holly Pollard, who had arranged
to direct, asked to be relieved of
the task, due to ill health.

Tin Gods" Completed

Camera work on "Tin Gods,"
Thomas Meighan's Paramount
starring picture directed by Allan
Dwan, has been completed
at the Paramount Long Island
studio.

Atlanta Head Here

Ben Y. Cannauck, Universal's
exchange manager in Atlanta, is
now in New York conferring
with Ralph Williams, Universal's
southern sales director, and
brings word that conditions in that
territory are de-
cidedly on the up-grade.

Cobb Signs Contract

Irvin Cobb has been signed to a
contract by M-G-M and will
write an original story for
screen production.

Five A. E. Films Ready

The newly reorganized Asso-
ciated Exhibitors is planning for
release, during the season of
1926-27, its Big Lineup of produc-
tions.

Several pictures are ready for
exhibition. They are "Galloping
Cowboy," "Rawhide," "The Ban-
nan of Blackhawk," "Dangerous
Dubs" and "Twisted Triggers.

Building Sales Office

The work of rebuilding and
managing the sales department of
the newly reorganized Associated
Exhibited is being completed and
Lewis J. Selnick, president of the
company under the new name, and
General Sales Manager E. J. Smith
hope to have the task completed and
sales force operating at top
speed in the very near future.

Columbia Bookings;
"Lone Wolf Returns"

Announcement comes from the
contemporary Coast Theatres, Inc.,
that they have booked "Lone Wolf
Returns," starring Bert Lytell
and Millie Dové, for its 176 the-
aters.

Concurrent with the booking of
the entire group of twenty-
four Columbia productions into
the Capitol, Stratford, Avalon,
Paradise, Chatham, Cosmos, Ham-
lton, Empress, and Victoria
theatres in Chicago, by the Na-
tional Theatre Corporation, con-
tracts were closed with theatres
all over the country.

Among the theatres that have
contracted for Columbia's entire
season's programme are The Strand,
Provence, R. I.; University
Theatre, Inc., Buffalo, Mass.;
Strand, Binghamton, N. Y.;
Strand, Everett, Mass.; Waltham,
Mass.; Capitol, Salem, Or.;
Pastime or Brezey Theatre,
Philadelphia, Pa.; Strand, Han-
over, Pa.; Strand, Capitol and
Vetsen theatres, Atlantic City;
Elkins, Theatre, Elkins, W. Va.;
Pedigo, Guthrie, Okla.; Weiss
Theatres Inc., New Theatre,
Birmingham, Ala.; Ideal, Winton
Salon, N. C.

Activity is reported from the
Columbia West Coast studios with
five directors and as many
companies with highly trained
technical aids working overtime
to check the schedule for capa-
bible and artistic production.

Lubitsch Recovering

Ernst Lubitsch is recovering in
Hollywood from an operation
performed for stone in the
kidneys. Lubitsch, the noted
comedian, is said to be
in bed nicely and barring possi-
bilities complications will be
back on the Warner lot in the near
future.
Seventeen Scenarios
In Work at Fox Studios

Winfield R. Sheehan, Fox Films' general manager, has returned to the city after spending several weeks in Hollywood in connection with projects of the studio. Among the active projects being worked out at the studio is the manufacture of "Wishing Alibi," by Henry Leverage and Kate McLaury.

A peek into the writers' quarters, where fourteen men and women who have given their best ideas to the program, reveals that a new good idea of the program to be announced by John P. Fulton, the studio's director, is "The Holy Terror," by Windell Smith and George Abberline.

Production of "The Monkey Talks," by Frederick Stoll and Nat Low, is under way. This is a sequel to "The Man of the Century," which was produced last season.

Prints in Exchanges
Ahead of Schedule

In order that exhibitors may have their pictures in ample time, first National is preparing to have the following productions in the exchanges far in advance of release dates. This will make possible the early availability of the films and will prove of great assistance to the exhibitor.


Screen Library in Larger Quarters

The Screen Library Service, a new service using moving picture film instead of prints, has taken over the existing facilities at Taft Theatre Building in downtown Hollywood, due to increased business.

Dr. Murnau Here

Dr. F. W. Murnau, well-known German director, has arrived in New York. He will make his first American picture at Warner Bros. in a few weeks.

Louis Weiss Returns

Returning from a five-weeks' trip to Europe, Louis Weiss, vice-president of Arcticana Corporation, has arrived in New York. He will bring with him a large shipment of films for distribution in the United States.

New Tiffany Exchanges

On his return from the West Coast, Vice-President C. V. Reynolds of Tiffany Productions, Inc., announced the establishment of three new Tiffany exchanges, making nineteen in the present total. The new exchanges will be established in Milwaukee, Kansas City, and St. Louis.

Title Change

The title of the new Johnnie Hickey picture now in production is "The Knickerbocker Kid," instead of the original "The Kid."
The Commercial Angle of Criticism

SEVERAL of the trade papers have started to talk about criticism. One resents the incapacity of the critics of the daily papers, while another professes to have evidences of graft. None of the writers seems to have approached the matter from the purely commercial angle, yet this is by far the most interesting slant.

Criticism, at best, is merely the expression of the opinion of one individual. It is of value only in proportion to that individual’s judgment and experience. Unfortunately the general public is prone to value the printed word. There seems to exist a general feeling that the types, like figures, cannot lie.

So it happens that amusement investments amounting to many millions of dollars are substantially at the mercy of the newspapers who are seemingly indifferent to this responsibility and give free hand to the half-baked, self-constituted critics who have neither experience nor judgment and who seek chiefly to air their imagined brilliancy in their columns, often to the detriment of a picture representing an investment of anywhere from $300,000 to $1,000,000.

Those same editorial directors would not dare put an untrained writer in charge of the Wall Street Bureau, but anything is considered good enough for the movies.

The publisher knows that the theatrical advertising, at a line rate considerably higher than that for financial advertising, brings a greater money return. He knows that he has the pictures to thank for a tremendous increase in amusement advertising lineage. Not only do the pictures take spaces largely in excess of those formerly used by the drama houses, but these latter have been forced to increase their space to hold their own against the picture theatre announcements.

Without the competition of the picture theatres, the amusement space in the New York newspapers would drop to a quarter of the present line-age, and yet the fate of the pictures advertised are left in the hands of incompetents who are intent only upon wise cracking and smartness at the expense of truth; that seems to constitute criticism not alone in New York but in most of the larger cities of the country.

If the picture is inartistic and yet pleases, it is a good picture. If it will give satisfaction to the patron and profit to the management, it is unfair to ignore the amusement merit in a search for flaws. It is a praiseworthy thing to seek to raise the artistic standards of the picture, but the public is entitled to know whether or not the picture will entertain. If it does, the public will go, and will not care that the offering does not measure up to the more or less hazy standards of the commentator.

It is the real oddity of the situation that the theatres contribute thousands of dollars to the support of the newspapers whose main efforts seem to be to tear down the pictures rather than to foster the interests on which the very existence of these alleged critics depends. Almost overnight radio was given the recognition it took the pictures ten years to gain, yet radio still is below the picture in reader interest.

In New York for instance, the first newspaper that will handle pictures in an intelligent, sympathetic fashion on the platform that criticism is valuation and not merely faultfinding; that will recognize the picture as the chief amusement appeal of more than half of its readers and not the “Patsy” for immature boys and girls to play with, is going to do something that will be not only profitable but praiseworthy.
"What's New"?

By Bill Reilly

THE other afternoon at the Manhattan Opera House we heard the New York Philharmonic Orchestra recording for "Don Juan" via the Vitaphone. Here is, without doubt, one of the greatest orchestras of the world. It was playing what will be admitted as one of the finest scores that ever accompanied a picture.

Warner Bros., with the Vitaphone, are in a fair way to rewrite a big chapter of picture presentation. And picture buying, not only by the trade but by the public. The influence of a beautiful and appealing musical score, going hand in hand with the picture, will be profound in every center, large or small. The effect on the social structure of the country, aside from its effect on the picture business will be as marked as the influences of any one of the great inventions in electrical and physical science.

Sam Warner is devoting his entire attention to the Vitaphone process, which will be first heard in synchronization with "Don Juan," opening in New York late in July. The New York Philharmonic, to name one unit to be employed by Warner Bros., has devotees by the thousands. Music, ever a partner with the picture, should carve out legions of followers, of all dimensions of BROW, for the Warner product.

This points to DEMAND. With the winds of demand filling their sails, Warner Bros. can sail far on this new movie sea. They deserve to.

CONGRESS last week let a bill die aborning which would have prohibited the display or use of firearms in motion pictures. One of our very best and most dyspeptic "antis" must have waked up one morning and read that M.-G.-M. and First National had gone in for Westerns.

Imagine a Western without a six-shooter!

Had the anti-gun bill gone through, doubtless the great figures of our early Western history would be depicted packing the 49 version of a charlotte russe. And the Pilgrim Fathers, in pictures, would never dare carry their picturesque fowling pieces in search of Indian or turkey. Daniel Boone, doubtless, would flourish a neat French cane. Oh, lovely! What a picture of early America the coming generations would have!

What the anti-gun grouch do not realize, and what M.-G.-M. and First National do, is that a romantic wave of Western appeal is sweeping this country in biographies, autobiographies, stories, novels, reminiscences of old-timers published in every form. The West of yesterday is gone. But the memory of it clings. And America is clasping that memory to its romantic heart anew.

EARL HUDSON leaves New York soon for a three months vacation in Honolulu. On his return to Los Angeles he will remain on the Coast in charge of a production unit for First National.

Hudson, one of the great young men of this business, merits his leave. He has been working at a terrific pace for a long time in his supervisory capacity at First National's eastern studios.

We have long been a Hudson admirer. He is one of the industry's most thorough citizens. Happy days in Honolulu, Earl! And big things for you and from you on the Coast!

BEN GRIMM on Tuesday assumes his new duties as advertising and publicity director for Lewis J. Selznick at Associated Exhibitors. Ben thereby takes one of the most important parts in the industry right now.

The spotlight is on L. J. Selznick and his return to film circles. The industry is tuned in for the Associated story. How that story is prepared, sent out, and received depends largely on Ben Grimm.

"L. J." himself has the feel of advertising as a good golfer has the feel of a club. With Grimm associated with him the new story of the new Associated should ring the original bell it must in the vital formative period of the new organization.

In the screen version of "Les Miserables" which Universal has imported from France, there is a great, a splendid picture. In many respects, in its superb backgrounds, in its splendid performance by Gabriel Gabrio in the role of Jean Valjean, in its faithful reproduction of the spirit and intent of the immortal classic of Victor Hugo, it is a film to rank with the best that the screens of any country have reflected.

That a more detailed account of "Les Miserables" is not forthcoming in this paper in the form of a review is because Universal, at the time of this writing, is not finally sure as to the manner of the production's release. It stands now in some fifteen thousand feet. It is also divided into two parts, of eight reels each. Universal's problem is whether to release it in this form or perform further heart-breaking cutting and condense it to a single evening's entertainment.

Tradition would point toward further cutting. Experimentation points to a two-part release or the exhibition of the entire sixteen reels in one night. The Associated Advertising Clubs of the World saw it all in one night at the Forrest Theatre in Philadelphia. The National Press Club viewed it all in one night in Washington. The reaction in both audiences was so favorable that the way would seem to point to the latter course, experimentation.

Uniting the two parts would eliminate the reintroduction of the characters and so reduce the footage slightly. Perhaps there are places here and there throughout the sixteen reels where a fresh hand could come in and trim without mutilating.

But whatever form Universal selects as that in which the public of the United States is to see "Les Miserables," that form will undoubtedly demonstrate that France has taken a long step upward again as a producer, that Universal, through its general manager of British distribution, James V. Bryson, had the foresight to secure the film for distribution here, and that the greatest classic of literature is assuredly one of the greatest of motion pictures.
Exploitation Helps from Epes W. Sargent

BY CHARLES EDWARD HASTINGS

SHOWMEN who are planning big things for their houses during Greater Movie Season should be in action NOW, in the judgment of Epes Winthrop Sargent, Associate Editor of Moving Picture World and for more than eleven years Editor of the Division of Exploitation of this publication.

Turning from his busy desk, for a few moments, Mr. Sargent discussed the possibilities of Greater Movie Season for adroit exhibitors.

"Throughout the month of July," advised the exploitation editor, "I would use a cut of the August sheet taken from a calendar, with 'Greater Movie Season' in legible script across the face. If you find it is not practical to have a cut made, your local printer may have the calendar logotypes, or he can do it with rule work. The big point is to have it look like a real calendar sheet. I would send out one of these with every piece of mail; use it in my ads, if space permits, and assuredly use it in the blowoff ad, if I have to pay for extra space. This has worked well on all Paramount weeks since their inception, but it was in use long before that, so it is not a steal.

"And in this direct connection," Mr. Sargent urged, "I would use a sub-slogan: Not a DAY, nor a WEEK, not a MONTH, but the start of a SEASON.

For an alternate sub-slogan use:

"Ends July 1, 1926. Ends July 31, 1927."  

"In some cases, these slogans may be used together, on separate lines."

Midnight Matinee Is Important

Getting the season away to a good start is an important detail, Mr. Sargent said.  "August 1 is a Sunday, where Sunday shows are not permitted," the Editor said, "it would be a good idea to start with a midnight matinee, commencing at 12:05 a.m. The argument should be that You Can't Wait Another Moment to start the season. Advertise the thought back of this argument, and get the folks talking about the midnight matinee. You should remember that the midnight matinee is the official seal of the extra big picture, and has always proved to be a clean-up.

It will seem that an "information bureau" is absolutely essential in many sections in laying the foundation for the success of the Season. The World's exploitation expert discusses this point very succinctly:

"Open an information bureau in a vacant store, if there is one near the theatre, or in the lobby of your house if necessary. Plaster with stills and stars; display the program books of the releasing companies whose films you use, and get a clever girl to explain to callers all about the pictures you have booked, and particularly those for August. (In some instances, a big exchange will furnish you with a girl who is thoroughly familiar with every one of their releases, including the personality of their stars.) Have plenty of postcards and heralds, which can be given out freely. Keep the place open afternoons and evenings. In many sections you can arrange for a soft-drink demonstration as an added attraction. The manufacturers of Grape-Nu and similar drinks will be glad to sample for a day or two, or possibly longer."

Start a Greater Movie Season for August!

EPES WINTHROP SARGENT

2. Mr. Sargent advises, offering prizes for the best float made by children of various ages, with an express wagon or soapbox cart for a base. Also offer prizes for the best costumes and the best banner advertising Greater Movie Season. You can get the merchants to contribute the prizes, on the plea that it will bring people downtown.

And while on this thought, the Exploitation Editor suggests, you will find in many towns that you can make Monday, August 2, a public holiday. Get the merchants to advertise special sales, dollar days or other trade pullers. Arrange for trolley or bus service to feeder towns and stage a band concert and parade for noon. You can go further and inaugurate a field day of sports in front of your house. Start right in, and you can get every live merchant to advertise the season in his own ads. And you can fill the town with visitors. Some of whom will buy tickets and all of whom probably will take in some of the attractions during the month.

Mr. Sargent's further suggestions, gleaned in this brief interview, are set down as follows, but exhibitors will see the value of each without regard to the order of their presentation:

1. Sell the street cars (and buses, where possible) the idea that they will get added business from G. M. S., and talk them into banners for two weeks in advance, and during the entire month of August.

Offer A Cup For "The Largest Family"

2. Offer a cup to the largest family to attend every performance during the month in a body. You will get some large family every day. Best lay this off to a newspaper, if you can, and check up on the family. A newspaper can sustain this story with photographs of the families.

3. It would be a clever stunt to close July with the pick of last season's pictures, with the idea: Here is the pick of the pictures of 1925-26. Come and see them, and compare them with the offerings of Greater Movie Season.

4. Offer a pass for the month of September to the person who dopes from the advance information the best picture you will show during August. Start this at once, and close the contest July 31. Judging to be made on receipts, plus audience satisfaction, and in the event of a tie the best letter wins. Each contestant must name best picture and tell why he or she figures that it will be the best. Get the best judges you can for this contest, to avoid disputes.

5. Get out special ticket books, with a reduced price, the books to be good only during August. A ten, or even twenty percent discount will bring in more money than you would get at full price without this scheme. Sell the books all through July, or make a whirlwind campaign during the last two weeks of July. Offer a free book to the child selling the greatest number of books, or a matinee single for every book sold.

6. Have cardboard discs about three inches in diameter, or diamonds about the same size (squares hung from one of the corners) printed, reading: 'I am waiting for Greater Movie Season. All of August.' Distribute these to the kids two weeks in advance. Have a daily check-up in front of your house each afternoon, and give a ticket to each kid who reports each day for roll-call. Make a list of the kids who take the cards. Call the roll every day but Sunday, and check them up. You can get a twenty-day halfdoz for a few tickets. Be a little liberal with a kid who cannot always get around. Some of them distribute newspapers, and mix widely. As it is vacation season, most of the kids should be on hand for the check-up.
M. W. Larmour Tells Why He Reports
His Big Stunts to This Department

ONE OF THE most regular and useful contributors to this department is M. W. Larmour, of the National theatre, Graham, Texas. The other day, addressing the students of the Public Training School for Theatre Managers we remarked that it scarcely seemed possible to deal with any phase of exploitation without mention of Mr. Larmour, and he figures very regularly in these pages because he is so fertile in ideas.

The other day we got this letter from Mr. Larmour. We think that you will find it interesting. He wrote:

Talking to a bunch of exhibitors in Dallas a few weeks ago. One of them mentioned my write-ups in the M. P. World. He said that he did not see why I did it as there seemed to be no advantage in it for me. He said he read your stuff but he couldn't see how it would help him to go to the trouble to report this.

Three Reasons

The answer was dead easy:

First, I do it because I want to pay my debts. I use other fellows' stunts so I think I should offer mine to them in payment. Second, I do it to advertise myself. I believe I could go out and get a job in almost any section of the country in try with no other recommendation than these various notices.

Third, and most important of all, I do it because it improves my work. I do my stuff to build my patronage, but I try to make it good enough and different enough to land in The World.

An exhibitor will try a day after day. Some of it clicks and some does not. The people around him get to know where they expect it of him. Unless the stunt is especially unusual they will rarely say anything to the exhibitor about it. So he gets in a rut.

I have found that by trying to land my stunt in the M. P. World I am steadily improving. My stuff is more effective and I work harder to make it as perfect as possible, which just gives a fellow a mark to shoot at.

And just think of the thrill a fellow gets when he opens a new issue of The World and finds that some of his stuff was considered good enough for a place on its pages.

That's the reason this department has grown bigger and better each year for the past fifteen years. There are enough live wires who feel that they owe something to others for the help that others have given them to keep this department live and helpful.

It's Only Human

Moreover it is only human to take a pride in a thing well done. Now and then someone writes that he does not need the publicity that would come from a write-up of an original stunt. It's not a question of personal advantage. The man who has not enough pride in his work to enjoy showing it to others, lacks the pride to create.

Men and women do not write great novels, compose immortal music or paint pictures the fame of which will endure long after they are gone merely for the sake of the financial return. If persons wrote or composed or painted merely for the money there was in it, there would be few great books, little good music, a dearth of great paintings.

The real reward of the artist in authorship, composition, art, or exploitation or ditch digging, is not the direct financial gain, but the appreciation of his fellow man and the feeling that the world has been made better through his efforts.

Mr. Larmour—and the others of our regulars—are not out for notoriety or advancement. They merely take an artist's joy in creative work, and the reward of good work in any line of human endeavor is appreciation.

Mr. Larmour is not looking for a new job. He has his own house and he has turned down three good offers in the past year. Materially he could do without publicity, but there would be less joy in doing work if only the comparatively few residents of Graham, Texas, could see. He brings it to this department for the applause of the experts. That's what he wants and what any conscientious worker is entitled to.

A Parrot Repeater

Sidney Dannenberg put over Say It Again at the Strand Theatre, Birmingham, Ala., very neatly and at small expense.

He borrowed a parrot and hung the cage in the lobby beside an arrow with the point toward the cage. This was lettered "Ask the Polly to Say It Again."

Here's a new angle from H. L. Williamson, of the Superba Theatre, Raleigh, N. C. For a pass apiece he got the ice wagon drivers to banner their wagons for The Parrot, and in addition they told the housewives what a wow it was.

Had a Wedding for Let's Get Married

Edgar Hart had a real June bride when he staged a wedding for Let's Get Married. He used the classified ad for the stunt and explained he wanted a couple to get married on the stage of the Colonial Theatre, Portsmouth, N. H. He selected the best looking pair of applicants and did it up with all the trimmings.

He avoided every suggestion of comedy and made a really impressive ceremony that was written up in the newspapers in a manner that helped the house. Pink lights, with white spot for the bride, wedding march and everything he could think of contributed to make this an artistic treat.

Of course the local merchants kicked in with gifts.

Sent Two Letters

Edgar also used two letters, one intended for flappers and a second in a more sedate style, but both enclosing a wedding ring and suggesting "Let's Get Married." The gist of the letter was that before viewing the picture, the recipient could frame her answer from ripe knowledge. The rings cost $1.57 a gross, but they looked a lot more, for they were in the modern style with a chased band.

Edgar adds that his album stunt on That's My Baby went over bigger than he had dared hope.

Family albums were rilled to give him material, and from the Mayor down he had all the dignitaries. All it cost him was a sheet of compo board for the album and a little work locating the pictures, but Edgar stands so well with the public now that it was little trouble getting the loans. He does not put it in just that fashion, but that is what it means. Give Edgar three months in a town and he's friends with everyone from the bootblack to the bootlegger.

Johnny Hines in "The Brown Derby"

PUTTING A PROP TO GOOD USE AS A STREET FLOAT

This brown derby was used in making the picture and when it opened at the New York Strand the prop was mounted and perambulated. The cigarette in the tray on the left was kept smoking. Hines does not go along with the bally.
Pathe Hooks Our Gang to Many Good Novelties

Shimon Has Program
That Sells a House

Louis C. Shimon is now parked at the Uptown Theatre, Sheboygan, Wis. This was the Aurora, a run-down house until he took hold of it and put it over with live management. He gets out a very good program with some editorial chat on the front page and puts the new house name over with repetition. Each item of the program has the Uptown worked into it in some manner, with the result that it is driven home.

On the back page he prints a two-for-one coupon limited to adult use, good only on Wednesday or Thursday.

Mr. Shimon knows how, and he is putting all he has on the ball to get the rejuvenated house over.

Production Hints from Edward L. Hyman
Managing Director, Mark Strand Theatre, Brooklyn

Ukele Ike (Cliff Edwards), an overture by the orchestra, an instrumental novelty by the xylophonist, a stage presentation called "Melodies You Can't Forget," the Topical Review and the feature photoplay, Colleen Moore in "Cinders," made up a show that was diversified enough to please them all. The whole running time of this performance was one hour and fifty-nine minutes, of which time the motion picture took up one hour and eleven minutes. Forty minutes were given to the musical end, and the Topical Review ran its usual eight minutes.

The orchestra opened each of the four deluxe shows of the day with the Offenbach overture, "Orpheus." Eight minutes were required to play it, with lights as follows: Bridge lights of Nile blue covering the side drapes of the presentation stage and the musicians, but not hitting the draw curtains over the small stage; green foots on the big stage; two steel blue Mestrum floods on the orchestra from the dome; green stars in the coves. All lights dimmed up full white for the finish.

The second incident was programmed "Headin' South with Harry Breuer," the xylophone virtuoso of the orchestra, "with detours via St. Louis and Chicago." The title was run on the screen as Breuer played introduction, and then the following art titles coincidental with the selection: "Leaving old Manhattan we find ourselves Forty-five Minutes from Broadway"—"Steaming Along, Abalady Bound"—We'll be in "Carolina in the Morning"—Next Stop on the "Tamiami Trail" or Florida, You Owe Me a Lot—Just breeze along, "Way Down Yonder in New Orleans"—Starting Back We Get the "St. Louis Blues"— but brighten up in "Chicago."—But when you're lonesome "There's No Place Like Home"—"Little Old New York." This presentation required seven minutes, with "No Place Like Home," played on the vibratone instead of xylophone. Lights: Steel blue dome flood on soloist and violet bridge floods on musicians and side drapes.

Following the Topical Review came the "Melodies You Can't Forget," as follows: "Merry Widow Waltz" (Lecar) opening by six girls of the ballet, sung by Tom Williams, baritone, and danced by team; "Souvenir" (Drolla) played by three violins from the orchestra, all standing on the apron of the large stage under head spots of amber, steel blue and white; "March of the Toys" (Herkert), played by orchestra under amber floods; "Blue Danube Waltz" (Strauss), by the ballet corps. Setting for first scene was ball room with big chandelier, draped valance, black cyclorama parted to show balustrade and star-lit sky. For last number an elaborate French window replaced the balustrade and sky. Twelve minutes for this presentation.

Ukele Ike appeared on the apron of the large stage under a white spot and used the following selections: "Sweet Child," "You've Got to Know How," "Spring Is Here," "So's Your Old Lady" and "I'm in Love With You."

Commercial Hook-ups
For Our Gang Plays

Pathe Exchange announces a series of commercial hook-ups for Our Gang that will compare favorably with the best efforts of the exploitation men who put over the long features with window hook-ins.

One example of this has already been shown in this department in the set of five dancing dolls made in semblance of the leading youngsters in the Hal Roach galaxy, but to this has been added a statuette of Farina.

A more recent tie-up is Our Gang jewelry for children. There are about 30 items in this set, each in a box advertising the Our Gang comedians. A drive is now in progress to place this line in some 15,000 stores.

About the same number of items is listed by the Artamo company, makers of children's wear, and here, again, pictures of the Gang will adorn all the advertising matter.

One of the largest turnovers is a taffy the manufacturers of which expect to sell 50,000-000 ten-cent packages this year. Six wrappers are good for a picture of the Gang. The candy has been distributed through the west and may be brought east.

Handkerchiefs, each bearing a drawing of one of the children, are about to be put on sale and a set of false faces of the leading members will be on the market in about a month.

A number of clothing hook-ups have been made, all boxed to give advertisement to the Roach productions, and a stationary package will be placed on the market in time for the fall trade.

The Pathe Exchange has arranged for the sale to exhibitors at wholesale price of many of these novelties, to be used for premium and gift purposes. It is one of the largest trade campaigns yet put over.
Hook to Ball Team Gave Much Extra Business

Cohens and Kellys
Helped Local Team

Marcus Loew sort of pumped publicity for other houses in Dallas, Texas, when he brought down a flock of stars to open a new house. And to help along, the local baseball season was about to open. It looked rather grim for the Capitol Theatre with the Cohens and Kellys on its hands, but Jack Meredith, a Universal exploiter, helped to bat the race riot over for a goal.

He could not very well tie into the Loew traveling circus, so he hooked to the ball players. He tied the sporting editors to the idea of helping the “Steers” over to a big bump with a street parade. The editors were perfectly willing, and helped to enlist the interest of the auto agencies.

They staged a parade which was led off by Cohen and Kelly, “themselves, in person,” riding in an open car and supporting a banner announcing the funeral of Old Man Gloom. Just back of them was the secretary of the ball team beating a dirge and trailing him came a hearse driven by one of the most popular players on the local team. This was banned "Death to Fort Worth's Ambition for the 1926 Pennant."

They came 25 autos carrying the members of the team and two floats, one carrying a jazz orchestra and the other four Charleston dancers, two old-time fiddlers and an octet of "square" dancers to alternate with the Charlestoners. Automobiles containing representatives from every business lunch club in town were next in line and the closer was an auto wrecker with an effigy of the captain of the much detested Fort Worth captain on the crane.

If you want to see how the plan book shadow box works, take a look at the cut. This was made from the plan book suggestion, and it helped to bring them in.

HOW THE UNIVERSAL PLAN BOOK SHADOW BOX LOOKS
This front on the Capitol Theatre, Dallas, Texas, was made from the plan book scheme. The Cohen is formed from stage money with shamrocks for the Kellys. It helped to build up a street parade which broke the baseball season open.

AN ANIMATED DISPLAY ON MIKE FROM PHILADELPHIA
The Victoria Theatre used this large lobby piece to good effect. Through a motor arrangement the wheels revolve and the small boy thumbs his nose. A ground piece was used to mask the wheels and add to the effect.

Split the House

Here's a stunt from the London trade showing of The Cohens and Kellys that should work as well for your own booking.

The invitation cards were accompanied by a return card in which the recipient checked off his desire to sit with the Cohens or the Kellys. The division was purely theoretical, but it got them talking just as they will talk about your offer.

The ushers at the trade show were dressed as police to keep the Cohens and Kellys in the audience from following the example on the screen.

Got Well Behind
Behind the Front

Montague Salmon, of the Rialto Theatre, Macon, Ga., is a member of the Legion and had very little difficulty in getting the Legion solidly behind the exploitation for Behind the Front. The Legion was having an enlistment drive and welcomed the opportunity.

The post staged a prologue showing a night scene in the front lines and the orchestra played Keep the Home Fires Burning while there was a rattle of musketry off stage. Then came Over There and lastly a saxophone solo from the orchestra followed by taps. The soldiers entered their tents, the lights dimmed off and the Commander came on the stage and made a two minute recruiting speech.

Three men in uniform were on duty beside the box office. They salute all purchasers and slipped legion pamphlets to those who looked like material. A loan exhibit and six machine guns added to the cutouts.

In return the Legion advertised the picture from their booth as the Exposition of Progress and gave much verbal advertising.

Twenty tickets were offered the best drilled squad in the Lanier High School cadets, and this brought publicity where it sold a lot of additional seats.

It helped the picture over to much more than average business.

New or Old

All newly weds who were hitched during the three days' run of Let's Get Married were guests of the Tivoli Theatre, Chattanooga, Tenn. Not only that, but W. A. Rogers invited all who were celebrating their wedding anniversaries during those three days. All they had to do was show the certificate.

Some clever teasers and a few sets of miniatures of the stars put the picture over to a nice result.
A Bunch of Stunts to Put Over For Heaven's Sake

Three Perambulators Cost Sixty Singles

Milton H. Kress, of the Riviera Theatre, Knoxville, Tenn., got three trucks of the Chero-Cola Company in return for sixty singles. The value of the truck lies in the fact that a fleet is organized to cover the city over carefully laid out routes, wherein it gives better results than a free-lance pram.

Kress provided the tickets for Kiki and the company advertised the tickets for the first 60 persons to bring in 20 crown caps from one of its drinks. The signs stayed up for a week.

Kress also tied a jeweler to a window display for pearls with a jar of loose pearls as a centerpiece. Two tickets went to the person who could estimate the number of pearls. Estimate blanks were to be had for the asking.

And for a final kick he ran off 550 red ink extras for the first day. It was a campaign that turned up a nice box showing.

Plenty of Stunts For Heaven's Sake

Montagu Salmon made a regular collection of stunts for Harold Lloyd in For Heavens Sake at the Rialto Theatre, Macon, Ga.

He started off with a button distribution, sending out a small boy in a suit of overalls almost covered with buttons, which he distributed to such as did not help themselves.

An automobile smash was staged in the business district bannering "Drive carefully, For Heavens Sake." Four banners with the same caption were placed at other danger points.

A cutout of Lloyd was hung from a third story window in the business district. It was effective in the daytime and even better at night when lighted by a spot from across the street.

One bally rode a motorcycle through the streets with the "Drive carefully" banner, while a second did the sidewalks with a placard reading: "I am doing this For Heavens Sake."

In return for a paid ad in the circus program Sparks Circus banded some of its parade wagons and permitted a cutout 24-sheet and a 6-sheet head to be carried at the rear of the parade.

All children were given balloons at the matinee the preceding week and on Saturday a prize was offered for the cleverest suggestion as to what the little girl on the poster was whispering to Harold.

Outside of this Mr. Salmon only did half a dozen little things like window displays, a lobby show and an automatic slide projector in the leading hotel.

He had no kick to make about the business.

Period Furniture

Maybe we've been getting Scottsbluff, Neb., a bit wrong. We thought it was wild and woolly, but now comes a report that Romola was put over with a display of Italian period furniture by the local store. And we thought it was mostly Grand Rapids! Anyhow, that's what they did, and the library gave a fine showing with an announcement at the circulation desk while the High School permitted a special bulletin with stills. Romola may have been forgotten on the first runs, but it still is going strong.

Cupid McGee

Pat McGee established a matrimonial bureau just before he played Let's Get Married at the Criterion Theatre, Oklahoma City. He put out 500 photos of Dix and as many of Miss Wilson, with the suggestion that those interested call a certain telephone number. Those who did were told all about the play; and Pat went out of business with no weddings to his credit.

He did sell some extra tickets, however, and that was all he was after.

Larger—and Better

The girl in the window stunt is virtually a Metro-Goldwyn trade mark. Every M-G exploiter counts on this as a standard idea, but Norman W. Pyle built it up when Sally, Irene and Mary played the Palace Theatre, Petersburg, Va.

He put nine live models into a store window to show the latest costumes with the announcement that they would model the gowns in a fashion show at the Palace.

The same people who paid nothing to gape at the girls through the plate glass paid to see the girls again at the show.

Why, Mary!

Our Gang is liable to break out almost anywhere and most everywhere but it is a bit surprising to find them on a cosmetic window sheet, yet that is their latest stunt. Little Mary Korman is shown using a liquid face wash while the rest of the Gang looked on. It makes an effective poster and helps the gang to still more fame.

Colored Letters

Coloring the picture of a star is not new, but Charles Amos of the Carolina Theatre, Greenville, S. C., worked it in a new way.

He printed outline letters spelling Harold Lloyd and let the newspaper offer 100 dolls and 100 masks for the best color combinations submitted by children under 14. This gave him a more direct advertisement, but the newspaper did not seem to mind.

WHAT MILTON KRESS BOUGHT FOR SIXTY SINGLES

The three delivery trucks of the soft-drink company completely cover the territory and put over the news of Kiki more completely than a straight perambulator and at a smaller cost. Most passes brought paid admissions.

THE TORRENT WENT ON THE WATER WAGON IN PUEBLO

E. P. Briggs, of the Rialto Theatre, arranged to banner the municipal sprinklers for the Metro-Goldwyn picture, and obtained a fleet of perambulators at small cost productive of large results, for the idea was effective.
How to Animate The Man on the Box Six Sheet

Man on the Box Had
Plenty of Action

M. P. Wetherell, of the Empress Theatre, Kamloops, B. C., has a special billboard with a stage in the centre large enough to take a large display. He puts this to a variety of uses, often making his own tableau from cutouts. One or two of these we reproduced a couple of years ago. This stage is flanked by a couple of 24-sheet boards.

His latest display is for The Man on the Box and shows the six-sheet cutout, fully animated. The wheel of the hansom revolves, the horse gallops, Chaplin rolls his head and one eye blinked while the other rolled. It was worked by a 1/6 H.P. motor cut down by the worm gear part of an old phonograph. Mr. Wetherell's sketch may help you to figure it out. Remember that this is the back of the design and the reverse of that shown in the halftone.

HOW M. P. WETHERELL ANIMATED A CHAPLIN DISPLAY
The cutout is larger than six sheet size and was used in a special stand. The horse gallops, the wheel turns, the head wags and the eyes just simply don't behave. Mr. Wetherell uses structural toy parts in building his stunts.

Made Them Prizes
One good use of the archery sets prepared by Pathe on The Green Archer is reported by the Lyric Theatre, Huntington, W. Va. Four of the sets were offered as prizes in an essay contest on the topic, "Why I Like Serials." There was one prize each for boys, girls, men and women, and even the men came in on the contest.

A Birthday Angle
M. W. Larmour, of the National Theatre, Graham, Texas, writes that he gets the birthday dates for his greeting list from the school census taker. Each child receives a greeting card, good for admission any time within a two-week period.

To make it more interesting Mr. Larmour has a perpetual calendar and with its aid he adds "Born Friday, December 6, 1900." To those not in the known, it seems amazing that Mr. Larmour can remember that far back, and it greatly aids in creating an impression.

In speaking of the birthday stunt lately, Lem Stewart brought out another angle. He points out that care should be exercised to eliminate the names of those who may die, for it would be the reverse of good advertising to send a birthday card to a person lately deceased. Watch the list well.

Getting Younger
Picking on the newsboys and orphans for exploitation purposes is old stuff, but at the Stratford Theatre, Poughkeepsie, they went a step down the scale and picked on the babies for That's My Baby.

The day before the opening of the MacLean picture the local hospital held a reception to all mothers who had children born at the institution during the past two years.

Manager Levine, quick to see his opportunity, gave each mother a herald and a ticket to a private showing of the picture, and arranged for busses to take his guests from the hospital to the theatre. In addition he arranged with a local savings bank to give each baby a pass book with a dollar entry.
Fairbanks Pirate Cut is Good Seller

Cartoon Cuts Are Good For Pirate

One of the best aids on Don Q was the series of cartoon cuts, and evidently The Black Pirate is to be put over with similar styles. This small cut is a contribution from Wilkes Theatre, San Francisco, and shows the style.

He drew a bunch of heads similar to that in the cut, large hat and all, and these he placed on curving twigs bedded in cans of sand. He painted labels for these cans, carrying the star and play name, and put the house and date on cardboard leaves.

He got a strong hook-up between his newspaper work and his window display, and the novelty of the latter was a help in selling extra tickets.

Most merchants gave them prominent places in their windows because it was something different.

Probably you cannot read the lines in the lower left hand corner. He has varied the usual "It's a First National Picture" to "It's a First National Knockout," which makes it better selling.

This is only a portion of the space, for Mr. Larmour has to do all his advertising in a bunch.

 Mostly Cut Sells
 For Second Week

The cut has to do most of the selling for the second week of The Sea Beast at the Rialto Theatre, Washington, D. C. The star and title are just sprinkled into the space, and it would be poor work for an opening shot, though it serves well enough for a holdover, where the star and title have been sold the week before. The real sales argument is found in that black circle which tells that this is the second week. Two weeks in Washington is three months in New York.

The general effect of this space is too much black. Precisely the same display for the house orchestra could have been achieved with lighter letters and more white space. It is not necessary to use black type in a panel where you have the place to yourself. A lighter line would be just as prominent and even more appealing, and this would have given more of a slap to the star and title lettering.

This seems to be the point on which most layout men fail. They do not seem to realize that black is not always the fullest display, and they regard the heavy and unpleasing Gothic letter as being the last word in display.

On the other hand some of the value of the house name is lost in that streaky letter. Some day we hope to have the pleasure of dissecting some artist in an effort to find out why artists regard white lines through letters as contributing prominence. The house name is one thing that should come through solidly, and here the streaks cut down the value fully one-half.

Made Series Start
The Greater Glory

Using a series of three 60% advances to put over The Greater Glory, the Circle Theatre, Indianapolis, used form instead of cuts to get attention. The only big display was for the dates and the "Vienna," the large capital letter being the real attractor and tying the series together.

This series was run on successive days to get interest for the locale of the story and to pave the way for the acceptance of the plot. The picture is one which takes a little explanation to get it over properly, and this was accomplished very nicely by this series.

The display gives a novelty of form that is interesting and which may be adapted for
Where Half a Cut Was Better Material

Vienna

in 1912.....

Vienna

and in 1917..

Vienna

but in 1920..

A SET OF THREE ADVANCE ADVERTISEMENTS FROM THE CIRCLE, INDIANAPOLIS

Uses Half a Cut And Gets Result

Here's a nice example of how to get just what you want if you see it. M. A. Larmour, of the National Theatre, Graham, Texas, played The Dark Angel. There was no press book cut that would work in the space he was using, but there was a good two column cut that would work nicely if he could get it down to size. He did not feel that the large face helped much, and he knew it would add about three inches to his space bill, so he eliminated that portion, after the cast had been made, and turned it out a nice looking space a little more than two sixes. It gave a better proportioned space and cost less. Probably if you had not seen the original you would suppose this to be a complete cut, for the upper edge has been given an outline to complete the

uses half a cut

servative space. Just keep that in mind when you look the campaign book over for cut material.

Tied Women's Shop To Irene Costumes

This three tens from Seattle is the contribution of a smart costume shop to the publicity on Irene at the Liberty Theatre. The new styles were put out as adaptations from those shown in Irene.

Hooked to Irene

The text below the panel is a direct hook to Miss Moore, and the entire space is as good an advertisement for Irene as it is for the clothes offered for sale. It gives an additional thirty inches to the feature, the more valuable because it is not directing advertising.

Ever try a water-cooler in your lobby for July and August?
Switching the Spotlight to the Exhibitor

Edited by Peter Milne

Dolle-Steurle to Have 16 in Louisville

Moving Picture World/Europe, Louisville, June 29.

A NUMBER of new moving picture theatres, principally suburban houses, are either underway or about to start here. Hugh L. Nevin, of Nevin, Wischmeyer & Morgan, local architects, has started work on a new theatre on Oak street, between Third and Fourth, which will have a seating capacity of 1,000, and representing the largest suburban theatre in the city. The completed building, unfurnished, will be leased to the Fourth Avenue Amusement Co. of Dolle-Steurle interests. The theatre will be completed about October 1 and will represent an investment of $100,000. It will be known as The Towers.

The Fourth Avenue Amusement Co. in interests are also erecting a new suburban theatre at Eighteenth and Oak streets, about a block from Henry Strube's, Sun, to be known as the Oak.

AT 41ST AND MARKET

The Broadway Amusement Enterprises, affliated with the Fourth Avenue Amusement Co., has also purchased land, and will erect a theatre seating 1,600 at 41st and Market streets, on a lot 113x146 feet, and will cost around $50,000.

FRANKFORT AVE. HOUSE

The Fourth Avenue Amusement Co. also has plans for another theatre on Frankfort avenue, to be known as the Crescent, and located in a growing suburban district, which has needed several for several years.

TOTAL OF SIXTEEN

With these four theatres the Fourth Avenue Amusement Co. will control a total of sixteen theatres in Louisville, including the Alamo, Walnut and Strand, and has in its circuit a number of excellent suburban houses scattered through all sections of the city. These interests with the old Broadway Theatre, on East Broadway, later replaced with an extension adding the first moving picture exhibitors in Louisville, and the very first to open a suburban theatre.

KEITH OPPOSITION

Another group in the theatre development has been pending for some weeks past. In March the Princess Theatre Co. was incorporated, to establish a large downtown theatre on Fourth street, just south of Chestnut, and opposite the Keith Kialto and Keith Mary Anderson. The company is capitalized at $125,000, and plans to build a large theatre, costing something over $200,000, and is whishing for presentation of the plans to get out, which will be about July 1, it is understood. James Carrigan and J. C. Kirchdorfer are the principals in this company.

GEORGE F. HACKETT

George F. Hackett, 61, and last dying at his home here of tuberculosis, after a long illness. Hackett as a boy was devoted to the Strake interests, in the management of the Empire Theatre, and was later with Mr. Shreader, manager at Louisville for the Central Film Exchange division of the Universal, back some thirtteen years ago. Hackett is survived by his widow and two children.

JAIL FOR MASHERS

Men and boys who annoy women in mov- ing picture theatre by yelling much licience in Louisville courts. Recently Henry Rothbaum, aged 18 years, who gave his name as Harry Kohn, when arrested for pinching the arm of Louise Cooper, in a downtown theatre, received thirty days in jail.

VACATION

Dennis Long, owner of the Fourth Avenue and Walnut Amusement Companies, with his family, left on June 21, to motor to Charlievoix, Mich., where they will spend July and August.

GREENVILLE HOUSE CLOSES

Down at Greenville, Ky., much regret has been expressed over the closing of the Mecca Theatre, which closed due to lack of patronage. The town has about 2,500 people, who in spite of good bills, have failed to make the theatre pay.

VISITORS

Recent visitors were Mrs. Louis Marbough, Corbin; El. J. Wiseman, Harrodsburg; Ellis Workman, Greensburg; James Fisher, Versailles; Paul Sanders, Campbellville; Abe Euster, Pineville; L. Davis, Hazard; John Elliott, Lexington; F. M. Heiman, Madisonville; Mrs. A. K. Bruce, Berea; Mrs. H. B. Merritt, Lancaster; Fred Campbell, Sam Sollow, G. J. McCoy, R. Armstrong, R. Boswell, G. Strottman, Jerry Zimmerman and H. R. Strube, Louisville.

Three Up-State N. Y. Houses Closing

Moving Picture World/Europe, Syracuse, N. Y., June 29.

Feeling the effects of daylight saving, automobiles and other summer factors, three motion picture theatres in the Albany-Troy-Schenectady group are scheduled to close the first week in July and will not reopen until early fall. Two of the houses, the Palace in Troy, and the Hudson in Albany, both owned by Julian Bernstein, will be reopened during the summer. It is said that business conditions generally, in Schenectady, are not up to normal and that the motion picture theatres, which depend to a large extent, on the laboring class for their patronage are feeling the pinch.

CONSIDER SUNDAY SHOWS

There is a stiff fight in prospect in Ogdensburg on the question of Sunday motion picture shows. At last week's meeting of the common council, there was a petition hearing over 7,000 names, asking for Sunday shows, presented, but no action was taken. The W. C. T. U. of the city is leading the fight against Sunday shows.

MAPINER

Peitman and Son, of Schenectady, who run the Lincoln Theatre, started in last week with five and ten cents admission, in effort to brace up their afternoon business. Some of the other exhibitors were heard to protest, saying such prices would lose money for any theatre.

AT BUFFALO MEETING

Louis Buttner, of Cohoes, and Abe Stone, of Alcoy, were among those who attended the meeting of the Buffalo and Albany zones of the M. P. T. C. at Syracuse, last week.

Death claimed one of the best known exhibitors in northern New York during the past week, when Jack Matthews, owner of the Plaza Theatre, follows an attack of heart failure. Mr. Matthews was working Film Row now in this city, and it was only two or three weeks ago when he was here. News of Mr. Matthews' death continued to the Universal exchange here, and transmitted to the Albany Film Board of Trade, which was in session.

GARRY BACK

John Garry, who has been handling the Empire in Glens Falls, is once more a resident of Albany. When the Empire was taken over a week or two ago by William Benton, Garry returned with a C. S. Eckerle, of Albany, to return to his old post at the Clinton Square.

BREMNER'S WORK

Frank Bremner, who is handling the Barreli in Schenectady, will be found back at the VanCurler on and after August 30, when that house is scheduled to reopen. He will continue to look after the advertising and publicity of all Farah houses in Schencetady.

CURRY OPERATES TWO

The Empress in Norfolk and the Star, in Norwich, are now being handled by A. E. Curry. These two theatres were run during the past winter by Charles McVey, who has now disposed of them. At the same time ago and Mr. Curry is now at the helm.

COMING AND GOING

Mrs. I. M. Arquette, of Parshilville, is back from an extended vacation in Washington and New York. Mr. and Mrs. Alec Pasaraykos of Canton were in Syracuse during the past week. Harrington Mills is back in Saranac Lake, after a trip to Europe, and has booked pictures for Saranac Inn for the summer months.

OPPOSITION

Theatre owners in Albany, Troy and Schenectady, have been hard hit during the last week or so by counter attractions, including two circuses, one or two carnivals, and in the case of Schenectady, with four parades and two traveling shows in a single week. The owner of one of the leading downtown houses is authority for the statement that there are over 400 persons in his theatre on one of the nights.

EXCHANGES MOVE

Saturday was moving day on Albany's Film Exchange building. The MacMurray, Warner Brothers and Metro-Goldwyn exchanges moved into the new Film Exchange building on Saturday afternoon and evening. Out-of-town exhibitors coming to Albany to look over the new building and that several of the exchanges are now housed in the new building and that others are slated to move within the next few weeks.

IN MOVIE SEASON

Many of the theatres in Albany, Troy and Schenectady are planning to take part this year in the Great Movie Season. Last year, only a few of the houses participated in the great extent of the results were so satisfactory to those that did, that other theatres who held协会 from the idea last year are now planning to take part in this year's season.

MACINTYRE DESIGNS

Exhibitors throughout this section will be interesting in the plans of MacIntyre, manager of the Paramount exchange here for the coming season. MacIntyre, has resigned. Mr. MacIntyre has made no announcement as to his future plans. An announcement of his action quickly spread along Film Row during the past week, and was a source of regret to his many friends. Mr. MacIntyre has made many friends among exhibitors.
**Summer Closes Few Houses**

Very few Cleveland neighborhood houses are closing for the summer. Many, however, are announcing a part-time policy for July and August. Mrs. Olga Korn has the Happy Hour open Saturday and Sunday only. The Columbia operates three days a week. The Temple is closed for the summer, as is also Loew's Loewel Mall. The downtown theatres report that business is unusually good for this season of the year. The neighborhood houses, however, declare that business is poor.

**Barck Buys Another**

Sam Barck, who last week sold the Market Square Theatre which he owned and operated for twelve years, this week bought the Ball Park theatre, Lexington Ave. and East 55th St. from Mrs. Lazarus. Mr. Lazarus was killed several months ago when a boiler in the basement of the theatre building exploded and caused a heavy door to fall on him.

**SPLIT BILLS**

George Schade, of Schade’s Theatre, Sandusky, is remodelling his stage to admit vaudeville. It’s said that he will run pictures the first half of the week and vaudeville the last half.

**Moving Picture World**

Bureaus, Cleveland, June 28.

**Switches to Pictures**

A change of policy at the Lyceum Theatre, Canton, will be effective on August 16th. At that time the present musical stock engagement will come to an end, and a straight picture policy will be introduced. The Lyceum has been a vaudeville house during the regular season in former years. It is said that it will be continued during the coming winter season as a picture house.

**Deibel’s Golf**

Christie Deibel of the Liberty Theatre, Youngstown, has been made vice-president of the Ohio Golf Association. In the winter, Deibel specializes in theatre management. But in the summertime, all of his energy is concentrated in pursuing the little white pill. That he does his summer job as well as he does his winter job is evidenced by the number of silver cups arrayed in his office.

**Reduces Prices**

The Palace Theatre, Toledo, has met the summer outdoor competition by a reduction in admission price. The prices are now 25c as opposed to the regular 50c winter admission price. It is reported that business has jumped to double its usual summer standard with this reduction.

**New Keith House**

Keith’s Palace Theatre, now being erected in Canton, will be finished by October 1st, so say the optimists.

**Public in Toledo**

Publix has added 32 feet to its previously acquired 62 feet on Adams street in Toledo, for its new theatre building. This additional footage will give Publix a fourth block, and building operations will commence September 1st.

**Fleischmann’s Daughter**

George Fleischmann, proprietor of the World and Atlas Theatres, Toledo, just attended the graduation of a preparatory school from which his daughter graduated. Miss Fleischmann is spending the summer as a teacher.

**Revivals at Stillman**

Loew’s Stillman theatre is extending its season of revivals to eight weeks. The original period of the policy was for six weeks, but the revivals have been so well received that it was decided to extend the policy for two weeks more. No changes in the current revivals at the Stillman. And it is the first time that they have been held for longer than the original stipulated six weeks.

**Ottawa Manager Collapses on Vacation Eve**

On the very eve of his annual vacation, Leonard Bishop, manager of the Regent Theatre, Ottawa, Ontario, collapsed and was rushed to the Ottawa Civic Hospital where he has since been lying in a precarious condition. He is suffering with an enteric disorder, according to the physicians, who declare that he will be confined to bed for some weeks. Local friends are looking after his interest.

Following his sudden illness, Ray Tubman, manager at the Capitol Theatre, Hamilton, Ontario, and a former resident of Ottawa, took charge of the Ottawa Regent. Tubman left Ottawa six years ago to take charge of the Allen Theatre at Calgary, Alberta, and he has had theatres in Fort William and elsewhere. He entered the theatre business after lengthy service with the Canadian Army in France.

**Famous in Saskatchewan**

The only construction on the program of Famous Players Canadian Corp., Toronto, for this year is the building of a $250,000 theatre at Saskatoon, Sask., which is already under way, according to an announcement by the company.

**Morton Home**

Henry Morton, owner of five independent theatres of Winnipeg, Manitoba, returned home recently with his young bride after a honeymoon trip to the New England States.

**British Films**

Arthur Cohen, vice-president and general manager of Regal Films, Toronto, has announced the release in Canada for general booking of a series of British features, including "Ypres," a war picture; "Satan's Sister," starring Betty Balfour; "Revel," "Every Mother's Son," and others. Several British productions, such as "Zeebrugge" and "The Prince of Wales Tour," have already played a great many Canadian theatres.

**Closings**

M. Treiller, owner of the National Theatre, Winnipeg, Manitoba, has closed his theatre for the summer and will reopen in the fall. The Temple Theatre, long one of the downtown theatres of Hamilton, Ontario, is being converted into a garage.

**Reduces Vaudeville**

The Capitol Theatre, Kitchener, Ontario, has been redecorated by Manager Jack Allan. Allan has discontinued the presentation of four acts of vaudeville and is featuring one special act on each program in addition to pictures.

**Canadian Films**

Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, accompanied by Staff Cameraman Carter, has left Ottawa for the Canadian West on a filming expedition. Arrangements have been made for special stops at Winnipeg, Eskima, Saskatchewan, Calgary, Edmonton, and Jasper National Park. Peck also plans to sail from Vancouver to Alaska to produce some travelogue films dealing with the boat trip from Vancouver to Skagway.

**Joins Government Staff**

Stanley Hollingsworth, formerly European cameraman for Kinogrames, has joined the camera staff for the Canadian Government Motion Picture Studio, Ottawa.

**Franklin Hack**

J. M. Franklin, manager of R. F. Keith’s Theatre, Ottawa, returned home browned and hearty after spending the weekend of June 21 at Rye, N. Y., to play in the Keith-Albee Golf Tournament and also attended a convention of theatre managers. Roy McDonald, assistant manager, was in charge of the Ottawa Keith house during his absence.
Wheeling, W. Va., to Have 3,000 Seat House

A THEATRE building costing $1,500,000 and seating 3,000 will be built in Wheeling, W. Va., in the near future. Definite announcement of this fact has just been made public by George Shafer, manager of the Court and Victoria Theatres, who with New York associates has completed a real estate transaction for the site of the Sands block and several properties in the rear on which the mammoth structure will be erected. The land acquired is the largest piece of property available in the city. It measures 132 feet on Eleventh street and 238 feet on Chapline street. A store-room and offices will be part of the structure.

Fred Paris, well known local architect, noted for his artistic work, has already prepared plans. The lower floor of the theatre will have 2,000 seats. The structure will be absolutely fireproof. The latest and most modern ventilating and heating systems will be installed.

During the summer months a special frigid air cooling system will be installed which will insure an average temperature of 76 degrees.

SHOWING GILDA GRAY
Showing Gilda Gray in "Aloma of the South Seas," the Paramount special, which has just concluded its long run at the Rialto, New York City.

Free Opposition for Dayton Exhibitors

DAYTON, OHIO, exhibitors are now experiencing a new form of active competition in the way of community moving picture shows, which are being presented nightly, including Sunday, at twelve of the leading playgrounds in the city. The project is being sponsored by the City Welfare Department, and no admission is charged for the screenings.

ON VACATION
Among the absentee’s from duty at present is Billy James, executive head of the James Theatre Enterprises, Columbus, who is sojourning in the Canadian woods in search of bear. He is accompanied by Gus Sun, of the Sun Booking Agency, Springfield, and others. They will be away for several weeks.

NEW SCREEN
Keith’s Theatre, Dayton, which is looked after by Manager James L. Weed, has installed a new picture screen.

MARTIN’S PERRY HOUSE
The Henry Penway Photoplay Co., Martins Perry, has awarded a contract for the remodeling of the Penway Theatre in that city, at an estimated cost of $25,000.

MEYER IN WEST
Fred S. Meyer, for several years managing director of the Palace Theatre, Hamilton, Ohio, who was recently compelled to discontinue active duty on account of ill health, has removed his abode from Excelior Springs, Mo., to Colorado Springs, Colo.

WHAT! NO FISH!
Andrew G. ("Andy") Hettenheimer, managing director of the Orpheum and Sky Theatres, Cincinnati, has returned from his fishing trip at Lake Houghton, Mich., bringing back with him many additional pounds of weight, but very few fish.

CASHES IN
John A. Schwalm, manager of the Rialto Theatre, Hamilton, who was elected to the Board of Directors of the M. P. T. O. A., at Los Angeles recently, is receiving many columns of newspaper space locally on the pictures he saw in the making while on the Coast.
F. & R. in Sole First-Run Control in St. Paul

EXCLUSIVE control of the first run exhibition field in St. Paul was obtained last week by the Northwest Theatres Circuit, Inc. (Finkelstein & Ruben) in one of the biggest deals of its kind engineered recently in the Twin Cities. Joseph Friedman, veteran St. Paul exhibitor, leased the Tower Theatre to F. & R., sold the Park Theatre, a suburban theatre, outright, and extended the F. & R. lease on the Strand Theatre. As a result of this move, competition, which has often been keen, comes to an end in St. Paul. Mr. Friedman will now turn from theatres to real estate.

MANAGERS CONVERSE
Finkelstein & Ruben managers—10 or more of them—will swoop down in Minneapolis with their families July 13 for the three-day semi-annual convention. For the sake of friendly competition, the managers have been divided into three groups for the convention, and each group will attempt to demonstrate its superiority. One group will represent Minneapolis, another St. Paul, and still another the cities outside the Twin Cities. Social festivities will not be neglected, and a big dance and dinner is planned by the Managers at Radisson Inn, Christmas Lake, a few miles out of Minneapolis.

COMPETITION IN HOUSTON
With the recent opening of the New State Theatre at Houston, Minn., the town had its first taste of competition. The New State occupies the building vacated by L. G. Iversen, manager of the Lyric, and is operated by David Comstock. Mr. Iversen is showing pictures in the Opera House until a new theatre, which is already under way, is completed.

BUY S IN RADIO STATION
A third interest in the broadcasting station operated by The Capitol Times at Madison, Wis., has been purchased by the Strand Theatre, which will broadcast organ and orchestral music. The station is to be known as The Capitol Times-Strand Theatre station.

STAR MANAGEMENT
Galloway & Schwartz, who operate the Strand Theatre in Minneapolis, have announced plans for a $200,000 theatre to be erected on a site at Fifty-fifth street and Troost avenue, according to Everett M. Ovdy, who will manage the theatre. Ovdy, who has several associates, will build the structure. DeFlo and Desiske will be the architects.

P. D. C. SEASON
C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, is busy this week completing arrangements for the second play date tie-up with the P. D. C. exchange of Kansas City, which will be similar to the tie-up with the same exchange last fall. Beginning August 1 the exhibitor organization will share in the receipts of all P. D. C. pictures sold in the Kansas City territory for two months. Mr. Cook, as well as P. D. C. salesmen, are busy endeavoring to obtain all possible bookings on P. D. C. pictures for August and September.

LOEW FILES PLANS
Plans for the $4,000,000 Loew's Midland Theatre and 13-story office building at Thirteenth and Baltimore avenue, Kansas City, were filed Monday with the building inspector. The steel contract has been awarded to J. Goldberg & Sons and the Bethel Steel Corporation. The general construction contract on the house, which will seat 4,006, is still to be awarded.

QUINLAN IN ACCIDENT
Jack Quinlan, Jr., son of Jack Quinlan, manager of the Main Street Theatre, narrowly escaped with his life last week when a motor car in which he was riding collided with a milk wagon near Chanute, Kan. Seven stitches were required to bind lacerations. He was taken to his home in Kansas City and is improving rapidly.

GAMBLE WARDENS NOTE PLEASE!
"There were some in the bunch five inches long; then there were some small ones," is the manner in which C. Claire Woods, manager of the Waldo Theatre, describes a fishing trip last week.

PURCELL APPOINTED
G. M. Purcell has been named as manager of the New Lewis, Elliott and Electric Theatres in Independence, Mo., owned by the Glenn W. Dickinson Enterprises. Purcell formerly owned the New Lewis Theatre, which he sold to the company by whom he now is employed.

NEGRO HOUSE
George Costa, owner of the Mayfield Theatre, has extended his house, will open an air ride in Sedalia, Mo., soon for negro patrons, he announced this week.

MISS HOLLAND INJURED
Miss Florence Holland, a member of the vaudeville company permanently attached to the Globe Theatre, was injured Monday when she was struck by a motor car at Seventy-fifth street and Wornall road.

NOW HE CAN BE SOLD
Desiring to see "how it feels to be an exhibitor," G. G. McManus, veteran film salesman of the Kansas City territory, has taken over the Eureka Theatre at Weston, Mo., from J. C. Allison.

Kansas City to Get New $100,000 Theatre

What do you ask in a serial star? 
Fame? He's already world-famous! 
Popularity? His started when he was a fighting marine. It's been growing ever since.

Gene Tunney
in a coming Pathé serial
L. & T. to Open Two in Chicago in August

MOVING PICTURE WORLD

hese building programs of the Lubliner and Trinz circuit for this year will be completed during the next few months with the opening of the Belmont Theatre at Belmont and Lincoln avenues early in August, to be followed by the opening of the Congress on the southeast corner of North Clark street and Dole avenue. The Belmont Theatre will be a de luxe house seating 3,500 and the Congress will seat 2,500. Harry Harmon of the Park Theatre of the circuit has been promoted to manager of the Michigan Theatre at 55th and Cottage grove avenue and Jack Engers has been named as manager of the Oak Park. Al Kaufman and W. H. Adler are handling the management of the Orchestra Theatre for the circuit which is showing runs of big hits of the past.

Ludwig Lester, controller of the circuit, has resigned and will join the Famous Players forces in New York.

I. F. Kramer, publicity manager, has returned from a two weeks' business trip through the East. The business of the circuit is holding up in good shape considering the changeable weather this city has been having for the past several weeks.

THE PALACE TO REBUILD

E. W. Hickman will build a new house at Greenville, Ill., from plans drawn by E. A. Brunson. The structure will be two stories in height and will be erected on Third street at College avenue. George Trout will erect the theatre for the Hickman circuit.

NEW F. & M. HOUSE

Pitzpatrick and McElroy circuit will add another theatre to their circuit by the erection of a one-story house at Morgan Park, Ill., to cost $125,000. The site for the new house will be at Monterey and Homestead avenue and Pitz and Brand have secured the contract.

NEW THEATRE FOR COLUMBIA

Plans are afoot at Columbia for the erection of a theatre to cost a quarter of a million dollars and local capital will supply the funds.

BUFFS PROMOTED

William Butts, manager of the Academy Theatre at Wauskeena, Ill., has been made district manager of the Balaban & Katz houses along the north shore, according to an announcement by the Great Lakes Theatres, Inc. He will make the Academy his headquarters until the Wonder Theatre, which is to be built here, has been completed, at which time he will become manager of this new de luxe house.

BEYS COVENT GARDEN

Edward M. Bertha has purchased the Covent Garden Theatre Building at the southeast corner of North Clark street and Dole avenue, subject to a $325,000 mortgage. Ethel Tapp was the seller. The structure is three stories, fronting 125 feet in Clark street, 250 feet in Dole avenue and 125 feet in Lehmann court. It contains time stores, a sixty-six-room hotel and the 2,500-seat Covent Garden Theatre, leased to Lubliner & Trinz.

COLE PLANS THEATRE

Another theatre is in prospect for the Randolph-Clark section as the result of the leasing for ninety-nine years of the land under the Astor hotel at 112-176 North Clark street. Samuel Cole and James M. Lovelette are the lessees. Cole owns property just north of the Astor and is having preliminary sketches prepared by Architect B. Leo Stoll for a combination office building and theatre.

BOOKING ACTS

Tippy Harrison is now booking pictures and other acts for the Goodman-Harrison circuit, which includes the Marshall Square, the Ellington and the Douglas Theatres on the west side.

KAZAS HOUSES

Work on the new Kazar Theatre at Hammond, Ind., is going right ahead. The house will seat about 3,300 and is of a Spanish type of architecture. Mr. Kazas has leased the property to the Kazar theatre company as a part of the Hammond, Ind., circuit.

HARVEY AND WESTERNQUIT

The Harvey Theatre Co. and the Western Theatre Corp. have surrendered their charter to the secretary of state and retired from business, according to the announcement from the offices of the Harvey Theatre Co.

WOMAN CIRCUIT OPERATOR

One of the most active women theatre owners in the state is Mrs. Frances Peart of the Pearl Theatre at Gillepie, Ill., in the coal mining territory. She has recently added the Eagle Theatre at Livinston, the White City and Worden at Worden, Ill., to her circuit.

SOUTH BEND NEWS

The Orpheum Theatre block at South Bend, Ind., was recently sold to W. C. Koblin for $185,000, but the circuit will continue to operate the house as they have a four-year lease. The Strand Theatre at South Bend was opened last week and will feature pictures. The house seats 1,900.

WAREHAM LEAVES

Harry K. Wareham, formerly with the Balaban and Katz circuit, has gone to Colorado Springs to take over the management of the Rialto Theatre in that city.

CHANGES

The Spearpoint Theatre at Cicero, Ill., is now under the management of M. McDonald, who will make some improvements in the house. Ralph Young, formerly of the Polo Theatre at Polo, Ill., is now in charge of the Rex Theatre at Montezuma. The Grand Theatre at Shawneetown, Ill., has been sold by George Pankey to Edward Regan, who will fix the house up at once.

LEAVES MONTICELLO

Joseph Scholander has leased the Monticello on the west side and will overhaul and make several improvements during the summer.

NEW CIRCUIT HOUSE

Another new theatre is projected for the southwest corner of Devon and Western avenue on the north side and it is planned to start work on the house at an early date. This is a new territory that is being rapidly built up and a large circuit is behind the new project.

SUBURBAN HOUSES

Two new suburban theatres have been projected during the past month, one to be erected at Western Springs and Architect George G. Elmslie is drawing the plans for the new structure and the other is planned for Lombard, Ill., a nearby suburban suburb, and Manager M. McCaughlin of the present Lombard Theatre is behind the project for the new house which will seat about 2,000 and be the last word in theatre construction.

AMUSEMENT CENTER

Work has started on the new amusement and recreation center at the southwest corner of Lincoln avenue and Alumine street.

BACK TO WOODS

The Adelphi Theatre, which has been operated by the Ascher circuit under lease from A. H. Woods, will reenter to the Woods management next week. Max Ascher and Ralph Kettering of the circuit are back from an eastern trip.

Indianapolis House Planned by Beadle

MOVING PICTURE WORLD

Indianapolis, June 28

A NEW neighborhood theatre with a seating capacity of 1,200 will be built at Parker avenue and East Fourth street by W. E. Beadle, proprietor of the Orpheum, 1115 North Ewing street. This will supplant the Orpheum. Arabic figures will form the motif for the interior decoration. A pipe organ will be installed and a seventy-two-foot marquis will be built across the front of the theatre.

Beadle, owner of the new theatre, has been engaged in motion picture enterprises in Indianapolis for more than twelve years. His first theatre was the old Pastime, situated across the street from the new project. Beadle said he determined to build a neighborhood theatre large enough to meet the needs of the community for some time.

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BILLIE DOVE AND BERT LYTTELL

Billie Dove and Bert Lytell in a scene from "The Lone Wolf Returns," directed by Ralph Ince for Columbia Pictures.
**Still Another Detroit House**

The Woodward Theatre Co., of which Harry S. Koppin is president and general manager, is considering plans to build a 2000-seat house at Gratiot avenue and the Six Mile Boulevard. Work will start in July and the theater will be completed in the fall. It is to be known as the Weber Theatre.

**HEARTY BACk SOON**

Edward C. Beatty, general manager of the Bijou Theatre Group, is having a very enjoyable month's vacation in the West. He writes Detroit friends that the family has toured the Canadian Rockies and other scenic points of interest and that relationships with the Detroit business world will be re-established about July 5.

**UNUSUAL SUMMER BUSINESS**

The cool weather that has shifted over the Detroit section during the past three weeks has given the straw hat dealers a terrific jolt but it has brought smiles to the average theater owner. Weathering in fairly well on a season that usually brings the danger of losses. And so, they point out, the Great Movie Season will be upon them before long, so the summer doesn't look so bad after all.

**COVELESKIE ROBBED**

John Coveleskie, general manager of the George F. Koppin Amusement Co., was held up in his office and robbed of $525 in cash by two armed men who compelled him to open the safe. Coveleskie was checking the day's accounts when the men opened the door and walked toward him with drawn revolvers.

**CANTY OPERATED ON**

Edward Canty, booker at the Paramount exchange, is in the Evangelical Deaconess Hospital, recovering from an operation performed upon him a few days ago for stomach trouble. He is getting on nicely and will return to his desk in a few days.

**Golden State Corp. to Add to Holdings**

The Golden State Theatre and Realty Corp., operating more than 100 theaters in Northern California, has purchased the property occupied by the Liberty Theatre, on Broadway, near Stockton street. At the expiration of present leases the new owners plan the construction of a new show house to seat 1,800, the cost of which will be approximately $200,000.

**SUMMER SCALE**

For the first time in its history the Orpheum theater has inaugurated a special scale of admission prices for the summer months. The new prices are one-third lower than the usual scale, but on Saturday, Sunday and holidays there is no change.

**TOUGH ON OPPOSITION**

C. C. Kaufman, of the Gem Theatre, Colusa, was a recent visitor on San Francisco's Film Row. He has been in the amusement business at Colusa for fifteen years and during his time the opposition house has changed hands twenty-two times.

**NEVADA MEN DUE**

H. C. Ostler, of the American Theatre, Winnemucca, Nev., is making a trip to Canada and the Northwest but is expected at San Francisco early in July. J. H. Crowley, of Sparks and Carson City, Nev., is also expected at the California metropolis at an early date.

**PIECES OF CHINA**

The Capitol Theatre has been taken over for an indefinite run on "Pieces of China," a production of Isaac O. Upham, of this city. The production is presented with a prologue, "The Sword of the Giant," written by the Chinese poet, Moon Kwan, and featuring Liu Yu-Chung, eight feet tall, brought from China for the occasion.

**JULY IS OPENING**

The new house of the Golden State Theatre & Realty Corp., at Monte-Carlo, nearing completion and the opening date has been set for July 18. The house has a seating capacity of 1,400.

**LEVY CAMPAIGN**

Samuel H. Levin, with recently opened the New Balboa Theatre on Balboa street, San Francisco, is taking an active part in the campaign under way in the new business district to secure flood lights.

**Many Theatres Close In Omaha District**

Mrs. and Mrs. A. Burrus of Crete, Neb., who have recently opened the new Isis Theatre there, were visitors in Omaha recently. The Rex Theatre, at Grand Island, Neb., has closed for the summer. The Electric Theatre at Dawson, Neb., is reported closed for the summer. The Crystal Theatre at Arapahoe, Neb., has been closed for some time while repairs are being made which were necessary on account of a small fire.

**VISITORS**

The Liberty Theatre at Lowden, Ia., has been closed and is to remain closed for the summer, it is reported. Roy Hedrick, owner of the Jewel and the Joye Theatres at Havelock, Neb., called on the exchanges here recently. Charles Prokup, owner of the Rex Theatre at Wahoo, was an Omaha visitor recently. W. A. Boatfield, owner of the Opera House at Onawa, Ia., was in Omaha recently among others not only and tracked down the theatre. The Stockum, Neb., after being closed for repairs briefly, has again reopened. H. A. Larson, owner of the Majestic Theatre, Oakland, Neb., was in Omaha during the week.

**PANTAGES IS VISITOR**

Alexander Pantages, owner of the big vaudeville circuit which bears his name was in Omaha last week en route to San Francisco where he was taking his wife and daughter to show them a new theatre. His wife and daughter have just returned from Europe. He is making a tour of Harry Goldschmidt and Arthur Frudonf of the World Theatre here, where Pantages vaudeville is played. Mr. Pantages remarked while here that moving pictures and vaudeville are the only things left to the show business.

**SAVE YOUR PROGRAM**

**SID SMITH**

The Gentleman Comedian, in Twelve Two-Reel Speed Comedies.

**FATTY LAYMON**

The Big-Time Big Boy, in Twelve Two-Reel Wows.

**LIGHTNING EILEEN SEDGWICK**

The Screen Wonder Dog, in Twelve Two-Reel Mystery Thrillers.

**WITH THE SAVA PROGRAM**

**HANK MANN**

The Inimitable Hank, in Twelve Two-Reel Satires.

**SELIG WILD ANIMALS**

Untamed Jungle Beasts, in Twelve Two-Reel Novelty Thrillers.

**EDDIE GORDON**

The Acrobat Comic, in Twelve Two- Reel Stunt Comedies.

**SAVA FILMS, INC., 1540 Broadway, New York City**

**MOVING PICTURE WORLD**

July 10, 1926

**FILE BOARDS OUTING**

Members of the Film Board of Trade held their annual file board outing at Kingsville, Ont., last Tuesday and as usual a wonderful time was registered. The event was strictly a baseball and running event with poker contributed fun for the day.

**BUTTERFIELD IN LANSING**

Announcement has been just made by Col. W. J. Butterfield, manager of the Lansing merchants and bankers have organized a company and have completed all arrangements for the erection of a new theatre in East Lansing, with a seating capacity of 1,000. The company is being incorporated, and construction will start at once. It is expected that the new playhouse will be opened on or about February lst, 1927. When completed the new theatre will be operated by the W. S. Butterfield circuit of theatres.
Associated Exhibitors


NORTH STAR. Star, Strongheart (dog). This is a good picture as dog pictures go. Personally I can’t go the hard-boiled villain being chased around by a dog. I think it is putting too much of a strain on the imagination to have a small dog chase a big man. It is not good, but they come. Tone, okay. Sunday, yes. Not a special. Universal class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.


ARIZONA STREAK. Star, Tom Tyler. Excellent example of a Tuesday night picture that pleased our crowd nearly a hundred per cent. Picture was Tom Tyler’s Friday night, as the action lagged a bit, but it was highly enjoyable just the same. Little town men should grab these Tylers and book them for their Saturday or western night business. Good paper. Tone, okay. Sunday, yes, here. Special, no. Appeal, very strong. Town about thousand. Draw all types. Admission 10-25; 15-25 on specials. H. H. Redfern, Amus-O- Theatre, Calvien-Louisiana.

ARIZONA STREAK, Star, Tom Tyler. A very much up to standard western with little Frank Darro stealing the picture. This is good progress in westerns as are all Tylers. Tone, okay. Appeal, good. Town 7,000. Draw mixed class. Admission 10-25. A. M. Rosenbloom, Hines Theatre (350 seats). Rochester, Pennsylvania.


HURRICANE. Star, Ardell. These comedies with Ardell certainly are terrible. The only redeeming feature of this one is that Alice hasn’t much to do. If these are comedies, Lillian Gish is our leading comedienne. Town 7,900. Draw mixed class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats). Rochester, Pennsylvania.


KEEPER OF THE BEES. (6,712 feet). Star, Clara Bow. Very successful financially and otherwise drawing good against the strongest opposition, high school exercises free. The popularity of the book and the fact that the late author’s daughter at one time lived here; also that the grandchild, little Gene Porter, was born here and takes a principal part in the picture, helped to put it over big. It should do fair for most any locality. Tone, good. Sunday and special, yes. Appeal, ninety per cent. Mixed classes town of 2,900. Admission 10-25, special 15-30. A. E. Andrews, Opera House (500 seats). Emporium, Pennsylvania.


LIFE'S GREATEST GAME. (7,010 feet). Star, Johnny Walker. An Emory Johnson special that is not up to his standard. Attendance on this was low, due to local conditions. Pleased fairly well. Did not think much of the paper on it. Tone, okay. Sunday, yes. Special, no. Pair appeal. Mitchell Conery, Conoco Projection Service, Madison, New York.


NON-STOP FLIGHT. Star cast. Only a fair picture. It didn’t seem to have the kick it should have had. Tone, okay. Sunday, yes, if you want this kind. Special, no. Appeal, seventy per cent. Town 396. Draw small towns and rural type. Admission 10-25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats). Neola, Iowa.

SPEED WILD. Star, Lefty Flynn. Here’s another good Flynn. He always takes well

Humor and Thrills generously mixed in Universal’s Western “The Escape” in which Pete Morrison is starred.
First National


BEAUTIFUL CITY. (4,466 ft). Star, Norma Talmadge. Splendid picture. Well directed. Norma and the book make it a real box-office attraction. It was evident that First National Company knew it, for the rental was well in proportion to its pull. Farming class town of 4,000. Admission 10-25, 20-30. W. E. Field, Rylander Theatre (800 seats), Americus, Georgia.


HALF WAY GIRL. (7,570 ft). Stars, Doris Kenyon and Lloyd Hughes. A thriller that held the attention and thrilled them all the way through. Paper is good. Trailer is extra good. By all means get it, as it will do more good than anything else you can do. Shipwreck is good. Play it up. Tone, okay. Special, okay. Appeal, good. Town 3,000. Draw all classes. Admission 10-25, 20-30. W. Larmour, National Theatre (400 seats). Graham, Texas.


IRENE. (5,100 ft). Star, Colleen Moore. A dandy style show but the picture is entirely too long, which kills it. Had several complaints that it was rough and it should have been made in six reels instead of nine and cut out the part that was slow and dracy. Mitchell, Dixie Theatre, Enid, Oklahoma.

JUST SUPPOSE. (6,370 ft). Star, Richard Barham. Walkouts appeared. It couldn't have made a cent if it had been gratis. One lady called for her twenty-five cents back. Not special and no appeal. Town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (400 seats), Frederick, Oklahoma.


NEW COMMANDMENT. (6,860 ft). Star, Ben Lyon. Good pictures. May be one of the better pictures of the season. It is this year. It is a very entertaining, although there was a good deal of 'mush' in it. Film court. Played it here. Excellent; photography, fine; direction, extra good. Tone, not strong. Sunday, maybe. Special, no. Appeal, strong. Town about thousand. Admission 10-25, 15-30 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

QUO VADIS. (8,74, ft). Star, Mr. Jennings. This story of Nero's life has been made several times before. Each time a new side of the story has been stressed. In this particular picture Nero himself is featured. Jennings, as Nero, is perhaps the part of Nero and his acting is wonderful. But the bird who throws the ball should be sent to the United States and given a few pointers before he tries it again. The picture was made on a very small budget. It is not a very attractive picture. A large part of the picture is devoted to the persecution of the Christians. Scenes in the arena where they are fed to the lions are very realistic. The picture pleased, did a nice business. By all means a considerate favorable comment. Tone, okay. Sunday or special, yes. Appeal, good. Town 3,000. Draw all classes. Admission 10-25. W. Larmour, National Theatre (400 seats). Graham, Texas.


SPLENDID ROAD. (7,646 ft). Star cast. Very well produced picture as it is detailed. Good story, but cast is not very good. It is so many other First National pictures. Tone, okay. Sunday, yes. Special, no. Town 1,300. Draw all classes. Admission 10-25. F. Loibl, Chimes Theatre (300 seats), Cedarburg, Wisconsin.

FOX

THE FOOL. Star, Edmund Lowe. Here's a real winner. Went over great and some peo-
ple who missed it asked us to show it again. Tone, good. Sunday or special, yes. Appeal, high. Draw farmers. Admission 10-25. Levick & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

HELPLESS, Star cast. A comedy with a serious undercurrent. Them is a good entertainment. More society than western and didn’t fit so well with my regular Farm Program, but the picture is interesting. Tone, fair. Sunday or special, yes. Admission 20-30. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.


LIGHTNIN’, (8,650 ft). Star, Jay Hunt. Human interest dramas which must have been highly entertaining on the stage, but which did not please very well here as a picture of any great excellence. Played for too small for little town audiences. We have noticed that, as a rule, stage plays do not make fine photographs. Tone, fair. Sunday, yes. Special, no. Appeal, week. Town about thousand. Draw all types. Admission 10-25. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.

LUCY’S HORSE SHOE, (8,600 ft). Star, Tom Money. Makes a good star for a John posh after a Mix show. However, this wasn’t the good Mix we always have and disappoints the audience. Tone, fair. Sunday or special, no. Appeal, fair. Town 412. Draw farmers. Admission 10-25, 20, 30, 40, 50. H. H. Heiberg, Amuse-U Theatre, Melville, Louisiana.

MAN WHO PLAYED SQUARE, (6,700 feet). Star, Tom Mix. This is a good picture and a good print out of Minneapolis, so if you haven’t run it you can afford to try it. It is a funny little story as any Tom Mix I have ever run. Tone, okay. Sunday, yes. Special, no. Universal. Draw farmers. Admission 10-25. John McGinn, Community Theatre, Port Orchard, Washington.


RIDERS OF THE PURPLE SAGE, (5,675 feet). Star, Tom Mix. This is a real good picture, good scenes, clean action. The first of my Mix we have booked and won his favorites here. Done the best business of the season on this. Russell O. Marr, McDonald Theatre, McDonald, Kansas.


YANKIE SENIOR, (4,900 ft). Star, Tom Mix. A comedy which has pleased. It pleases but oh my, where is Tom’s crowd? Hardly had enough of him to show. He better take his gloves off and put his leather pants on if he expects to get his friends to come and see him. Town about three thousand. Tone, fair. Admission 10-25. Arch Catalano, Victory Theatre (200 seats), Rochester, Pennsylvania.

GOVERNMENT BUILDING, (4,125 ft). Star, Tom Mix. A good picture. Now that the administrative building is safely under construction, it will be well to keep up the moral among the workers as much as possible. Tone, good. Sunday or special, yes. Appeal, sixty-five per cent. Town 386. Draw small towners and rural type. Admission 20-30. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Nebraska, Iowa.


Metro-Goldwyn

AUCTION BLOCK, (5,230 ft). Star, Charles Ray. As Rex Beach wrote the story it was clever and pointed. As Metro produced the picture it could just as well have been titled “Who art us.” Nothing like the book. Tone, lost. Special, no. Appeal, out. Town 1,300. Draw mixed class. Admission 10-30. Hawkins & HUDSON, Victory Theatre (200 seats), Brookville, Florida.


LIGHTS OF OLD BROADWAY, (6,137 ft). Star, Marion Davies. Sold as a special. We exhibited it as a special and it didn’t work—not even a good program picture. More entertainment in west.

James Kirkwood and Betty Compson
First National
"The Wise Guy"


The Mystic. Star cast. Not so good Several people told me there wasn’t enough action, and that women were not interested. Very good, but not great. Tone, good. Sunday or special, no. Appeal, same. Tone, in every respect, of the usual M-G-M standard. Tone, fair. Sunday or special, no. Appeal, eighty per cent. Town 3,900. Draw all classes. Admission 15 and 35. H. H. Heiberg, Orpheum Theatre (500 seats), Elizabethtown, Penna.

The Mystic. Star, Conway Tearle. A daddy one that will go on Saturdays or any other days and stand up. Would not call it a special but an extra good program picture, some action in it. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

Old Clothes. (6,315 ft). Star, Jackie Coogan. While generally considered one of Coogan’s best, this picture grossed but $65 per cent of the figure for the RAG Man. City, 110,460. Admission 10-20. Al C Werner, Royal Theatre, Reading, Penna.

Prairie Whale. Star, Dorothy DeVor and Herbert Rawlinson. Either a nice program picture. Good story and rather natural to real life in the West. Well acted throughout. Story gives it some drawing power.


PRETTY LADIES, (6 reels). Stars, Zaza Pitts and Moore. I think this is the prettiest picture I ever saw. The colors and settings are beautiful. Pretty god story, also. Some call it a love story but it is not past the limit in this way for even a small town. play it. Tone, okay. Sunday, yes. Special, no. Appeal, eighty-five percent. Draw farmer type. Admission 15 and 35. C. Van Leuven, Molson Theatre, (200 seats), Molson, Washington.

PRETTY LADIES. Star cast. Take the Technicolor and the Ziegfeld ladies out and you are out the price of a good show. There isn’t a great deal to say for it except that part of it is colored. Tone, fair. Sunday or special, no. Appeal, eighty-five percent. Town 3500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, (500 seats), Elizabethtown, Penna.

PROUD FLESH. Star, Eleanor Boardman. A real nice little story with not too much plot but careful comedy scenes that have the refined touch that is becoming popular rapidly. M-G-M. seems to be running a number of these clever comedies. You should have them. Tone, fair. Sunday or special, no. Appeal, ninety percent. Town 3500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, (500 seats), Elizabethtown, Penna.


SUN UP. (5,815 feet). Star, Conrad Nagel. Pair program picture, nothing more. It won’t hurt you neither will it help you for the next week. There are a lot of pictures that are not as good. We did very well with it here. Tone, okay. Sunday, yes. Special, no. Appeal, seventy percent. Draw farmer type. Admission 15 and 35. C. Van Leuven, Molson Theatre, (200 seats), Molson, Washington.

ZANDER THE GREAT. Star, Marion Da-
MOVING PICTURE WORLD

July 10, 1926

Pathe


Producers Dist. Corp.


United Artists

DON Q, SON OF ZORRO. (11 reels). Star, Douglas Fairbanks. This is the best Fairbanks picture I have seen. No price quotes on this, which kills attendance. I cleared eight dollars and nine cents out of this, and am working hard to get so much money cleared from a two days run. I sometimes wonder why, for an exhibitor can get enough glory from running some of these specials to afford to run them. Tone, good. Special, yes. Town 1,900. Draw mixed class. Admission 10-30. W. F. Lobl, Ahking Theatre (300 seats), Cedarburg, Wisconsin.

EAGLE. Star, Rudolph Valentino. A good picture by a dead star. It may help his next picture, but he is no box office attraction in my theatre. This picture has a fair story and good direction. He doesn’t hog the screen as much in this as in his previous three. Tone, fair. Sunday, perhaps. Special, no. Town 1,900. Draw general class. Admission 10-20. C. E. Hyde, Grand Theatre, Pierre, South Dakota.

THE LOVE LIGHT. Star, Mary Pickford. Played all the week in Calumet. This is an old show which is fair. We had a good print and it was very excellently photographed by C. E. Hyde. Special, no. Appeal, fair. Town 4,500. Draw better class. Admission 10-30. C. E. Hyde, Grand Theatre (410 seats), Nazareth, Pennsylvania.

THUNDER. Star, Douglas Fairbanks. An arm-twisting, jack-jumping, buck-shortening Douglas Fairbanks film that is supposed to be regarded as a comedy. When it was made it must have seemed fine. Now it is fine to

think we don’t have to see many like it.


ROSITA. Star, Mary Pickford. This is a good picture but old, and has lost whatever drawing power it ever had. I made a mistake in buying quite a bunch of these old United Artists pictures. They ought to have sense enough to junk this old stuff, as the public is wise to the new pictures and don’t wish to pay out their good money for defunct products. United Artists is holding on for play dates, and I suppose my best plan will be to pay for the features and let them remain in the exchange. In that way I will save the expression on my face. This week has taught me a costly lesson but, however, this explanation may keep some other exhibitor from making a fool of himself. I know it is a lot harder for any agent to sell me pictures since I bought these old ones. Town 1,000. Draw full and farming type. Admission 25c; special, 25. L. E. Parsons, Parson’s Hall (325 seats), Marcellus, New York.

TUMBLEWEEDS. Star, William S. Hart. A good picture, but for some reason it did not draw. Tone, good. Town 2,000. Admission 25c, L. E. Parsons, Theatre (325 seats), Marcellus, New York.

TUMBLEWEEDS. Star, William S. Hart. This was a good picture and everyone was pleased to see Bill perform. Had a fair turn out. Tone, good. Sunday or special, no. Appeal, ninety cent. R. P. Molina, Granville Theatre, Granville, West Virginia.

Universal

ARIZONA SWEEPSTAKES. Star, Hoot Gibson. Fair western. Universal better get some stories for Hoot, as he is slipping. Too much action is being sacrificed for comedy. This week he is good. Tone, okay. Fair, Tone, 23,000. Draw working class. Admission 10-25. A. M. Rosenblom, Family Theatre (450 seats), Braddock, Pennsylvania.


CALIFORNIA STAMPEDE. (5,924 feet). Star, Hoot Gibson. Third good western, and while it doesn’t class with the "Pony Express" is enough above the average western


CALIFORNIA STRAIGHT AHEAD. (7,225 feet). Star, William Russell. This is a knockout. Comedy, thrills, action and everything. Step on it and clean up. I got a junk print that ruined it for me, but believe me, it’s a picture. Tone, okay. Sunday or special, okay. Appeal, good. Town 2,000. Draw all classes. Admission 15-20. W. Larmour, National Theatre (400 seats), Graham, Texas.

GAITY GIRL. (7,417 feet). Star, Mary Philbin. A wonderful picture, beautifully staged. Acting is a pleasure to watch. All the parts are excellently played. Good for any town, large or small. Yes for Sunday. Not a special. Appeal, ninety cent per class. Scatter-ing suburban town. All classes. Admission 10-20. George Lodge, Green Lantern Theatre, Clmont, Delaware.

HORROR OF THE LIONS. Stars, Patsy Ruth Miller and Norman Kerry. This has the wildest paper that I have ever seen in a long time. Also this paper is attractive. It is a Lady Tarzan type of story. Has wild animals, jungles, natives, action. Did a nice business and pleased. Tone, okay. Special, no. Appeal, good. Town 2,000. Draw all classes. Admission 10-20. F. Larnour, National Theatre (400 seats), Graham, Texas.

MY OLD DUTCH. (7,750 feet). Stars, Pat O’Malley and May McAvoy. This is the poorest Universal Jewels I have ever run. Eight reels, which is eight reels of good film wasted. Uncle Carl should not have released this film as it is. I printed his record for this season. Tone, yes. Sunday or special, no. Appeal, punk. Town 300. Draw small town type. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.


RAFFLES. Star, House Peters. This was or has been a good picture: well acted and fine photography, but the reels I got have outlived their usefulness. The combination

Monte Blue, Marie Prevost, and Huntley Gordon comprise the triangle whose affairs of the heart furnish delightful entertainment in the clever and amusing Warner Brothers comedy drama "Other Women’s Husbands."

SKINNERS DRESS SUIT. (6,887 feet). Star, Regional Denny. Another good Denny entertainment. This pleases the crowd. It is very light but the story is well known and the people want light stuff. A good supporting cast in this production. Tone, okay. Sunday, okay. Special, no. Town 3,500. Admission 16-20. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.


A WOMAN'S FAITH. Stars, Alma Rubens and Percy Marmont. This should go well in a Catholic community. Special, no. Town 1,000. Admission 25. L. E. Parsons, Parsons Theatre (225 seats), Marcellus, New York.

Vitaphone

STEEL OF ROYAL MOUNTED. Star, Bert Lytell. This an extra good Canadian mounted police picture. Story by Oliver Curwood. Pleases our audience. Tone, okay. Special, no. G. H. Perry, People's Theatre, Cloverdale, California.

Warner Bros.

AGE OF INNOCENCE. Star cast. Another feel title that didn't pull. Nothing wrong with the picture. It satisfied the people who came to see it, but there were not many. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-20. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Bert Lytell will be starred by Columbia Pictures in Louis Joseph Vance's "The Lone Wolf Returns," with Billie Dove as the feminine lead.


BABBITT. Star, Willard Louis. True to life as a picture can be. This is one of the kind of pictures that crop up once in a while. All characters fit their parts just right. Tone, fair. Sunday, yes. Special, no. Appeal, ninety per cent. Town 3,500. Draw all classes. Admission 15-20. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

BROADWAY AFTER DARK. Star cast. This isn't another "New York" picture. The action all takes place in the city, but it is a bit off the beaten path. By exploiting it as being a different type of "New York" picture it will pull much better. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-20. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.


FIGHTING EDELE. Star, Kenneth Harlan. This is a very good story; has lots of comedy in the last reel that gets the picture over. Tone, yes. Sunday, yes. Appeal, yes. This is a good picture. Tone, very fair. Special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-20. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.


HOW BAXTER BUTTED IN. Star, Matt Moore. Not a howling big picture but one that will bring a chuckle and a tear to many eyes. Moore is exactly the type of unfortunately whom the things happen as they do in the film, and it gets you when you see it. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 3,500. Draw all classes. Admission 15-20. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.


Independents


CAPITAL PUNISHMENT. (State Rights). Star, Roy Perry. This is a poor entertainment. It is a good lesson and a well acted picture but an entertainment you can't hand it much. People in my theatre don't like such heavy stuff. Tone, okay. Sunday, yes. Special, no. Town 3,200. Admission 16-20. Chas. Lee Hyde, Grand Theatre, Pierre, South Dakota.


DANCE IN THE FALL OF LAMO. (State Rights). Star, Cullen Landis. This is the only one of the so-called Production Pictures that was worth running. This one does very well. However, it is not a special, only in price. Tone, yes. Appeal, some. Town 300. Draw small town type. Admission 16-20. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

"We're ready to laugh an' we're ready to cry—we're ready to dance—or to die!" is the spirit of that classic, "The Better Ole," in which Warner Brothers star Syd Chaplin.
MOVING PICTURE WORLD

It Requires An 8-Column Head

The Cleveland Plain Dealer, under an eight-column head reading: "New Two-Reel Picture in Colors, 'The Vision,' contains a lengthy review by W. Ward Marsh. This review, along with its summary of the story, says: 'A new kind of screen drama will be offered next season. 'The Vision' is a beautiful picture. Its pictorial loveliness is fairly hypnotic in effect.'

James Parrott
To Direct

James Parrott, formerly a scenario writer, will direct the next Hal Roach "star comedy," with Ora Carew, Vivien Oakland, Linnie Pullum, Oliver Hardy, John T. Murray and Fred Maltesa in the cast. F. Richard Jones made the appointment. Jones is vice-president and director-general of the Roach organization.

West Bros. Comedies
For Artclass

West Brothers have completed production on "Oh! Winnie, Behave," "Fightin' Fools!" and "Sawdust Baby," part of a two-reel comedies, part of a series released through Artclass Pictures Corporation under the general titles of Winnie Winkle, the Breadwinner, Izzie and Lizzie and Hairbreadth Harry.

Larry Semon at the Megaphone

Larry Semon started work this week on his first directing vehicle under the Mack Sennett banner. Semon is wielding the megaphone for a new Alice Day "puppy love" type of comedy for Pathé, in which the beautiful Alice is supported by Danny O'Shea and Eddie Quillan.

Fleischer Engages Scenario Writer

Max Fleischer, who is producing a special series of two-reel comedies entitled "Carrie of the Chorus," which will be distributed by Red Seal Pictures, has engaged Edward Holland to write some of the forthcoming scenarios as well as the continuity for them.

The Golden Altar

Pathé News No. 52 shows scenes of Cardinal Bonzano officiating at the mass at the great golden altar at the Soldier's Field Stadium, Chicago.

Bruce Scenics on Educational Program

Some exquisite photography is seen in the Robert C. Bruce Scenic Novelties, distributed by Educational Pictures. The glimpses of Hawaii, showing "Black Sand Beach," the Hula-Hula dancers, a sunset in Hawaii; scenes in Yellowstone Park, and in the Alberta country in Canada, will be classified as among the most beautiful ever thrown on the screen. This offering takes one from the warm Hawaiian sands to the snow-capped mountains in Western Canada.

Pathé Review Number 28 presents "The Lost Empire of Africa," being further camera chronicles of the Count de Prorok's expedition to ancient Carthage.

Imperial Comedies Release Schedule

Five of the twenty Imperial Comedies and one each of the series of eight Van Biber, "Helen and Warren" and new "Animal Comedies," are in production at the Fox West Coast Studios. These pictures will reach the theaters soon after the early comedy releases, which begin in August, during greater movie season.

The first comedy release, to be shown on August 22, will be "Jerry's Giant," the debut of the Animal Comedies, featuring Jerry Madden, three-year-old "find," and "It's a Pipe," an Imperial.

On August 29 will come "The Swimming Instructor," a Van Biber. Next, on September 5, will come the O. Henry comedy, "The Complete Life." "It's A Pipe" features Barbara Luddy and Georgie Harris. Earle Park and Florence Gilbert have the leads in the Van Biber, in "The Swimming Instructor." Eibel Sykes and Frank Butler are featured in "The Complete Life."

Jerry Madden, three-year-old star, a hit in Fox's two-reel animal comedies, and the "broad grin champ" of Hollywood, keep in trim, physically, by exercises similar to those worked out for the great ring champs.

Crandall Book Fox Comedy Output

The Crandall Circuit of Theatres, Washington, D. C., has booked the entire comedy output of 52 short subject features of Fox Films for the 1926-27 season.

The contract was closed with John Fayette, supervising director of the Crandall string, by James R. Grainger, Fox general sales manager, and Fred C. Quimby, short sales chief. It represents an increase in revenues on the comedies in the Washington district or more than 300 per cent. over rentals of the past season. The deal stands as one of the biggest negotiated for capital theatres this year.

"Forget that you are making two-reel pictures; remember only that you are making Short Features!" is the gist of the instructions given to directors by Jack White, director-in-chief at Educational Studios at the opening of the new producing season for the 1926-27 product to be released through Educational Film Exchanges, Inc.

International Wins Over French Line Officials

International Newsreel has won a victory in the controversy which arose several months ago when the French Line steamship La France refused to turn over to International Newsreel outgoing film Carroll Collot's flight through Eiffel Tower which resulted in his death. The ship left from France to International Newsreel but the captain of La France seized it when advised that the French Government objected to the pictures being shown.

This action was taken without any knowledge on the part of the French Government and steamship company as to whether or not International Newsreel really intended to show the pictures. In order to protect its property rights, however, International Newsreel secured a writ of replevin for the recovery of the film. A protest was entered by M. Henry of the French Embassy in Washington to the State Department at the same time the matter was referred to Edgar M. Haas, president of International Newsreel, and to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.

Eventually the films were turned over to International Newsreel by legal process. International will not show them, however, as it was found that the picture was not of sufficient value to justify the cost. This is a result of an International Newsreel. The legal battle was pursued, however, in order to prevent others from the possibility of any further high-handed methods as practiced by the French Line officials in settling the film.

White to Direct

Jules White, brother of Jack White, has been engaged to direct Fox Films Imperial Comedies. "Dizzy Dancers" is the title of his first assignment by George Marshall, Fox comedy supervisor. It was written by Henry Johnson.

To Direct Comedies

Zion Myers has been signed by Fox Films to direct comedies. His first production is entitled "Killed by Kindness." The director is Carmel Myers, noted screen actress.

Red Seal Sale

Harry Bernstein, sales manager for Red Seal Pictures, has sold "Evolution" to the Amo Film Company, who will handle the distribution of this film in Germany.

Diamond Returns

L. S. Diamond, manager of the sale's film department of Pathe Exchange, has returned from a tour of the West, including Los Angeles, where he spent several weeks.

Back in U Comedies

Nedly Edwards has returned to Universal City after an absence of several months to star in a new series of comedies. Edgar Kennedy will direct.

With Red Seal

Monroe Schram has been added to the sales force of Red Seal Pictures in Metropolitan district. He will handle the Brooklyn field.
BYRD SEES HIS PATHE FILMS

Simultaneously with the national greeting given Lieut. Com. Byrd upon his arrival in the harbor and at the Battery Wednesday, Pathe's complete and official motion picture story of his flight over the North Pole, titled "With Lieut. Com. Byrd, U. S. N., in America's Polar Triumph," was screened for the盛ant commander and the official reception party at the Advertising Club in New York. The stamp of approval was given the production by the guests who saw for the first time the film log which he shot at the top of the world.

PATHE RELEASES

FOR JULY 11


ALICE DAY, STAR

Alice Day is starred in Mack Sennett's "Spanking Breezes" for Pathe.

BRAY ANNOUNCEMENT FOR NEW SEASON

One hundred short subject releases, representing a highly diversified program of superior entertainment, will be manufactured and marketed by Bray Productions, Inc., for the season of 1926-27.

J. R. Bray, president of Bray Productions, Inc., is authority for this statement, which comes from the Bray offices following an exhaustive study of the short subjects field; and simultaneously, at the conclusion of negotiations with several representative producers of short product.

Bray Productions, Inc., will distribute four separate series of comedy subjects during the 1926-27 season. Each series, comprising twelve two-reel Bray Cartoons. New ideas, new treatment, photographic stunts never accomplished by the camera lens before will be brought into play in this series of cartoons, according to Bray.

Mr. Bray will personally supervise the making of these cartoons which will be directed and animated by Walter Lants, one of the foremost cartoon artists in the country.

Thirteen Novelty Screen Magazines together with thirteen Bray Pray Specials complete the list of Bray screen magazines will be made up of from three to four interesting subjects, comprising science, natural history, popular science, industrial scenes, animal comedies and short cartoons. The Bray Nature Specials are scien-camera-studies revealing exquisite harmonies of rhythm and pattern rarely existent in cartoons.

The new Bray product will be distributed on a franchise basis. Franchises are now being allotted to reliable independent exchange men. A large amount of territory has been closed.

Mabel Normand is back in Hollywood, and will shortly begin work on her forthcoming Hal Roach comedy for Pathe release.

STRAIGHT FROM THE SHOULDER, JR.

Reports on Short Subjects from Exhibitors

Edited by Van

KINOGRAMS. (Educational News) It is always interesting to hear from our audience while it is being screened and is enjoyed by young and old. Film always good. Tone, good. Appeal, good. Town, 4,560. Better class. Admission 10 and 20. C. A. Angleimere, Yre Theatre (400 seats), Nazareth, Pennsylvania.

LIGHT OF A RACE. (General Electric) A mighty interesting reel in excellent physical shape. I believe the majority of our patrons enjoyed this reel while it was being shown. Tone, good. Appeal, good. Town, 4,560. Better class. Admission 10 and 20. C. A. Angleimere, Yre Theatre (400 seats), Nazareth, Pennsylvania.


OR WHAT A FLIRT. (Filo Comedy) Star, Jimmy Aubre. Here's a two-reel comedy that is good. This brought many laughs from my audience. The scenes where Aubrey drives the car on the brink of a high cliff are very good. They appeared to be in most houses. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town about 1500. Special, no. Admission 15-25; Mitchell Conrey, Coon projection Service, Menasha, Wisconsin.


“FIGHTING WITH BUFFALO BILL”

"Fighting With Buffalo Bill" is the title of the new Buffalo Bill serial made by Universal from Buffalo Bill's own story, "The Great Venetian That Was," Universal home offices are following the country-wide title contest which has been conducted for this title. The winner is R. Jacob, of . .. 985 East 120th St., Brooklyn, N. Y. who gets $250 in cash from Carl Laemmle. The judges included Carl Laemmle, James E. West, chief scout executive of the Boy Scouts of America; Ray Taylor, director of the serial, and Wallace MacDonald, the star.

BURKE’S FIRST COMEDY BEING EDITED

Johnny Burke, Mack Sennett's recruit from big-time vaudeville, has about completed his work before the camera in his first Pathe screen starring vehicle. This comedy is an adaptation of the comedian's vaudeville act entitled "Drafted" and the star is assisting Director Eddie Cline and the editorial staff in editing the film.

MISS BRADLEY IN CAST

Lige Conley has Estelle Bradley in his supporting cast in "Who's My Wife," the Educational-Mermaid comedy.
Reviews of Little Pictures with a Big Punch

“Screen Snapshots”  
(C. B. C.—One Reel)  
Clive Brook with his little daughter, Colleen Moore at the studio, Mae Murray returning home, dog stars at a party, Vilma Bankey as baseball mascot, a galaxy of stars at the Warner Brothers’ radio station, and Anna Nilsen using an Australian whip, are the principal subjects in this interesting issue.—C. S. Sewell.

“A-1 Society”  
(Fox—Two Reels)  
Abie, son of a pawnshop owner, goes to a swell college and by accident makes the football team and in the big game pulls both boos and clever plays and wins for his school; also winning the college belle, portrayed by Barbara Luddy, pictured herewith. Georgie Harris as Abie furnishes a number of laughs and, although such of the football stuff as is familiar, there are some new gags and the comedy should please.—C. S. Sewell.

“Hodge Podge”  
(Educational—One Reel)  
Titled “Peeking at the Planets,” this issue, after some cartoon work showing our neighbors in the sky switches to views of Sweden showing its beauties and customs. Not as varied as the usual offering in this series, but entertaining, nevertheless, especially for patrons who like scenes.—C. S. Sewell.

“A Sea Dog’s Tale”  
(Pathe—Comedy—Two Reels)  
The major part of this Mack Sennett number takes place “in Salamis, a link of the Sausage Islands.” The action is highly fantastic. Billy Bevan is to marry the daughter of the king. But he incurs the wrath of the king, is captured by his landlady from home and winds up in the ocean in a mermaid’s embrace. The stuff under water is outlandishly funny. Billy strikes matches and sets fire to the floor of the ocean. He also acts as traffic cop for the passing fish. A highly amusing two reels.—Peter Milne.

“When Do We Eat”  
(Reel—One Reel)  
A pleasing little novelty of the new Bronte series that should appeal especially to children. It deals with the plight of a little dog with several puppies that are left behind by their owners. The dog forages and finally finds a new home for her puppies with a little girl. Lady, the dog, does exceedingly clever work.—C. S. Sewell.

“There She Goes”  
(Universal—Comedy—Two Reels)  
A mix-up of photographs results in the picture of Wanda Wiley who appears as an assistant for a job on the stage being taken for a gunman and chased all over town. She recognizes the star of the show as being the crook when she discovers her without her wig and exposes her to the police. The resultant publicity lands her in the stars job. Quite a number of amusing situations, slapstick and fast action makes this one of the best of the recent Stern Brothers Comedies starring Miss Wiley.—C. S. Sewell.

“Dinky Doodle and the Little Orphan”  
(F. B. O. Cartoon—One Reel)  
An amusing and highly imaginative number. Cartoonist Lantz finds a cartoon baby and seeks to amuse it but no matter what he does, the baby cries louder and finally he draws a picture of a stork and gets the bird to take the baby to another address. One of the best of the series.—C. S. Sewell.

“The Family Picnic”  
(Fox—Two Reels)  
Relatives of Helen and Warren visit them. With each family trying to get rid of the others and one of them addicted to practical jokes which usually boomerang so that he gets the benefit of them, the pranks of the two kiddies, a picnic where everything goes wrong, and finally an overflowing bathtub that floods the house, there is plenty of amusing situations and slapstick to satisfy the average audience.—C. S. Sewell.

“Papa’s Mama”  
(Universal—One Reel)  
A marital mix-up in which a boy and a girl elope. Each believing that they are thereby saving their widowed parents from marrying is the basis of this comedy along farcical lines featuring Arthur Lake. Of course, all is straightened out and the older couple marries, as planned, and so do the young ones. The laughs depend on the comedy complications and the offering is amusing.—C. S. Sewell.

“Buster’s Girl Friend”  
(Universal—Comedy Series—Two Reels)  
Buster stages a show in which Tigee is the principal actor posing as noted statues. As usual, this dog, Petey, does remarkably clever and amusing work. The pair, and Mary Jane go to an amusement park and have a gay time on toboggans, roller coasters, slides, whirls, etc. An amusing number with a lot of laughs.—C. S. Sewell.

“Who’s My Wife”  
(Educational—Two Reels)  
The fun in this J. White production grows out of the complications which arise when a country girl elopes to the city with a stranger. Her irate father follows and in the hotel there is a series of mix-ups involving a pretty woman, her jealous husband and a drunken man. Amusing slapstick, with Lige Conley, Zelma O’Neal, Eddie Bolland and Estelle Bradley. Clem Beauchamp is especially funny as the drunk. Should please audiences.—C. S. Sewell.

“Keeping in Trim”  
(Pathe—Spotlight—One Reel)  
Grantland Rice shows views of various famous athletes exercising to keep their bodies fit. As usual, some of the scenes are in slow motion. instructive, interesting and attractive.—Peter Milne.
### ASSOCIATED EXHIBITORS

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<td>Headlines (Alice Joyce)</td>
<td>Sacrifice drama</td>
<td>Aug. 1</td>
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<td>Fifty Fifty (Hampton L. Barrymore)</td>
<td>Drama</td>
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<td>Feb. 20</td>
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<td>Camille of Barbary Coast (O. Moore-Bush)</td>
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<td>Aug. 1</td>
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<td>Lear's Vision (Harold Lloyd)</td>
<td>Relaxed comedy</td>
<td>Aug. 1</td>
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<td>The Skyrocket (Peggy H. Joyce)</td>
<td>Drama</td>
<td>Jan. 21</td>
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<td>Counsel for the Defense (Compton)</td>
<td>Human int. mela.</td>
<td>Feb. 11</td>
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<tr>
<td>Punch Hitter (Helen Hurl)</td>
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<td>Loves Island (Hampton-Kirkwood)</td>
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<td>Logging camp mela.</td>
<td>Mar. 6</td>
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<td>Dog mela.</td>
<td>Mar. 6</td>
<td>4.563</td>
<td></td>
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<tr>
<td>The Shadow of the Law (Row)</td>
<td>Crook mela.</td>
<td>Mar. 20</td>
<td>4.563</td>
<td></td>
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<tr>
<td>White Mice (Jacqueline)</td>
<td>Motorcycle mela.</td>
<td>Mar. 17</td>
<td>4.563</td>
<td></td>
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<tr>
<td>Broadway Boog (G. Hunter)</td>
<td>Comedy drama</td>
<td>Apr. 3</td>
<td>5.683</td>
<td></td>
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<tr>
<td>Nut-Clarke (Horton-Booche)</td>
<td>Farce comedy</td>
<td>Apr. 17</td>
<td>5.786</td>
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<tr>
<td>Two Can Play (Clara Bow)</td>
<td>Drama</td>
<td>Apr. 24</td>
<td>5.465</td>
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<tr>
<td>The Highbinders (W. C. Fields)</td>
<td>Adult drama</td>
<td>May 15</td>
<td>5.383</td>
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<tr>
<td>The Big Show (Lowell)</td>
<td>Circus drama</td>
<td>May 15</td>
<td>5.383</td>
<td></td>
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<tr>
<td>Gallinule Cowboy (R. Cody)</td>
<td>Western</td>
<td>May 22</td>
<td>5.639</td>
<td></td>
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<tr>
<td>Earth Woman (Mary Alden)</td>
<td>Drama</td>
<td>May 25</td>
<td>5.830</td>
<td></td>
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<tr>
<td>Rawhiole (Bailiff Boll, Jr.)</td>
<td>Mystery-wester</td>
<td>June 5</td>
<td>4.460</td>
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</table>

### CHADWICK PICTURES CORP.

| 1925 | Man of Iron (L. Barrymore) | Drama | July 4 | 6.300 |
| 1925 | American Flower (G. Walsh) | Action mela. | July 11 | 5.500 |
| 1925 | The Bells (L. Barrymore) | Drama | Dec. 17 | 7.000 |
| 1925 | Blue Blood (G. Walsh) | Action romance | Dec. 20 | 6.600 |
| 1925 | Paint and Powder (E. Reynolds) | Comedy | Dec. 20 | 6.600 |
| 1925 | Some Punkins (Chas. Ray) | Rural comedy-drama | Dec. 26 | 6.500 |

### COLUMBIA PICTURES CORP.

| 1925 | Danger Signal (Novak) | Railroad mela. | Nov. 25 | 5.548 |
| 1925 | Stolen Dreams (Reiner) | Comedy | Nov. 11 | 5.500 |
| 1925 | Love of the Wild (Novak-Lightning) | Dog mela. | Nov. 03 | 5.500 |
| 1925 | Leave Your Hat (St. John) | Western | Nov. 20 | 5.500 |
| 1925 | Screen Scrapbooks | Novelty | Dec. 26 | 5.000 |
| 1925 | Screen Scrapbooks | Magazine | Dec. 26 | 5.000 |
| 1925 | Screen Scrapbooks | Magazine | Dec. 26 | 5.000 |
| 1925 | Waldorf | Drama | Jan. 21 | 5.567 |
| 1925 | Enemy of Men (Reiner) | Drama | Jan. 21 | 5.567 |
| 1925 | Wine and Roses (Meriwether) | Comedy | Jan. 21 | 5.567 |
| 1925 | Sealed Lips (Reiner) | Drama | Jan. 21 | 5.567 |
| 1925 | Fate of a Flour (Reiner) | Comedy-drama | Jan. 21 | 5.567 |
| 1925 | Perfect Action (W. Fairbanks) | Melodrama | July 28 | 5.692 |
| 1925 | Speed Mad (W. Fairbanks) | Racing mela. | Aug. 4 | 4.648 |
| 1925 | New Champion (W. Fairbanks) | Boxing mela. | Aug. 4 | 4.648 |
| 1925 | His Ecstasy (W. Fairbanks) | Melodrama | Aug. 4 | 5.200 |
| 1925 | Fight to the Finish (W. Fairbanks) | Fight mela. | Aug. 23 | 4.514 |
| 1925 | Handsome Brute (W. Fairbanks) | Police drama | Aug. 23 | 4.799 |

### EDUCATIONAL FILM CORP.

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
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<tbody>
<tr>
<td>The Story Teller</td>
<td>Hodge-Podge</td>
</tr>
<tr>
<td>Hold Me (Romulo Lane)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Spot Light (Lips Conley)</td>
<td>White comedy</td>
</tr>
<tr>
<td>A Goofy Gob (Dooley)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Felix the Cat on the Job</td>
<td>Comedy</td>
</tr>
<tr>
<td>Sweet and Pretty (Cliff Bowes)</td>
<td>Cameo comedy</td>
</tr>
<tr>
<td>Felix, the Cat in the Cold Rush</td>
<td>Comedy</td>
</tr>
<tr>
<td>Honeymoon (Dove Arthur)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Honeymoon (Dove Arthur)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Felix, the Cat Tries the Trades</td>
<td>Cameo comedy</td>
</tr>
<tr>
<td>Chief of Police (Conley)</td>
<td>Cameo comedy</td>
</tr>
<tr>
<td>Bachelor's Baby</td>
<td>Cameo comedy</td>
</tr>
<tr>
<td>What's Up (Bowes)</td>
<td>Cameo comedy</td>
</tr>
<tr>
<td>Felix Meets the Rainbow's End</td>
<td>Cameo comedy</td>
</tr>
</tbody>
</table>

### EXCELLENT PICTURES CORP.

| The Kick Off (Geo. Walsh) | Drama |

### FILM BOOKING OFFICES OF AMERICA

| 1925 | If Marriage Fails-1 (Logan-Brock) | Domestic drama |
| 1925 | Bandit's Baby (Fred Thromson) | Western comedy drama |
| 1925 | Human Torment (Cantul) | Action western |

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**Accuracy Bucks for Accuracy Tips**

Because thousands of exhibitors turn to this dependable and quick means of learning the right footage, review date and so on, we strive constantly to keep this QUICK REFERENCE PICTURE CHART accurate. Sometimes a picture is cut after we get the review date—footage and we aren't told about it; but as soon as you find out there's a big discrepancy in the footage facts, write us to that effect.

In return for your trouble in writing, we will, as quickly as we can get the thing straightened out, shoot you one dollar as an earnest of our appreciation of your good will and helpfulness.

Not just minor typographical errors—major errors that might work a hardship on exhibitors—these get the Accuracy Bucks.
FIVE FACTS FOR FAST WORKING THEATRE MEN

**Summary**

The document contains a list of film reviews and ratings for the year 1926. It includes reviews for various films, details such as their release dates, genres, and box office performance. The reviews are for films like "The Bloodhound (Robuster)," "Cowboy Musketeer (Tom Tyler)," "Fighting Sailor (Curwood)," "Imperial (Helen)," "Varieties (May)," and many others. The reviews are concise, focusing on the genre and performance aspects of each film.

- **MOVING PICTURE WORLD**
  - July 10, 1926
  - Issue 121

**Facts**

- **1. The Bloodhound (Robuster)**
  - Directed by: Mack Sennett
  - Released: July 11, 4,800
  - Variety: Drama

- **2. Cowboy Musketeer (Tom Tyler)**
  - Directed by: William A. Wellman
  - Released: Jan. 2, 5,129
  - Variety: Comedy

- **3. The Bloodhound (Robuster)**
  - Directed by: Mack Sennett
  - Released: Nov. 26, 5,010
  - Variety: Comedy

- **4. The Bloodhound (Robuster)**
  - Directed by: Mack Sennett
  - Released: Dec. 3, 4,656
  - Variety: Comedy

**FOX FILM CORP.**

- **1. White Paper**
  - Directed by: Frank Capra
  - Released: May 3, 2,000
  - Variety: Drama

- **2. The Bloodhound (Robuster)**
  - Directed by: Mack Sennett
  - Released: Jan. 1, 2,000
  - Variety: Drama

- **3. The Bloodhound (Robuster)**
  - Directed by: Mack Sennett
  - Released: Jan. 26, 600
  - Variety: Drama

**FIRST NATIONAL**

- **1. One Way Street (Lyon Nelson)**
  - Directed by: Harry Rapf
  - Released: Jan. 30, 6,269
  - Variety: Drama

- **2. The Bloodhound (Robuster)**
  - Directed by: Mack Sennett
  - Released: Feb. 6, 6,121
  - Variety: Drama

- **3. The Bloodhound (Robuster)**
  - Directed by: Mack Sennett
  - Released: Feb. 6, 6,000
  - Variety: Drama

**Table of Contents**

- Reviews for films like "The Bloodhound (Robuster)," "Cowboy Musketeer (Tom Tyler)," "Fighting Sailor (Curwood)," "Imperial (Helen)," "Varieties (May)," etc.
- Details such as release dates, genres, and box office performance.

**Additional Notes**

- The document is a page from a film magazine, likely intended for theatre owners and film professionals.
- The reviews provide insights into the film industry's evaluation of these films during the early 1920s.
### GOTHAM PRODUCTIONS

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Opening Date</th>
<th>Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overland Limited (McGregor Lake)</td>
<td>King Uptight</td>
<td>Jan. 26</td>
<td>2.000</td>
</tr>
<tr>
<td>Patrol (Kirkwood)</td>
<td>Melodrama</td>
<td>Apr. 11</td>
<td>1.500</td>
</tr>
<tr>
<td>His Master's Voice (Ruth, dog)</td>
<td>Melodrama</td>
<td>Apr. 17</td>
<td>1.750</td>
</tr>
<tr>
<td>Out in the Rain (Victoria)</td>
<td>Drama</td>
<td>May 20</td>
<td>2.500</td>
</tr>
<tr>
<td>Phantom of the Forest (Thunder, dog)</td>
<td>Drama</td>
<td>July 20</td>
<td>1.500</td>
</tr>
<tr>
<td>Speed limit (McKee-Shafton)</td>
<td>Romantic com.</td>
<td>Sept. 14</td>
<td>1.500</td>
</tr>
<tr>
<td>Racing Bride</td>
<td>Romance</td>
<td>May 10</td>
<td>2.500</td>
</tr>
<tr>
<td>Hearts and Spangles</td>
<td>Circus Romance</td>
<td>June 5</td>
<td>1.500</td>
</tr>
<tr>
<td>Sign of the Claw (Thunder, dog)</td>
<td>Drama</td>
<td>Sept. 24</td>
<td>1.500</td>
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</table>

### METRO-GOLDWYN-MAYER

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Opening Date</th>
<th>Running Time</th>
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<tbody>
<tr>
<td>Seven Chances (Keaton)</td>
<td>Comedy</td>
<td>Mar. 28</td>
<td>1.125</td>
</tr>
<tr>
<td>Circle of Confusion (All)</td>
<td>Romance</td>
<td>May 20</td>
<td>2.250</td>
</tr>
<tr>
<td>Ragman (Cogan)</td>
<td>Comedy-dr</td>
<td>Apr. 14</td>
<td>1.000</td>
</tr>
<tr>
<td>Tower of Lies (Chansy, Shearer)</td>
<td>Drama</td>
<td>Oct. 14</td>
<td>2.000</td>
</tr>
<tr>
<td>Go West (Buster Keaton)</td>
<td>Drama</td>
<td>May 14</td>
<td>2.250</td>
</tr>
<tr>
<td>Zander the Victor (Dix, Dyer)</td>
<td>Drama</td>
<td>Dec. 14</td>
<td>2.000</td>
</tr>
<tr>
<td>White Desert (Dix, O'Malley)</td>
<td>Drama</td>
<td>Mar. 14</td>
<td>2.500</td>
</tr>
<tr>
<td>Pretty Ladies (Pits-Moore-Pennington)</td>
<td>Drama</td>
<td>July 25</td>
<td>2.000</td>
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<tr>
<td>Slave of Fashion (Norma Shearer)</td>
<td>Drama</td>
<td>May 15</td>
<td>2.500</td>
</tr>
<tr>
<td>His Secretary (Shearer)</td>
<td>Light comedy</td>
<td>Jan. 15</td>
<td>1.500</td>
</tr>
<tr>
<td>Ben Hur (Reno Shearer)</td>
<td>Light cartoon</td>
<td>Jan. 16</td>
<td>1.500</td>
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<tr>
<td>Dance Madness (Nagle-Windor)</td>
<td>Comedy</td>
<td>Feb. 14</td>
<td>1.500</td>
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<tr>
<td>Mare Nostrum (Rex Ingram prod.)</td>
<td>Comedy</td>
<td>Feb. 21</td>
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<tr>
<td>Auction Block (C. Ray-Bowman)</td>
<td>Comedy</td>
<td>Feb. 29</td>
<td>1.500</td>
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<tr>
<td>The Barrier (Norman Kerry)</td>
<td>Romantic Comedy</td>
<td>April 2</td>
<td>1.500</td>
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<tr>
<td>Grass of Cravath (Marion Davies)</td>
<td>Romantic Comedy</td>
<td>May 1</td>
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<tr>
<td>Brown of Harvard (Pickford-Bow)</td>
<td>Comedy-drama</td>
<td>May 1</td>
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<tr>
<td>Paris (Chaz, Ray)</td>
<td>Parisian drama</td>
<td>June 18</td>
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<tr>
<td>Love Mary (Bacir, Love)</td>
<td>Drama</td>
<td>Aug. 16</td>
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### PARAMOUNT

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<th>Title</th>
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<tbody>
<tr>
<td>Are Parents (Betty Bronson)</td>
<td>Domestic problems</td>
<td>June 29</td>
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<tr>
<td>Beggar on Horseback (all star)</td>
<td>Domestic problems</td>
<td>June 29</td>
<td>2.000</td>
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<tr>
<td>Man Who Pinned Himself (Menahem)</td>
<td>Domestic problems</td>
<td>July 20</td>
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<td>In the Name of Love (Gorres-Torter)</td>
<td>Domestic problems</td>
<td>Sept. 16</td>
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<tr>
<td>Pony Express (Cruise production)</td>
<td>Western drama</td>
<td>Sept. 16</td>
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<td>Lovers in Quarantine (Daniels)</td>
<td>Romance</td>
<td>Oct. 16</td>
<td>2.000</td>
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<tr>
<td>King on Main Street (Menje)</td>
<td>Comedy</td>
<td>Nov. 16</td>
<td>2.000</td>
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<tr>
<td>New Brothers (Besie Love)</td>
<td>Comedy</td>
<td>Nov. 16</td>
<td>2.000</td>
</tr>
<tr>
<td>Lord Jim (Marmont)</td>
<td>Documentary</td>
<td>Nov. 21</td>
<td>2.000</td>
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<tr>
<td>Irish Luck (Menahem)</td>
<td>Melodrama</td>
<td>Nov. 27</td>
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<td>Colleen (Valentino)</td>
<td>Comedy</td>
<td>Dec. 15</td>
<td>2.000</td>
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<tr>
<td>Woman of the Storm (Dix, Dyer)</td>
<td>Drama</td>
<td>Jan. 25</td>
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### PATHÉ

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<thead>
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<th>Title</th>
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<th>Opening Date</th>
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<tbody>
<tr>
<td>Wild West (J. Mulhall-H.Terence)</td>
<td>Circus serial</td>
<td>Sept. 12</td>
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<tr>
<td>Madame Sans Jane (Findlayson)</td>
<td>Comedy</td>
<td>Sept. 13</td>
<td>1.000</td>
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<td>The Burglar (Gibson)</td>
<td>Comedy</td>
<td>Sept. 14</td>
<td>1.000</td>
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<td>The Sign of the Cross (Bryant)</td>
<td>Comedy</td>
<td>Sept. 15</td>
<td>1.000</td>
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<td>A Punch in the Nose (Ruttenberg)</td>
<td>Comedy</td>
<td>Sept. 16</td>
<td>1.000</td>
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<tr>
<td>Dangerous Curves Behind (Graves)</td>
<td>Comedy</td>
<td>Sept. 17</td>
<td>1.000</td>
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<td>Honor System (Brennan)</td>
<td>Comedy</td>
<td>Sept. 18</td>
<td>1.000</td>
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<tr>
<td>Amun-Ra (Ratton)</td>
<td>Comedy</td>
<td>Sept. 19</td>
<td>1.000</td>
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<tr>
<td>English Channel Swing</td>
<td>Comedy</td>
<td>Sept. 20</td>
<td>1.000</td>
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<tr>
<td>Take Your Time (Graves)</td>
<td>Comedy</td>
<td>Sept. 21</td>
<td>1.000</td>
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<tr>
<td>Laughing Ladies (star cast)</td>
<td>Comedy</td>
<td>Sept. 22</td>
<td>1.000</td>
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<tr>
<td>Garden of Gethsemane</td>
<td>Drama</td>
<td>Sept. 23</td>
<td>1.000</td>
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<tr>
<td>The Right to Love (Star)</td>
<td>Drama</td>
<td>Sept. 24</td>
<td>1.000</td>
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<tr>
<td>The Wanderer (all star)</td>
<td>Domestic problems</td>
<td>Sept. 25</td>
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<tr>
<td>The Splendid Crime (D. DeMille prod.)</td>
<td>Domestic problems</td>
<td>Jan. 26</td>
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<td>A Kiss for Cinderella (Brommon)</td>
<td>Drama</td>
<td>Sept. 27</td>
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<tr>
<td>The Forbidden (D. DeMille prod.)</td>
<td>Drama</td>
<td>Sept. 28</td>
<td>2.000</td>
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<tr>
<td>Woman Handled (Richard Dix)</td>
<td>Drama</td>
<td>Sept. 29</td>
<td>2.000</td>
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<tr>
<td>That Boyfriend (Dempster)</td>
<td>D. W. Griffith prod.</td>
<td>Jan. 2, 1925</td>
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</table>
Users Help Make This Chart More Useful

PREFERRED PICTURES

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review</th>
<th>Feet</th>
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<tbody>
<tr>
<td>Capital Punishment (Clara Bow)</td>
<td>Prison drama</td>
<td>Jan. 24, 5,950</td>
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<tr>
<td>Boomergang (Clara Bow)</td>
<td>Comedy-drama</td>
<td>Mar. 21, 6,714</td>
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<tr>
<td>Phantom Express (Clara Bow)</td>
<td>Mystery drama</td>
<td>Jan. 31, 5,950</td>
</tr>
<tr>
<td>Mansion of Aching Hearts (all star)</td>
<td>Melodrama</td>
<td>Mar. 14, 6,147</td>
</tr>
<tr>
<td>Go West (Ewan McCollum)</td>
<td>Western</td>
<td>May 9, 6,970</td>
</tr>
<tr>
<td>Faint Perfumes (Seena Owen)</td>
<td>Romance drama</td>
<td>June 27, 6,928</td>
</tr>
<tr>
<td>My Lady's Lips (Clara Bow)</td>
<td>Crime drama</td>
<td>July 25, 6,609</td>
</tr>
<tr>
<td>Parisian Love (Clara Bow)</td>
<td>Drama</td>
<td>Aug. 19, 6,142</td>
</tr>
<tr>
<td>Girl Who Wouldn't Work (De La Motte) Modern drama</td>
<td>Aug. 22, 5,979</td>
<td></td>
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<tr>
<td>Planning Up (Our Gang)</td>
<td>Comedy</td>
<td>Oct. 19, 6,081</td>
</tr>
<tr>
<td>The Other Woman's Story (Calhoun)</td>
<td>Mystery drama</td>
<td>Oct. 31, 6,100</td>
</tr>
</tbody>
</table>

TIFFANY PRODUCTIONS, INC.

| The Sporting Chance | Racing Drama | 7,000 |
| Souls for Sale | Society drama | 7,000 |
| Borrowed Blazes | Comedy | 7,000 |
| Pleasures of the Rich | Society drama | 7,000 |
| Pleasures of the Poor | Society drama | 7,000 |
| Morganson's Fate | Society drama | 7,000 |
| Lodge in the Wilderness | Society drama | 7,000 |

TRUART FILM CORPORATION

TRUART FILM CORPORATION

| Where the Girls Go | Comedy drama | 5,800 |
| Dollar Down | Society drama | 5,000 |
| Romance Road | Comedy | 5,000 |
| Fighting Cub | Newspaper drama | 5,800 |

NOVELTY SERIES

| Three in Exile | Romance series | 5,000 |
| The Wild Girl | Romance series | 5,000 |
| The Silent Witness | Mystery series | 5,000 |

CINEMELODRAMA

CINEMELODRAMA

| Call in the Night | Mystery series | 5,000 |
| The Movie | Romance series | 5,000 |
| The Hurricane | Mystery series | 5,000 |
| The Devil's Partner | Action series | 5,000 |

UNITED ARTISTS

UNITED ARTISTS

| Waking Up Town (J. Pickford-Sharkey, Comedy) | Comedy series | Apr. 11, 4,890 |
| Don Q, Son of Zorro (D. Fairbanks, JR., Typical) | Typical Fairbanks series | June 27, 11,000 |
| Sally of the Sawdust (P. Valentino, Romance) | Romance series | Aug. 15, 10,000 |
| Gold Rush (Clara Bow) | A dramatic comedy | Aug. 9, 8,535 |
| Wild Harvest (H. B. Warner) | Western | Nov. 1, 7,000 |
| Little Annie Rooney (Pickford) | Typical "Y" | Oct. 1, 8,500 |
| Ragtime (Pitt, Dupont, 1926) | Melodrama | Nov. 7, 1,000 |
| Stella Dallas (Scott, Newland) | Mother-love drama | Nov. 3, 10,157 |
| Tumblowads (W. S. Hart, Western) | Western | Jan. 4, 7,250 |
| Partners Again (Sidney-Alex Carr) | Potash Fermer | Feb. 7, 5,600 |
| The Bat (all-star) | Mystery drama | Mar. 7, 2,829 |

UNIVERSAL

| Call of Hazard (Hume) | Adventure series | Jan. 2, 2,000 |
| Going Good (W. Windham, Romance) | Romance series | Feb. 9, 1,000 |
| Prep School (A. Lake) | Typical series | Mar. 19, 1,000 |
| Blue Blazes (F. Morrison) | Western | Apr. 16, 4,268 |
| Never Too Late (George) | Comedy | May 23, 6,590 |
| Man With the Sack | Western | June 23, 6,190 |
| Happy Snob (E. De Groot, Comedy) | Comedy | July 23, 6,000 |
| Hot Dog | Western | Aug. 6, 2,000 |
| Hearts of the West | Western | Sept. 1, 2,500 |
| Cinkale (Toot, Western) | Western | Sept. 15, 3,000 |
| Winged Rider (Cook) | Western | Oct. 1, 1,000 |
| A Dumb Friend (Lake) | Comedy | Nov. 1, 1,000 |
| Beautiful Cheat (Laura LaPlante) | Comedy | Dec. 1, 1,000 |
| Big City (Marian) | Western | Dec. 15, 3,000 |
| Big Game (Holmes) | Western | Jan. 20, 2,000 |
| Combat (H. Peters-W. Hawley) | Action melodrama | Feb. 27, 6,714 |
| Bombs Over Berlin (R. Travers) | War serial | Mar. 20, 2,000 |
| Accidents Can Happen (A. Allen) | Comedy | Apr. 10, 1,000 |
| Watch Your Wife (V. O'Malley) | Drama | May 14, 8,500 |
| Pat Brown (A. J. Emmett) | Western | June 15, 3,000 |
| Buster's Nose Dive | Western | July 12, 1,000 |
| Winking Idol (De Mornay) | Western serial | Aug. 20, 2,000 |
| Al's Troubles (A. Allen) | Western serial | Sept. 10, 1,000 |
| Gunless Rod Man (Mower) | Western | Oct. 1, 2,000 |
| Mustand (W. Windham, Romance) | Romance series | Nov. 10, 1,000 |
| One Wild Time (Corbett-Holmes) | Comedy | Dec. 1, 2,000 |
| For Love or Money (J. Noble) | Comedy | Jan. 1, 1,000 |
| Perfect Love (E. O'Malley) | Comedy | Feb. 1, 2,000 |
| The Ranch (A. J. Emmett) | Western | Mar. 1, 1,000 |
| Man of the Alps | Western | Apr. 1, 1,000 |
| Fliver Vacation (E. Gordon) | Western | May 1, 1,000 |
| Mortgaged Again (Lake) | Western | June 1, 1,000 |
| Bulldog Jack (Alger, H. B.) | Western | July 1, 1,000 |
| Flying Peacemaker (Jack Howie) | Western | Aug. 1, 1,000 |
| Say It With Love (E. Marion) | Comedy | Sept. 1, 1,000 |
| Mountain Molly O'J. Sedgwick | Western | Oct. 1, 1,000 |
As Accurate a Chart as We Can Make It

ASTOR DISTRIBUTING CORPORATION

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review Foot</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Lover's Oath (Novarro)</td>
<td>Melodrama</td>
<td>1.500</td>
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<tr>
<td>Busted Without a Bra (Darnay)</td>
<td>Spanish Action</td>
<td>6.500</td>
</tr>
<tr>
<td>The Shining Adventure (Marmont)</td>
<td>Drama</td>
<td>3.700</td>
</tr>
<tr>
<td>The Wrongdoers (Barrymore)</td>
<td>Melodrama</td>
<td>6.400</td>
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BANNER PRODUCTIONS

The Man Without a Heart | Novak-Harlan | Aug. 2-6,000 |
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Daughters Who Pay</td>
<td>All star cast</td>
<td>May 30, 5,000</td>
</tr>
<tr>
<td>Wreckage (May Allison)</td>
<td>Drama</td>
<td>Sep. 5, 5,000</td>
</tr>
</tbody>
</table>

C. C. BURR

Crackerjack (Hines) | Typical comedy | May 23, 6,700 |

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau) | 1.000 |
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>International Twelve</td>
<td>Nov. 2-1.000</td>
</tr>
<tr>
<td>Famous Painting</td>
<td>De Luxe dramatic</td>
</tr>
<tr>
<td>Let's Go Fishing</td>
<td>Holland-seen</td>
</tr>
<tr>
<td>Real Charleston</td>
<td>Lesson novelty</td>
</tr>
<tr>
<td>The Doctor</td>
<td>Drama de luxe</td>
</tr>
<tr>
<td>Here's the Angelus</td>
<td>Drama de luxe</td>
</tr>
<tr>
<td>Wooden Shoes</td>
<td>&quot;International&quot;-May 8-3.000</td>
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</tbody>
</table>

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich) | Melodrama | July 11, 5,275 |
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Before Midnight (Wm. Russell)</td>
<td>Crook melodrama</td>
</tr>
<tr>
<td>Big Pal (Wm. Russell)</td>
<td>Prize fight drama</td>
</tr>
</tbody>
</table>

INDEPENDENT PICTURES CORP.

Gambling Fool (F. Farnum) | Western | May 3, 5,000 |
<table>
<thead>
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<tbody>
<tr>
<td>Fighting Sheriff (Bill Cody)</td>
<td>Western</td>
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<tr>
<td>Border Intrigue (F. Farnum)</td>
<td>Western</td>
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LEE-BRADFORD CORP.

Way Down Upon the Swanne River | 6,000 |
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>The Secret of Rent (Lakes)</td>
<td>4,000</td>
</tr>
<tr>
<td>Wives of the Prophet (star cast)</td>
<td>Rope read novelty</td>
</tr>
</tbody>
</table>

MADOC SALES CORPORATION

After Marriage (M. Livingston) | Marriage drama | Nov. 21, 6,900 |

POST SCENICS

Holland | Scenic | Nov. 7, 1,000 |

RAYART

Super Speed (Red Howes) | Automobile com.-dr. | Feb. 7, 1,250 |
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Snob Buster (Red Howes)</td>
<td>Action melodrama</td>
</tr>
<tr>
<td>Cyclone Cavalier (Lukes)</td>
<td>Serial melodrama</td>
</tr>
<tr>
<td>Midnight Limited (star cast)</td>
<td>Railroad melodrama</td>
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</tbody>
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RED SEAL

Fish for Two | Gem of the Screen | Feb. 7, 1,250 |
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Hair Cartoons (No. 4)</td>
<td>Marcus cartoon</td>
</tr>
<tr>
<td>Ko-Ko's Paralleled (Ko-Ko)</td>
<td>Ko-Ko cartoon</td>
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<tr>
<td>Ko-Ko baffles the Bulls</td>
<td>Max Fleischer cartoon</td>
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<tr>
<td>Hair Cartoon</td>
<td>Marcus cartoon</td>
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<tr>
<td>Has Anybody Seen Kelly</td>
<td>Song cartoon</td>
</tr>
<tr>
<td>Marvels of Motion</td>
<td>Motion cartoon</td>
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<tr>
<td>Hair Cartoon</td>
<td>Marcus cartoon</td>
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<tr>
<td>Hair Cartoon</td>
<td>Max Fleischer cartoon</td>
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<tr>
<td>It's the Cat's (Ko-Ko)</td>
<td>Marcus cartoon</td>
</tr>
<tr>
<td>Song cart-tune</td>
<td>Marcus cartoon</td>
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<tr>
<td>Hair Cartoon (Issue 8)</td>
<td>Marcus cartoon</td>
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</tbody>
</table>

SHORT FILMS SYNDICATE

Thirty Years Ago | Novelty | Aug. 15, 1,000 |
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Mixing in Mexico</td>
<td>But Fisher cartoon</td>
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<tr>
<td>Invisible Revenge</td>
<td>Action</td>
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</tbody>
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SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks) | Serial | 1,000 |
<table>
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<tbody>
<tr>
<td>Here He Comes (E. Douglas)</td>
<td>Comedy cartoon</td>
</tr>
<tr>
<td>Trapped (Elmer Flick)</td>
<td>Military cartoon</td>
</tr>
<tr>
<td>Ko-Ko's Paralleled (Ko-Ko)</td>
<td>Comedy cartoon</td>
</tr>
<tr>
<td>Bedtime Stories (Wm.)</td>
<td>Animal novelty</td>
</tr>
<tr>
<td>Hiding (E. Douglas)</td>
<td>Animal novelty</td>
</tr>
<tr>
<td>Just Travelin' (Bob Burns)</td>
<td>Western</td>
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TENNEK FILM CORP.

Jack Mann Comedies | Twelve subjects |
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Chester Chouinard Comedies</td>
<td>Twelve subjects</td>
</tr>
<tr>
<td>Two Star Comedies (Layman-Dorety)</td>
<td>Twelve subjects</td>
</tr>
<tr>
<td>All Star Comedies (star casts)</td>
<td>Twelve subjects</td>
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<tr>
<td>Laugh Stories (Stevens)</td>
<td>Twelve subjects</td>
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<tr>
<td>Travelogues (Stevens)</td>
<td>Twelve subjects</td>
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<tr>
<td>Fantasies</td>
<td>Twelve subjects</td>
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</table>
Vacation Themes for Summer Presentations

Vacation time provides subject matter for a variety of stage novelties which should not be overlooked by the producer and presentation manager. It is certain that there will be an audience appeal in such creations and they will also provide an ideal structure for summer presentations.

It is suggested that the producer get away from the stilited forms of vacation ideas such as beach parties, the bathing girl complex, motoring and other camp life activities. These angles have been thoroughly covered and when the producer strikes a note of originality he is practically assured of favorable patron reaction. So, basing our suggestions on the above contentions, we are offering two stage novelties, one which is distinctly a revue type and may be treated in a comedy manner, and the other a cameo setup. As in all of our suggestions these novelties will be found inexpensive to produce as the scenic units required are few in number and simple to construct.

1. Bag of Kicks

This suggestion is illustrated in Plate 1, with accompanying scenic ground plot.

The routine may open with a bedraggled and disheveled vacationist entering in one in front of close-ins, carrying innumerable pieces of luggage. If desired he may be accompanied by two porters, one of short stature and the other of the long, lean variety, also carrying many pieces of hand baggage. Placing the grips, etc., at left he sits down and as the porters start crooning a little tune indicative of vacation time he falls asleep, and the lights back of the fabric close-ins are brought up, revealing a huge traveling bag covered with hotel label-pasters. The bag may be constructed of a frame covered with beaver-board, the cover being hinged so that it opens at a cue; the bag should be placed on a platform about a foot high and backed with a fabric eye.

As the routine starts the heads of various girls inside of the bag appear through cut-outs in various parts of the labels and when the bag opens girls dressed in sports and athletic costumes of all types emerge. A dance routine may follow and its treatment may be embellished to include a variety of dances and songs.

The novelty of this number is the huge bag. The lighting treatment should be mostly in floods with spots concentrating on the bag.

2. What the Moon Saw

This suggestion is illustrated in Plate 2, with accompanying scenic ground plot.

This is a cameo presentation for a song number, particularly of the melody ballad type. The scene consists of a scrim drop hung in one with a huge moon painted on the surface with a cloud effect set to operate over the face of the scrim giving the effect of clouds passing over the face of the moon.

(Continued on page 127)
From One Broadway Stage to Another

**Capitol Theatre**

The Capitol Grand Orchestra, under the conductorship of Jos. Mendez, introduced for the first time an imposing composition by Glazounov, entitled 

"Solenelle"

The composer, as the program stated, ".. . ."., though decidedly a disciple of the New Russian School is yet separated from the other members of the modern Russian circle by his adherence to the classical form, as evidenced by his numerous symphonies and overtures." The composition has many brilliant moments and is a worthy edition to the long list of the Capitol's overture classics.

The first presentation unit consisted of three numbers and entitled

"Impressions of MacDowell!"

This was a well arranged group featuring a singer, a violinist and a dancer, and the treatment might serve as a pattern for "Impressions" of other composers. The first unit introduced Celia Turrill, Mezzo Soprano, in a cameo setting, singing, "To a Wild Rose," one of MacDowell's most popular compositions. A silk drop was hung in two; in back of this was placed a drop with a large circular opening. The lights were brought up revealing the singer seated on a garden bench in a little latticed arbor over which red rambler roses were entwined. Back of this arbor some tree trunks and tips of large foliage pieces painted in a dull blue gray were silhouetted against a deep blue sky. The effect of the colorful foreground highlighted with a spot from the side and emphasizing all of the gay colors in the flowers was in marked contrast to the somber and impressive background. At the finish of her song the lights dimmed and the next number was introduced.

This was a violin interpretation of "Long Ago" by MacDowell and was excellently rendered by Waldo Mayo, the Concertmaster. A spot from front was focused on the artist who remained at his station in the pit during the rendition of this number.

The third number introduced Ruth Southgate, Danseuse, who presented an esthetic dance routine to the music of MacDowell's "To a Water Lily." When the lights were brought up back of the gauze drop hanging in one, a large water lily was disclosed with the dancer kneeling in the center of it. Two green gauze drops cut out in arch capes were hung back of the gauze and were highlighted a light green. The background was toned a rose and amber with heavy folds of gauze suggesting reeds and marsh grass. This was merely a scenic impression rather than actuality.

Following this number an excellent scenic novelty was introduced, entitled, "Heroes of the Sea" and this proved a good program insertion to follow the artistic presentation also serving as a film link prior to the introduction of the next number which was presented by

"Yasha Bunchuk"

This popular solo cellist of the Capitol Orchestra came forward in the pit and a light amber spot was focused on him from the front. He played two numbers, the first being "Scherzo" by Von Goens, following the "Poem" by Fibich. Then came the Capitol Magazine which is always interesting because it is well edited, and then the prologue to the presentation, which while having no direct bearing on the picture "The Road to Mandalay" (M-G-M) created a favorable atmosphere. This unit was entitled "By the Old Moulmein Pagoda"

The setting represented a fantastic oriental altar or shrine with a semi-exterior background. A platform about eight feet high was placed upstage. Steps were placed on either side of it leading from the stage to the top. The steps and front of the platform were masked with a pyramidal mask, pleasing minus its use. This was painted in an oriental design. On the top was a large figure of Buddha painted in green against a huge circular background which was treated with gold and silver metallics presenting a dazzling effect. A blue satin leg drop was hung directly back of this and to the width of the platform and steps. Back of this were some small trunked palm trees with fern-like fronds cut out and hung on a net drop, the trees discernible right and left were fabrickated to a blue fabric and lappet was used to back. Down in the foreground were hung two fantastic cut out legs representing religious characters or gods. These units served as returns.

The routine opened with Vlasta Maslova assisted by Bayard Rauth in a sensational Adagio, and the Capitol Ballet of twelve dancers dressed in Far East ceremonial costumes, doing a splendid ritual dance. We were particularly impressed with the faultless rhythm of the tiny cymbals employed by each dancer in the ensemble number.

**Mark Strand Theatre**

At this "national institution" there are several attractive things which make for one's delight, especially this week when the doors are being stormed to see what's going on "Up In Mabel's Room." One of these things is the new cooling system and we are grateful to the management for a common sense operation of the heat dispelling device. At least one is comfortable and not subjected to a lot of chilling blasts. The other of course, is Joseph Plunkett's Mark Strand Play, "Everything new every week except the name." There are four units frolicking this week, two full stage, a scene in one and the other in front of the curtans. The first number is entitled "In the Days of Pompadour"

The curtains open disclosing a very attractive interior of three large Colonial Fresco wall drop was painted in white and hung in front of a black drop. Two narrow green blue draperies are hung right and left of the center window serving as a draper panel for the window units. At center Kitty McLaughlin dressed in a colorful French court costume and surrounded by members of the ballet in like attire, sings "Love's Everlasting" by Friml, and at the conclusion of her song Mie. Klemova, assisted by M. Daks, with the marvellous Mark Strand Ballet, render a very pretty number entitled "Valse." The formations are particularly well handled, and there are moments of intricacy which showed considerable skill in staging.

"Bernado De Pace"

The Mandolin Virtuoso who appears in front of the curtain dressed in his characteristic clown costume presents two popular numbers with an encore specialty. He is followed by

"Ben Blue"

This clever eccentric dancer is programmed in a single number entitled "White-Wings." An old fashioned street lamp is placed at right stage, a refuge can be seen. These units are painted in white. A black plash is hung upstage for the background. The dancer is dressed in the white uniform of a street cleaner. He is highlighted with canary and white spot from the sides. As he goes into his routine a lobster scope effect is projected from front and he presents a slow motion effect dance which was well received.

The next number is one of the best Scotch novelties we have recently seen, and it is entitled "Hoot Mon"

When the curtains open on this full stage set one is confronted with a very unusual setting, a background consisting of a drop painted in a huge plaid design and the top enclosed with a plaid border with a long fringe. A spot in pyramid formation and consisting of three units are placed upstage against the back drop and these are painted so that they blend with the background, giving the effect of the characters being suspended in mid-air. On the various steps stood members of the Mark Strand Ballet, dressed as Scotch lassies. On the top step a Kiltie drum major stood. During the routine a sword Dance was presented by two girls. Sandy Shaw, one of the funniest Scotch dancers we have seen in a long time, did an eccentric bit. The Three Ormond Sisters, from Ed Wynn's Show, sang "Anne Laurie" and "There's a Little Bit of Scotch in Mary" finishing with a Scotch buck number, and then for a finale Wyatt's Pipers, an ensemble of about ten, entered and the effect was electrifying, especially to we Scotchmen who were present.

The unit was extremely appreciated by the audience as it was different and unusually presented.

We also want to say that the Mark Strand Symphony Orchestra under the conductorship of Carl Edouard and Alois Reiser gave an excellant rendition of the time-honored overture "Dance of the Hours" by Ponchielli. All in all, it's a very good bill at the Strand this week, with many ideas for other managers and producers—not forgetting the well operated cooling system.
The Production Forum
Devoted to Inquiries Relative to All Phases of Production Work

Constructing Art Chandeliers

Will you kindly submit some suggestions for artistic chandeliers and hanging fixtures to dress an interior stage setting. B. F.—Trenton.

Art chandeliers are generally used in so-called massive interiors. It is true that they lend a finish to such a setting giving it an added dimension. These art chandeliers may be constructed from various materials including parchment, heavy papers, various fabrics, ribbons, etc. The chandelier is usually constructed out of galvanized ware bent in the formation called for in the design, then the frame is covered with the material selected. If a parchment effect is called for, a heavy brown or manilla wrapping paper may be used and given a coat of shellac thereby producing the effect. Upon its surface various cut outs or stencils may be fastened. These may be cut from crepe paper or from figured material. If a fabric is adjusted to the frame work, it is suggested that be put on in folds and drawn taut over the frame, thereby causing the textile to adhere to the outline of the chandelier. One may cover the chandelier with a couple of thicknesses of muslin and dye the materials the color desired. An ordinary house fixture may be taken and batik drapes thrown over the entire fixture securing a very pretty effect.

Crystal chandeliers are always, especially when highlighted with baby spots from the sides. Where a crystal chandelier is not available an inexpensive one may be constructed by securing large "horse capsules", a large gelatine capsule used by veterinaries. These may be strung on a white linen thread and fastened over the frame giving as good an effect as the glass crystals. Gold and silver lumbar ribbon may also be used, likewise tinsel. Such materials are easy to adjust to the frames, which by the way may be drawn shaped, long cylinders, cubic formations, inverted cascade and pyramidal types, in fact, the more unusual the design the more effective the chandelier will be.

We might add that it is absolutely necessary to construct the frame of sufficient size so that it will proportionately balance in the set and not be dwarfed when raised in position. That is one reason the average house fixture cannot be satisfactorily used in a stage setting.

Proper Curtains for Effects

What materials will serve best for a double-draw curtain to be hung about six feet in front of my screen, (the limit of depth of my 'stage') that can be artistically light-treated from the projection room at back of balcony? T. G.—Dallas.

Judging from the question which you have asked undoubtedly your double-draw-curtains are operated on a motor controlled track. In small stages it is absolutely necessary to secure such textiles as may be adaptable in many ways and at the same time used on your equipment.

Your first curtain which is usually known as the main close-in should be of metallic or metaline material, preferably gold or silver. Any other color does not offer the variety of treatments that these standard backgrounds supply. The back curtain should be a light blue gauze, and by light blue we might say that it should be of a very pale tint with a silklace or satin backed, or that will be satisfactory. These two combinations may be used in a variety of ways and will give you the scenic backgrounds upon which may be projected so-called "slide scenery", and will form an ideal base which would take all manner of color combinations in a highly effective manner.

Unusual Column Treatments

We are planning on producing a Synco- pation Week presentation and want to use some unusual column effects, preferably those made out of fabrics. We have used the standard materials and would like a few ideas along different lines. Can you help us out? L . M.—Philadelphia.

There are so many ways of making unique columnar effects that I fear my space here will forbid giving all of the details. However I will send them to you in a letter adding to a few suggestions here.

A small contrasting column inside of a larger column is very effective. For instance, having a fabric column about one foot in diameter made of muslin and placed inside of a large column constructed of guaze in heavy folds giving a fluted appearance. Then place a colored lamp at the base and top of the inner column so as to highlight it from the inside and highlight the guaze section of the column with spots outside. If narrow metallic ribbons or tinsel are fastened over the outer portion of the guaze they will prove effective in the lighting treatment.

I recently saw in a Broadway house some columns constructed of white oilcloth drawn taut over a circular base and fastened to a similar piece suspended from a hanger. The effect was that of a large enamelled Colonial column and it took the light excellently.

To get a glass effect column a column may be constructed out of tin, or a compounded frame covered with tin foil and placed back of a silver guaze fastened about an inch in front of the surface of the column. When the lights play on the column the silver guaze diffuses the reflection of the inner column giving an excellent glass appearance.

A very good effect for Syncopeation Week would be a large column constructed of beaver board and placed on a revolving base, short strips of lumbar ribbon or tinsel fastened over its entire surface and as it revolves it will give a spiral effect with the varicolored lights playing on it.

Presentation Suggestions

(Continued from page 125)

Immediately back of this scrim drop should be placed a drop with a large circular opening of the same dimensions as that of the moon or the scrim may be fitted over the opening in drop. When the lights back of the scrim are brought up there is revealed a couple seated in a canopé. The canopé may be part of a water row, a flat piece cut out and placed against a low platform upon which the characters may be seated, giving the effect that the characters are seated in the canopé.

A heavy foliage piece may be hung back of the cut drop to indicate foliage on the shore foreground. A green blue sky drop should be used as a backing. A water rippler should be operated on the water row; the two characters should be highlighted with spots from offstage in amber and green with a strip light placed at the base of the sky drop with orange amber tipped lamps to give the flush at the horizon.

WE THANK YOU

For your hearty response with service inquiries to make the

PRODUCTION FORUM

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INQUIRIES RELATIVE TO Organization, Design, Equipment Materials, Decoration, Lighting, Construction, and other phases will be answered in these columns.

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Write direct to

COLBY HARRIMAN

moon. The moon should be highlighted with an orange spot in the roots, and a blue flood over the scrim.
Corrosion and Its Relation to Construction Materials for Photographic Apparatus

In selecting a material for the construction of photographic processing apparatus, it is important to know the probable effect, if any, of both the material on the solution and the chemical action of the solution and the material. A metal like tin, for example, which is entirely satisfactory for pipe lines carrying distilled water, is on the other hand very unsuitable for use for constructing developer tanks as it reacts with the solution giving a cladding layer. An investigation of this subject was made several years ago and the results published in a series of papers to which reference should be made for complete information. (See Amer. Phot. 18, 148, (1924).) A few of the conclusions may be of interest. Tin, copper, or alloys containing these metals should not come in contact with developers as serious trouble from fog will be experienced. Soldered joints in metal tanks are to be avoided. If metals must be used for apparatus to contain fixing baths, nickel, lead and monel are the only ones recommended, and these should be electro-welded or soldered from the outside except in the case of lead which should be burned. Aluminum, zinc, or galvanized iron should not be used with either developers or fixing baths as these metals react with the solutions forming precipitates which deposit on the film and stain the gelatin.

Single metals or alloys are to be preferred to plated metals because when surface plating becomes worn off, they corrode very rapidly. Porous earthenware, fibrous materials, and rubber compositions should be avoided since the solutions crystallize out in the pores and subsequently disintegrate the material. Lacquered trays and japanned tanks are not suitable for containing strongly alkaline developers or acid fixing baths. Specific recommendations relative to the most suitable materials for constructing small apparatus, trays, tanks, tubes, troughs, piping, pumps, faucets, etc., are given in a paper on that subject which may be obtained on application to the Service Dept. Eastman Kodak Co., Rochester, N. Y.

Chemistry in the After Treatment of Motion Picture Film

Reduction and Intensification

Film is occasionally overexposed in the camera and although this can be partly compensated for in the printing, it is customary, to treat the film with solutions which chemically remove some of the image. This process is photographically termed "reduction" although it is not a chemical reduction but rather an oxidation since that portion of the image which is removed has been oxidized.

There are three general types of photographic reducers:

1. Cutting reducers which remove the silver nearly equally from all parts of the image; 2. Flattening reducers which attack the heavy deposits more than the lighter areas; and 3. True scale reducers that attack both highlights and shadows proportionately. Reducers of the first type are:

(a) Farmer's reducer consisting of potassium ferricyanide and hypo; and (b) the permanganate reducer which is a slightly acid solution of potassium permanganate. With Farmer's reducer, the silver is converted to silver ferrocyanide which the hypo dissolves. The permanganate reducer oxidizes the silver to silver sulphate which is sufficiently soluble in water to be dissolved. The net effect with either reducer is that the shadows of the negative are proportionately attacked the most, since they have less available silver to lose than the rest of the image.

When a negative image has excessive contrast caused by overlighting or overdevelopment, a reducer of the second type is necessary. An acidified solution of ammonium persulphate is the only solution known to act on the heavy silver deposits more than on the lighted ones. A fairly satisfactory explanation of the chemistry of this reaction has been reached and it is now known that silver sulphate is formed which dissolves in the solution.

When it is advantageous to reduce the printing time on a good negative, a true scale or proportionate reducer (type three) is sometimes employed. This solution consists of a compounded mixture of the permanganate and the persulphate reducers and it weakens the image in direct proportion to the amount of silver deposit present.
Milt Crandall Puts His Usual Quality in Washington Colony

And That Means It's a Theatre De Luxe

Crandall's new Colony Theatre, on Georgia Avenue at Farragut Street, Northwest, Washington, D.C., recently completed and formally dedicated adds another residential house of the first class to the constantly growing chain of theatres founded by Harry M. Crandall and now operated in and about the National Capital by the Stanley-Crandall Company of Washington, of which Jules Mastbaum is president and Mr. Crandall executive vice-president in full charge of operation.

The Colony is a part of a five-story improvement that also embodies six stores on the Georgia Avenue frontage and 26 apartments, ranging from two to seven rooms, exclusive of baths and kitchens. The theatre itself occupies a ground area 125 feet by 125 feet and has a total seating capacity of approximately 1,500 on one floor.

The box-office and entrance to the foyer abut directly upon the corner of the intersecting avenue and street, with entrances on each side of the corner. From the foyer a rise of a few steps leads to the lobby proper which is 100 feet long and 22 feet high, with side-walls paneled to accommodate pictorial display frames on current and coming attractions. The lobby is handsomely decorated in harmonizing shades of tans and browns, set off by blue and gold. The foyer, lobby and auditorium all are effectively wainscoted with Roseal Tennessee marble in tones that blend well with the general color scheme that has been skillfully carried out.

Multi-litigated Auditorium

The auditorium gives an immediate impression of spaciousness and comfort. Here, too, the color scheme is executed in tans, browns and blue, with a cerulean dome effect that emphasizes the artistic quality of the multiple-color lighting system. This dome directly over the center of the orchestra floor is 35 feet in diameter and 8 feet deep. The lighting here is indirect, with wall fixtures furnishing semi-direct auxiliary illumination.

The proscenium opening is 34 feet in width and 16 feet and embellished with a series of drapes that add much to the beauty of the playhouse. The treatment of the interior is further enhanced in artistic value by the utilization of exquisitely proportioned octagonal chandeliers. The Colony is equipped with wide, leather-seated orchestra chairs of utmost comfort.

The house is ventilated by the latest improved giant fan system which can be made to supply twice the amount of fresh air for which provision must be made under the District of Columbia building code. The heating is done by a specially installed oil burner which also heats the stores and apartments in the Colony building, although stores, apartments and theater may be separately controlled and operated singly, if desired. The building is completely fire-proof and of self-supporting steel construction, the steel framing being totally independent of any masonry.

The projection booth in the theater is absolutely the last word in application of the best uses in providing for flawless projection of the image upon the screen. It stands at right angles to the screen in a direct line and is equipped with a full battery and reserve of Power's Peerless low-intensity machines that increase screen brilliancy fully 30 per cent.

The Colony was designed by John J. Zink, well known Baltimore architect, and is under the management of LeRoy Sherman, formerly manager of Crandall's Savoy Theater in Washington, who is particularly proud of the specially assembled orchestral-unit pipe organ that was built to order for this house under the personal direction of Joseph P. Morgan, general manager of the Stanley-Crandall Company of Washington. This triple-manual instrument is one of the largest in the city of Washington and is presided over by George A. Emmans, concert organist.

WHY PAY MORE?

Roll Tickets

Your Own Special Wording

100,000 for $15.50
10,000 for $4.50, 20,000 for $7.50
50,000 for $10.00

Standard Rolls of 2,000

KEYSTONE TICKET CO.
Dept. W., SHAMOKIN, PA.

The Union Label if you want it

Have been printing Roll Tickets for 10 years and no better can be had at any price.

Theatre Notes

MILWAUKEE, WIS.—E. A. Meyer, 2703 Lisbon avenue, is preparing plans for three-story brick and concrete theatre and business building, 100x125 feet, to be located on South Side, to cost $150,000.

MILWAUKEE, WIS.—Muskego Advance ment Association, 834 Muskego avenue, plans to erect two-story brick and reinforced concrete theatre on Muskego avenue, to cost $150,000.

ALHANY, CALIF.—Oakland Title Insurance & Guaranty Company, Oakland, has purchased for an undisclosed client, site at San Pablo avenue and Main street, for erection of moving picture theatre, to cost $200,000.

CALEXICO, CALIF.—Municipal theatre will be erected on Cinco de Mayo avenue, with seating capacity of 1,000, to cost $50,000.

SAN BERNARDINO, CALIF.—J. E. Anderson, of Fresno, has purchased site in Kramer Hills development for erection of moving picture theatre.
A Deep-Breath Theatre

T HE cooling system which attracted so much attention last summer at the Colony Theatre is again in operation these warm days, and promises to exceed its previous performance by having built and complete overhauling the air-washing and cooling apparatus recently received.

This apparatus consists of two huge fans, the largest manufactured anywhere in the world for theatre use, revolving at great speed and with great capacity for causing a complete change of air every sixty seconds, amounting to 300,000 cubic feet, or 1,800,000 cubic feet per hour.

The outside air is drawn in at street temperature and passed through what is known as Hydro-coolers where it is gradually reduced in temperature and then set in circulation about the theatre, causing a cooling through comfort effect without chilling or objectionable drafts, helping to make the enjoyment of "The Merry-Go-Round," now at the Colony, doubly refreshing.

Theatre Information

Building, Remodeling Plans Filed

Picture Plans Filed

MIAMI, FLA.—Moonlight Amusement Park will erect opera theatre or N.W. Fourteenth street, between Third and Fourth avenues, to cost $10,000.

PALATKA, FLA.—J. Sparks Enterprise plans to erect Spanish type theatre on site.

FORT WAYNE, IND.—Fox Estate and Charles M. Nieter, 601 West Wayne street, has plans by A. M. Strauss, 729 Tri-State Building, for two and five-story brick, reinforced concrete and terra-cotta moving picture and vaudeville theatre, including stores and offices, 112x160 feet, to be erected at Harrison and Jefferson streets, to cost $500,000.

MUNCIE IND.—Muncie Theatre Realty Company will erect two-story balcony brick and terra-cotta system moving picture theatre, store and office building at northwest corner Mulberry and Adams streets, to cost $425,000. Theatre will have capacity of 1,100. Cooling system will cost $6,000. Install 125x50 pipe organ. Lesees, Fitzpatrick-McErihy.

NAPPANE, IND.—Edward Wisler has broken ground for new moving picture theatre on north Main street. Lessees, Guy Lademoir.

JOPLIN, MO.—United Studios, Inc., has plans by Fred Jackson, 1105 South Main avenue, Chicago, Ill, for moving picture and vaudeville theatre, to be erected on Spring and Walnut, 125x150 feet, to be erected at Northwest corner Fifth and Virginia avenue, to cost $350,000. Stage, 50x24 feet. Ventilating system to cost $27,000. Pipe organ, $45,000.

EAST RUTHERFORD, N. J.—Corporation forming, catering, New York theatre, at 3401 Twenty-fifth Avenue, Passaic, has plans by Francis & Skravka, 629 Main street. Passaic, for brick theatre to be erected at 3401 Twenty-fifth Avenue, to cost $300,000.

HAMMONTON, N. J.—S. Frank has plans by H. Magut, 122 East Main street, Harris, 605 Chestnut street, Philadelphia, for one-story brick and terra-cotta trim moving picture theatre, 50x100 feet, with seating capacity of 500, to be erected at 122 East Main street.

BINGHAMTON, N. Y.—J. N. Triroti, 2 South Eleventh Avenue, has plans for new theatre, 120x120 feet, with seating capacity of 1,000, to be erected at 2 South Eleventh Avenue.

Proctor Building, for two-story brick moving picture theatre and store building, 75x135 feet, to be erected at 121 West Lincoln avenues, to cost $100,000.

Tec-Art “Westward Ho”

T EC-ART STUDIOS, INC., of New York, owners and operators of Eastern contracting studios, for independent producers, have expanded westward by taking over two buildings at 18 and 20 Bronson street, Hollywood, California, on a long term lease. The grounds, buildings, stages and equipment have been completely renovated and many repairs have been made to the buildings constructed as well as property equipment buildings, to house the vast quantity of props, lighting equipment, etc, which is being shipped from their Eastern plants and warehouses.

Shows Savannah Something

T HE Savannah Theatre, under the management of Fred G. Weis, is now in an exclusive picture policy with special orchestra, Rudolph Jacobson, conductor.

Only first run pictures are being shown. The theatre has been thoroughly equipped with two new Power's B Projectors, Peerless Lupino, Antiope, and Cardinale Screen, and the Arctic Xu Air cooling system has been installed.

The house has become extremely popular and is enjoying exceptionally good business.

BROOKLYN, N. Y.—C. B. M. Realty Corporation, 1604 Broadway, has plans by L. I. Crasman, 870 East 45th street, for two-story brick theatre and office building, 120x125 feet, to be erected at northwestern corner Ford road and Webster avenue, to cost $150,000.

NEW YORK, N. Y.—Feldshear Construction Company, 25-33 Fifth avenue, has plans by I. Crasman, 370 East 45th street, for two-story brick theatre and office building, 100x125 feet, to be erected at northwestern corner Ford road and Webster avenue, to cost $250,000. Building is to be completed about November 1.

NEW YORK, N. Y.—C. Feldshear, 25-33 Fifth avenue, has plans by I. Crasman, 370 East 45th street, for two-story brick theatre and office building, 100x125 feet, to be erected at northwestern corner Ford road and Webster avenue, to cost $250,000. Building is to be completed about November 1.

NEW YORK, N. Y.—Sidney headed by Iram Biloglimo, 2 Rector street, contemplates erecting brick moving picture theatre and store building, 50x100 feet, to be erected on Main street.

LAWTON, OKLA.—Troop Building has been leased by Max Brock and J. A. Massey. Will convert it into moving picture theatre to be known as the Troop Building.

BLISSVILLE, ARK.—E. B. Buchanan will erect new theatre on Washington street.

HAPPY VALENTINE THEATRE, Inc., 102 South street, New Britain, Conn., has plans by Byrle & Rand, 21 School street, Bridgeport, for two-story brick theatre, with seating capacity of 2,000, to be located at Washington street.

NEW HAVEN, CONN.—R. Carleton, 55 Ho- bart street, is taking bids for one-story brick theatre and store building, 20x40 feet, to be erected on Whitney avenue, to cost $150,000.

HIALEAH, FLA.—D. Lenard Halper and Louis L. Strauss, 2156 W. Thirty-first street, Hialeah, Fla., have completed plans for Seminole Theatre, with seating capacity of 1,500, to be erected at 54th street and Lindsay court.

MAGOT, MA.—Judge W. V. Musgrove, owner of burned Homerville Theatre, plans to rebuild at an early date.

NORTH EAST, PA.—J. H. Heagay, 501 Elm street, has plans for new one-story reinforced concrete moving picture theatre, with seating capacity of 500, to cost $15,000.

KOKOMO, IND.—Hiram McCormick will commence work soon on new concrete-block theatre moving picture theatre in rear of his store building.

New Varsity Theatre Soon

C ONTRACT let today for rebuilding of Varsity Theatre, Lawrence, Kansas. Cost of rebuilding theatre, not including organ, $112,000. Cost of organ, $22,500. The theatre will be one of the finest in the state, built by the Reuter Organ Co., of Lawrence, Kansas, organ is to be three Manual. Total seating capacity 1,200.

Indirect lighting, a parque, terra cotta front, are among the many improvements that will go into this theatre, to make Henry B. McCurdy and Glen W. Domson even more popular than they have been up to now—and they’ve had something to be proud of already, with thirteen theatres making up the luck-string.

LINTON, IND.—Switow Theatre Company has purchased site at First and Vincennes streets for erection of modern moving picture house.

LOUISVILLE, KY.—Princess Theatre will be erected at 621 South Fourth street, to cost $30,000.

ATTLEBORO, MASS.—Eagles Home Building Association, Inc., has plans by J. A. Tuck. $20,000 Building to be erected of two story brick and terra-cotta trim theatre, 130 by 190 feet, to be located on Bank street, to cost $40,000.

SPRINGFIELD, MASS.—Goldstein Brothers Amusement Company plans to erect five or six-story brick and reinforced concrete theatre, store and office building on State street, to cost $250,000.

LEXINGTON, MICH.—M. J. Thomas, Christopher, Ill. and C. Thomas, Chillicothe, Ky., plan to erect brick fireproof moving picture theatre, stage and office building $200,000.

ST. JOSEPH, MO.—Missouri Theatre has plans by Holter Brothers, 114 West tenth street, St. Joseph, Mo., for new one-story terra-cotta and reinforced concrete theatre, 76 by 143, feet, to cost $230,000.

OMAHA, NEB.—W. B. Culvert, care M. Sinkers, general manager, 1301 Madison Park, Chicago, Ill., has plans by C. W. and George L. Haag, 1749 Howard street, Chicago, Ill., for brick and stone-trim theatre, 132 by 165 feet, to be located at Fifth and Haney streets, to cost $210,000.

GREENSBORO, N. C.—National Amusement Company, South Elm street, has plans by J. W. Newberger, 110 West Main street, Greensboro, for six-story brick and terra-cotta trim General Greene Theatre, store and apartment building, 265x100, feet, 80x100, feet, to be erected on Greene street, between West Washington street and Elm street, to cost $550,000. Theatre will seat approximately 2,400.

PONCA CITY, OKLA.—Eugene Wezel and associates, have revised plans by Smith & Senter, 401 S. Commerce Investment Building, Oklahoma City, for two-story theatre, store and office building; to cost $125,000.

PORTLAND, ORE.—Present Echo Theatre at Hawthorne avenue and East Thirty-seventh street, will be replaced with modern theatre building, with seating capacity of 1,500, to cost $250,000.

Improving Theatres

GALESBURG, ILL.—Gale Theatre, care Balaban & Katz Theatre Corporation, Chicago, contains making interior decorations to theatre, to cost $45,000.

MONMOUTH, ILL.—Rivoli Theatre is being remodelled by Grow & Turner.

ROSSVILLE, ILL.—J. F. Rutter, who recently leased Idle Hour Theatre, will renovate entire interior of theatre.

MARION, IND.—Indiana Theatre will be remodelled, new seats installed and boxes constructed, to provide for better electric display and removing posts in auditorium to provide unobstructed view from any seat.

CHICAGO, ILL.—John Kling, owner of Strand Theatre, has purchased Empire Theatre and building, to be located in Lawrence, Kans. Interior alterations are being made.

OKEAH, OKLA.—Seating capacity of Jewel Theatre will be about doubled.
Better Projection
This Department Was founded in 1910 by its Present Editor—
J.H. Richardson

What Is
Best
To Do

The management of the Lyric Theatre, at Elizabeth, Illinois, writes, asking:

Have installed another machine and, of course, would like to run a continuous show. Have two Metographes, 1916 Model. Current supply is 60 cycle, single-phase line. At present we have one Compensarc, and use 60 amperes, stealing the light from the rear and the other at the end of each reel. We have two Metograph rheostats, which are not in use. Would appreciate any helpful advice you may give us, or where we may get the information?

These gentlemen mean quite all right, and I will be glad to give them any possible help, but they have given me altogether too little information to enable me to say with certainty just what is best. I will, first of all, re-write their letter, NOT by way of criticism, but so they and OTHERS may see how such a letter ought to be phrased. Here it is:

Have installed another projector (there are a number of different types of "machine" used in modern projection, you know. There are motion picture projectors, motor generators, mercury arc rectifiers, linkrink effect machines, etc., etc.), and of course, would like to run a continuous show, with as nearly as possible a perfect and invisible change-over. Both projectors are Metographes, 1916 Model. Current supply is 60 cycle, 110 volt single-phase, which we take through an A. C. to A. C. Compensarc. (There are two distinct types of "Compensarc, you know, one being a low voltage transformer, the other a motor generator set taking A. C. from the line and delivering D. C. at the arc), using 60 amperes at the arc. We "steal" the light from one of the other (NOT from one "machine" to the other) at change-over. Have two Metograph rheostats of 600 ampere capacity, which we are not using. (The matter in parenthesis is interpretations by way of explanation.)

The change-over is not satisfactory with our present arrangement, and we would appreciate any advice you may be able to give us which will tend to enable us to get better results.

The front row of seats is ????? feet long and the rear row ????? feet long. The front row is cut-off the rear row and the rear row is cut-off from the screen. The screen is a—whatever it is. Describe it.

The information I have indicated in the above letter draft is all necessary if I am to answer such a question accurately and completely. I will do the best I can, however.

Second Compensarc Would Perfect Change-Over

Presuming that your trouble is inability to get perfect results by "stealing the arc" at change-over, this would be my advice: First, you can make a perfect change-over by installing a second Compensarc the same as the one you now have, but the use of A.C. at the arc is NOT good practice. You can install a mercury arc rectifier or a motor gen-

Bluebook School

Question No. 501—What objection is there to connecting both projector lamps to one side of a 3-wire circuit, even though but one projector lamp may be used at a time?

501—How should the lamps of a dissolving stereopticon be connected to a 3-wire circuit?

502—For what reason should projector arc circuits never be connected to the outside wires of a 3-wire system, if the current is taken through resistance?

Mazda Will Give All Light One Needs

Presumably, however, Mazda will give you all the light you really need, and it will be soft, pleasing illumination, too, without any discoloration or unevenness, provided, of course, that you install and handle the light correctly, as thousands are now doing.

If you want a very brilliant, white screen illumination, then you should install the reflector type arc lamps. These will give you all the light you want, which will be white and brilliant. The first cost will be high, but afterward the operating cost will be relatively very low. You will find excellent types of these equipments advertised in this paper. They are as good as any made, and very much better than some.

Remember this, all of you friends who want my advice. It is very much better to give me data than I don't need, than to not send enough. What I don't need won't do any harm, but if what I do need is not sent, I can only get it at the expense of delay; also if I answer without it the answer will to a certain extent be guess work.

MACHINE SPECIAL
ROLL and TICKETS

Your own special ticket, any colors, accurately numbered; every roll guaranteed.

Coupon Tickets for Price Drawings: $5.00 for $7.00. Prompt shipments. Cash with the order. Get the samples. Sample Tickets or Reserved Seats.

MACHINE SPECIAL Ticket, serial or dated.

ROL AND MACHINE TICKET PRICES

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National Ticket Co. Shamokin, Pa.

Oldest Projectionist Loses Mother

William ("Billie") Reed, 3175 N. Pennsylvania Avenue, Atlantic City, N. J., who was projectionist in the first motion picture theatre in these United States of America of which any real record exists, dropped me a short note from the boat on which he was traveling to Boston to attend the last rites over the body of his mother.

We extend to "Billie" our sympathy, and with it I am sure goes the sympathy of every projectionist in this country and Canada. To "pass on" is the lot of humanity, but each passing brings deep sorrow to some of us, tempered only by the kindly sympathy of friends who sorrow at the burden of grief laid upon us.
Bluebook School Answers 488 to 489

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 488—What various objections are there to open observation ports? Tell us just how you would proceed to close them in the best, most efficient manner.


Brother Fergodo says:

Aside from the danger of smoke escaping into the auditorium, the chief objection to open observation ports is the unhealthful condition set up for the projectionist, who is not only obliged to breathe the second hand air the audience has used and got done with, but also he is subjected to the action of the more or less strong air current entering the room through the port. This may and probably will be very dangerous if there, as it happens to be overheat and covered with perspiration. Under a condition draft he must encounter while before an open port may lead to very serious consequences.

Cover Observation Ports With Good Glass

The observation ports should be covered with high grade glass, set at an angle with the line of vision, in order to so arrange it as to be impossible for the glass to be from poor to very poor. The glass must be so installed that its outer surface is readily accessible for cleaning, and its interior polished and that which it will be possible to see the screen be from poor to very poor. The glass must be so installed that its outer surface is readily accessible for cleaning, and its interior polished and that which it will be possible to see the screen be from poor to very poor.

If this be not done the surface of the glass will, in a measure, act as a mirror, and the view of the screen will be from poor to very poor. The glass must be so installed that its outer surface is readily accessible for cleaning, and its interior polished and that which it will be possible to see the screen be from poor to very poor.

Brief and correct, and inasmuch as this is the duplication of a question asked previously, we'll let it go at that.

Question No. 489—Explain your views as to what constitutes true economy in projection room supplies.

There are several very excellent answers to this one. Most of the men seem to have the right idea, which is well set forth by brother Gray, who says:

The highest order of projection in the industry is cumulative in its nature. It is not accomplished at any one time, nor is it to be determined by any rigidly fixed standards. It is attained and retained only by constant experimentation through successive stages of progressive development.

The skill of the cinema artist, the director, the laboratory, the photographer, the projector, the lens and projection room and many others, all have their part in the perfecting of the process of producing that which the motion picture industry has to offer. The image upon the screen of the motion picture theatre, the value of which, viewed as a salable commodity, will always be directly in proportion to the degree of its perfection.

(I would like to direct attention to the fact that, while what Gray says is evidently correct and what his idea of skill of all the others is finally directly dependent upon the skill, expertise and perfection of the projection, if he fails, then THEY ALL FAIL, insofar as has to do with the individual audience. Editor.)

There are several schools of thought, with consideration, viz: that in the very nature of things all of the above individuals must to sell the same quality of projection which is a condition I believe we shall always have with the different and widely varying standards of projection, or the standard of projection, taken as a whole, will be raised, is undoubtedly true. The standard of projection must be such that, for different theatres, or to different theatre managements, will continue to vary, and probably subjective rather than a result of the screen, will and probably would be entirely out of the question for the smaller, cheaper theatre.

It therefore follows that, as I have already said, there is and will continue to be many different and widely varying standards of projection which are and will be, perforce, acceptable to different theatre managements.

Projection Equipment Depends on Theatre Standard

Just what may be said to constitute adequate projection equipment and what may be properly classed as essentials and non-essentials in the matter of projection standards, and particularly the standard of projection the particular theatre demands. There are, however, some factors, and some other type of entertainment to fill the gap. Stops and breaks are taboo in ALL film projection equipment, and I will agree, that regardless of what the general class of the projection they are selling to their patrons, "stops and breaks" are very definitely and adversely reflected in their box office account, and in fact the thing that can ill afford to have the moan.

The foregoing is all preparatory to setting forth the idea that it is possible that the "Highest Grade Oil Which Would Be Bought During the Life of a Projector Would Not Be the Highest Grade Oil Which Would Be Sold During the Life of a Projector", and, I am certain the best film cement is in the end, the cheapest. Poor film cement is an expensive all motion from the box office viewpoint.

Let us consider the matter of lubrication oil. A PROJECTOR MECHANISM POORLY LUBRICATED IS A PROJECTOR MECHANISM ABUSED. (Hit poor motor, generator bearings. Ed.) AND PROJECTOR MECHANISMS DO NOT THRIVE NOTICABLY ON ABUSE! The high grade oil costs a little more than the cheaper grades, and, certainly the best film cement is in the end, the cheapest. Poor film cement is an expensive all motion from the box office viewpoint.

Clean reels and reels in poor condition can, when used in a projection room, work great damage to the films they carry, and though the exchange may not hold the exhibitor responsible, the exhibitor may himself not feel responsibility in the matter, still he should, in the very nature of things, take every precaution possible to protect his equipment.

The items of wires, lugs, rheostat grids or console, splices and other accessories, are all of importance, because the (Continued on Page 134)
For Greater Movie Season

For that matter, for every season, insist on pictures that are printed on Eastman Positive Film—the film that carries the quality of the negative through to the screen.

It takes but a moment to check up—look in the film margin for the black-lettered identification, "Eastman" and "Kodak".

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Why the holding of, if possible increasing the theatre patronage, on the sound principle that something new will keep the theatre busy, Mrs. and Miss Public marching up to the box office.

Uh huh. Managers will cheerfully expend probably thousands of dollars for advertising, promotions, new sets, all to aid in putting over the screen to the public, but just let the projectionist present a machine that causes discom- fort, the projectors, put into first class condition at a cost of a hundred dollars, just let him suggest the advisability of in- stalling a new Transverter to replace the ten-year-old one which has been re-ired on an old age and pension years ago, or even, in some theatres let him ask for a decent stock poster, and watch the yowl, the money-to-burn-for-other-far- less-essential-things will emit.

There may be a marvelous beautiful theatre, with marble and silk drapes, a 40-piece, “Hotel Commodore, Vincent Lopez” orches- tra, and yet the box office sheet will not sell. Not as many as can be sold. And the reason is that this is a change of the reverse, partly because of the loss in the utilization factor due to the power used, and partly because of the lowering of screen image efficiency, which reacts adversely upon box office receipts and the stage of the theatre.

As regards the matter of repair parts for projectors, it is my firm, fixed opinion that it is both unwise and unwise for operators to reach the “overhauling” stage before repairs are effected. It is my own opinion, proved by actual experience, that to have made all repairs, replacements and adjustments of which the operator is aware, before the stage of becoming actually troublesome.

Method Lowers Expense
Amount Necessary

This, of course, requires constant inspect- tion and attention, but the net results is a lower up-keep upon the screen, the repairs that the operators and constantly better results upon the screen from the time the projectors are installed until they finally are replaced by new ones, all of which means money saved, no matter how it be looked at, and if that system works out, with the primary object in projection, rather than saving money in projec- tion room expense, the theatre is not permitted, mind you), then why is it not a good system? Why do they not use it in other pro- jection rooms? Also why is not the method of purchasing all needed projection room supplies when they are needed, rather than when logical and truly economical one? In my opinion it must certainly be.

And that is that! Also it is some consider- able answer, and if you inquire of me. I take this occasion to fully endorse everything Gray has said, and I believe all our readers will do the same.

But here is another one of the several excellent answers, which I believe you will want to see, even though the school may consume a lot of space if I print it. Brother Dobson, who lives up north of a certain imaginary town which divides two parts of Northern America, and he has to be divided at all, has this to say—and says it:

There seems to be a fixed belief among theatre managers, large and small, that once the projectionist is fired or let go, it is all there is to it. They think that when they supply a bit of oil, a few carbons and some new condensers, that the job is done, and it is an endless period, and that thereafter only an occasional, not too frequent minor repairs ought to be needed. But that is all there is to it. They need to be divided at all, has this to say—and says it:

There seems to be a fixed belief among theatre managers, large and small, that once the projectionist is fired or let go, it is all there is to it. They think that when they supply a bit of oil, a few carbons and some new condensers, that the job is done, and it is an endless period, and that thereafter only an occasional, not too frequent minor repairs ought to be needed for near-far-ever.

But you may observe those same managers call in the decorators to paint the front and lobby. Also you will see them, without a single grace and accomplishment, re- new the drapes inside, change the uniforms of the attendants and periodically change the theatre acting. Yet, in the case of the new color schemes in lighting, drapes, stage settings and even furniture, and all for what?
FOR THE
GREATER MOVIE SEASON
ALL THRU THE YEAR
BETTER PROJECTION PAYS
Suggestions From The Moving Picture World

SINGLE PROJECTOR installation is scarcely worth mentioning as an installation. While it is possible to splice into the upper magazine and break out of the lower without stopping unto the carbon trim gives out, the procedure is sufficiently hazardous to condemn it except in emergencies. Otherwise a stop is inevitable every three thousand feet or so.

The presentation of a motion picture is essentially, as Harry Rubin has so well pointed out, the creation of an illusion. The two projector installation makes this possible through the elimination of stops.

In the case of the three projector installation repairs and adjustments are made at the proper time instead of being delayed for weeks and sometimes months, to the detriment of screen results, until loan mechanisms, motors, drives or whatever is needed can be procured. Probably more important yet, these repairs and adjustments are always made at leisure in a three projector installation, and never under the driving pressure of emergency, as is so often the case in the twin installation. The result of this is that no unit that is exactly right either goes into or remains in service. In turn the result of this is that the projection is not almost mechanically perfect, but is mechanically perfect. The seemingly minor flaws that mar the fineness of the illusion are eliminated and the audience drifts on a magic carpet without being periodically brought back to earth and the realization that "it is only a picture." From the viewpoint of the owner these carefully made repairs and adjustments mean longer projector life. In such cases you will usually find them running more smoothly and sweetly as the years go by. They are usually replaced because of obsolescence rather than deterioration, and they have a high resale value. It is frequently difficult to credit their age without checking the serial numbers.

Then there is the advantage that can best be spoken of as the artistic advantage, and this is probably the greatest of all. Certainly it holds the greatest possibilities of all. In fact it is not too much to call it the mission of the three projector installation. It reaches its highest development only in those rare remarkable cases where both exhibitor and projectionist, in addition to being respectively business man and technician of the highest order, are true artists as well. In such cases the third projector is specially fitted for the attaining of beautiful effects in connection with presentations. The variety of results is well nigh endless.

In view of the fact that the three projector installation finances itself through increased life and superior results, what better way is there for developing the needed personnel than by taking advantage of the artistic possibilities of the third projector?

For these reasons I regard the three projector installation as a logical and necessary step along our way to the realization of Roxy's great dream of motion pictures as "the highest form of art that we shall know."

CHAUNCEY L. GREENE.

Motion Picture News

THE Royal Theatre front is being re-arranged and improved. A new and continuous-operation machine is also being installed which will eliminate the stops between reels."—The Exponent, Oak Harbor, Ohio.

Splendid evidence of the importance of proper screen presentation in the eyes of the public—a local newspaper going so far as to make a news item of the installation of two new projectors. Not so much because there is news in the actual installation as to spread the tidings to the town folks that they can now anticipate sitting through a whole evening's performance without once being jarred to commonplace realities by white screens and irritating delays.

This item isn't an isolated instance. We have on our desk several clippings pertaining to installations of seats, organs, lighting equipment, and other improvements that make for better theatres. But items commenting on "continuous projection," as it is usually termed, predominate. In our opinion, theatres having a single projector, and that often cranked by hand, still number in the thousands. They are located, almost without exception, in small towns or cheap city neighborhoods.

The keen appreciation the public now has of modernized theatres will cause these thousands of out-of-date houses—the last of a passing era—to remodel or go out of business.

And many of the owners of these theatres, when they find themselves losing money and seeking a solution for their loss, will fail to correctly analyze the reason. They never have believed that good equipment played a part in making profits and they never will.

P. M. ABBOTT.

DEPEND UPON POWER'S
POWER'S DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET
NEW YORK, N. Y.
HAL ROACH presents
CHARLEY CHASE in
“Mighty Like a Moose” and “Long Fliv the King”

Two Reel Comedies

If you could get features that every one averaged as high in quality as the Chase comedies, you'd be a mighty happy man. You'd yell about them from the house tops.

How often do you read trade paper reviews of features as enthusiastic as those on this page?

If you want to have your house rocked by laughter; if you want to get as much money as you can, play Chase.

Here's a straight tip,—you'll hear it by the “underground” later; “Mighty Like A Moose” is just about the greatest two reel comedy ever made!

F. Richard Jones
Supervising Director

Pathécomedy
Don't Be a Movie Dog-in-the-Manger

MOVING PICTURE WORLD

VOL. 81, No. 3    JULY 17th, 1926    PRICE 25 CENTS

Let the BOX OFFICE speak for 1926-7!

VARiETY

NEL Georgia WYN

15th BIRTHDAY GROUP

15 Paramount Pictures

Published by CHALMERS PUBLISHING COMPANY

$37,000 first week of long run at the RIALTO
New York

$58,000 in one week at the ORIENTAL
Chicago
THIS AMAZING STAR—

IS HE THE GREATEST DRAWING CARD IN PICTURES TODAY?

JUNE 27—
JULY 3

the hottest week of the year

HITS RECORD PACE AT
CAPITOL (N.Y.)
AND HELD OVER FOR SECOND WEEK

IN 1926-1927

3 BIG LON CHANEYS

and Boy, they mean something when made by

METRO-GOLDWYN-MAYER
Watch the big fellows—

Played two big weeks at
B.S. Moss Colony Theatre Broadway New York

Cleaning up at
KEITHS Magnificent Palace Theatre Cleveland Ohio

Grabbed by the Great STANLEY Circuit for a prerelease run at the Stanton Theatre Philadelphia Starting July 3rd

Booked by the Great PUBLIX Theatres for the Palatial St. Francis Theatre San Francisco

Photoplay Magazine says
"Absorbing tale of the old West. As spectacular and historically significant as 'The Covered Wagon.' Peopled with red-blooded characters. Be sure the children see it!"

Carl Laemmle Presents

The FLAMING FRONTIER

A Universal Super Production
An Edward Sedgwick Masterpiece
BYRD'S AIR FLIGHT TO NORTH POLE

The First Pictures of A Big Picture in POLAR

with Lieut. Com. in AM

Some of the First Run Houses Who've Booked It;

Warner's, New York City
Keith's, Boston
Albee, Boston
St. James, Boston
Orpheum, Malden, Mass.
Strand, Albany, N. Y.
Troy, Troy, N. Y.
Avon, Utica, N. Y.
Olympic, Watertown, N. Y.
Strand, Allentown, Pa.
Victoria, Shamokin, Pa.
Sterling, Greeley, Colo.
Rialto or Victory, Denver, Colo.
Rialto, Colorado Springs, Colo.
Rialto, Pueblo, Colo.
Rialto, Roanoke, Va.
Empire, Winchester, Va.
Palace or Regent, So. Norwalk, Conn.
Bijou, New Haven, Conn.
Palace or Capitol, Hartford, Conn.
Palace or Majestic, Bridgeport, Conn.

Palace, Waterbury, Conn.
Capitol, Davenport, la.
Des Moines, Des Moines, la.
Broadway, Council Bluffs, la.
Rialto, Omaha
Rialto, Lincoln, Neb.
Princess, Sioux City, la.
Strand, Syracuse, N. Y.
Strand, Niagara Falls, N. Y.
Eastman, Rochester, N. Y.
Shea's Buffalo, Buffalo
Palace, Lockport, N. Y.
Granada, San Francisco, Cal.
Paramount or Empress, Salt Lake City
Paramount, Ogden, Utah
B. F. Keith's, Grand Rapids, Mich.
Madison, Detroit
Mecca Palace, Saginaw, Mich.
Regent, Bay City, Mich.
Rex, Sheboygan, Wis.
the North Pole!
Everything but Length

RICHARD E. BYRD, U.S.N.
ERICA'S TRIUMPH

A TWO REEL SPECIAL

Grand Wausau, Wis.
Garden, Milwaukee
Strand, Madison, Wis.
Grand, Gary, Ind.
Ft. Armstrong, Rock Island, Ill.
Olympic, Pittsburgh
Colonial, Beaver Falls, Pa.
Regent, Pittsburgh
Majestic, Butler, Pa.
Harris State, Washington, Pa.
Victor, McKeesport, Pa.
Washington Square, Quincy, Ill.
Gray and Gordon Circuits, New England
Midwest Theatres Circuit

Capitol, Cincinnati
Colonial, Dayton, O.
Lyric, Huntington, W. Va.
Virginian, Charleston, W. Va.
Grand, Massillon, O.
Virginian, Charlestown, W. Va.
Metropolitan, Los Angeles
Orpheum, Akron, O.
Keith's Palace, Cleveland
Crown, Mobile, Ala.
Miller, Wichita, Kansas.
Auditorium, Winston-Salem, N. C.
Southern Enterprises Circuit
A. H. Blank Circuit

Pathe' Distributors
Tiffany Gems
ALWAYS DEPENDABLE

SOWLS FOR SABLES
Suggested from "Garland & Co.
By David Graham Phillips
Directed by James C. McKay
Under the personal supervision of A. P. Younger
With, Claire Windsor, Eugene O'Brien, Claire Adams, Edith Yorks, George Fawcett, Eileen Percy, Andrews Randolf, and Robert Ober

OUT OF THE STORM
Suggested by "The Travi Coop"
By Arthur Steiger
Directed by Louis Gannier

THE SPORTING CHANCE
By Jack Boyle
Directed by Oscar Apfel

PLEASURES OF THE RICH
Suggested by "The Wrong Coat"
By Harold MacGrath
Directed by Louis Gannier
Adapted and approved for the screen by A. P. Younger
With, Helene Chadwick, Mary Cari, Marcin Asher, Jack Mulhall, Lillian Langdon, Dorothy Wolfe, Hedda Hopper, Julanne Johnston and Katherine Stott.

MORALS FOR MEN
Suggested from "The Love Serum"
By Gouverneur Morris
Directed by B. W. Ryan
Under the personal supervision of A. P. Younger
With, Conway Tearle, Ames Ayres, Alice Mills, Otto Matieson, Robert Ober, John Milian, Mary Beth Milford, Eve Southern and Margery O'Neill

MORGANSON'S FINISH
Suggested from the story of the same name
By Jack London
Directed by Fred Wisemere
With, Anita Stewart, Johnnie Walker, Mahlon Hamilton, Victor Potel, Crawford Kent and Rose Tapely

BORROWED FINERY
By George Bronson Havard
Directed by Oscar Apfel
With, Louis Tellegen, Hedda Hopper, Gertrude Astor, Taylor Holmes, Louise Lorraine, Barbara Tannen, Trice Fringana, Otto Lednors, W. H. Strouss and Pat Fenderquist

THE LODGE IN THE WILDERNESS
Suggested from the story of the same name
By Sir Gilbert Parker
Directed by Henry McCarty
With, Anita Stewart, Edmund Burns, Lawrence Steers, James Farley, Victor Potel, Eddie Lyons and Duane Thompson

Distributed Nationally
Through Tiffany Exchanges Everywhere

TIFFANY PRODUCTIONS, INC.
M.H. HOFFMAN, Vice Pres.
1540 BROADWAY
NEW YORK
Exchanges Everywhere
Twenty Gems from Tiffany

1926-1927

That Model from Paris
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The First Night
Lightning
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Sin Cargo
One Hour of Love
The Enchanted Island

Flaming Timber
Squads Right
The Steeplechase
The Tiger
The Song of Steel
Husband Hunters
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The Life of a Woman
The Squared Ring
Tale of a Vanishing People

Big Stars - Famous Authors
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Protect Your Investment
Book Now - Don't Procrastinate

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M.H. Hoffman, Vice Pres.
1540 Broadway
New York
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Mr. Harrison—we're proud of it!

The Day of Promises is Over. Greater F. B. O. is DELIVERING with a Showman's Smash in Either Fist!

Read this report by the astute Mr. Harrison—who KNOWS how to call 'em.

And then be sure you nail
Blood Transfusion For Carl Laemmle
(By Cable to Moving Picture World)


Two operations for transfusion of blood have been resorted to in the case of Carl Laemmle, President of Universal Pictures Corporation, who was reported as suffering in a hospital here, following an operation last week for appendicitis.

Mr. Laemmle was reported resting comfortably, and feeling better, following the second transfusion, on Wednesday.

At the home offices of Universal in New York City, a high official, stated, on Friday afternoon, July 9, that the transfusion operations had left "The Chief" much better than he had felt at any time since his major operation, last week.

"Our lawyer in London," said this official, "was directed to forward this instantly by cable a full report on Mr. Laemmle's condition. His cable, timed 5 p.m. in London, or approximately 11:30 a.m., Eastern Standard Time (New York), indicates that Mr. Laemmle's condition is good, following the transfusion, and that 'The Chief' is feeling better."

Loew to Have De Luxe Chain Of Twenty Big Theatres

$7,500,000 Will Be Spent on First Four in Pittsburgh, Kansas City, Syracuse and Columbus

Marcus Loew will erect a chain of twenty de luxe motion picture theatres in key centers of the United States. The first four in Pittsburgh, Kansas City, Syracuse and Columbus, will involve $7,500,000. An additional $500,000 will be spent in the erection of a roof theatre atop Loew's Century, Baltimore.

By de luxe houses Loew explains this means long runs for pictures and the opportunity for artists of the first caliber to have definite engagements of many weeks over the circuit. Artists of international fame will be booked over the circuit, which is not intended to conflict with the Loew vaudeville circuit in any respect.

Loew's State in Pittsburgh will be the largest house in Pennsylvania. This goes for the Midland in Kansas City also.

Other large houses in the de luxe chain will be erected in Boston, Washington and St. Louis. In London, Paris and Brussels other de luxe houses are planned.

Louis K. Sidney, regional director of the middle western Loew houses will be appointed head of the production department of the de luxe circuit.

With the new year the Loew holdings throughout the United States will be considerably increased with new theatres in Poughkeepsie, New Rochelle, Woodside, Yonkers, Brooklyn, three in New York City, one on Canal street; Fourth street and 72nd street and Third avenue; Richmond, Va.; Canton and Akron, Ohio; Houston and San Antonio, Texas; Baltimore, Evansville, Ind.; Syracuse, Pittsburgh, Kansas City and Columbus.

Jane Jennings in 'Gatsby'

Jane Jennings has been cast for the mother role in "The Great Gatsby," under the direction of Herbert Brenon.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

The thundering over on Tenth Ave., and 55th St., in which the midwest has been dissipated the west, will, merely the red rain, have presage the good works of the falling idle William Fox studios.

A. E. Completes New Sales Force

Associated Exhibitors is, as a result of the activities of the early part of this week, practically reorganized and functioning as efficiently and effectively as ever.

General Sales Manager E. J. Smith, after having recalled all the branches of the company, which had been temporarily dismissed the week previous, has, through the reinstatement of all the salesmen formerly connected with the organization, when it was conducted under the old regime, rebuilt the balance of the organization.

Mr. Smith reports the Associated sales department is running as smoothly as ever, inasmuch as the various salesmen were assigned to their former territories where they have the confidence of the local exhibitor and are familiar with existing conditions.

Mix to Produce In National Parks

From Mix is to make his new pictures for Fox in the important national parks of the country. This plan, announced by William H. Sheehan, vice-president of Fox Films, is for the purpose of acquainting Americans with the rare beauty of their own country.

The first of the Fox pictures, "The Great K. A. Train Robbery," from Paul Leicester Ford's ever popular novel, will be made in and about the Royal Gorge of the Rio Grande in Colorado. The picture will be filmed in Rainier National Park. Others will be made in the Yellowstone, Glacier, Greater Lake and General Grant.

Madison Signed by Fox

James Madison, one of the best known comedy constructors in the theatrical world, has been signed by Fox Films, according to announcement by Winfield H. Sheehan, general manager.

Oscar Shaw Signed

Oscar Shaw is the latest acquisition from musical comedy by Metro-Goldwyn-Mayer. The leading man of the "The Silver Box Revue" for the past two seasons has been signed to provide to support Norma Shearer in her next starring vehicle, "Upstage."

Priscilla Bonner Selected

Priscilla Bonner has been chosen as Harry Langdon's leading lady in the second First National feature comedy, just definitely titled "The Strong Man," and all of the sequence of production at the United Studios in Hollywood.

To Write for M.-G.-M.

John Lynch, one of the first comedians to write for the screen, has been engaged by Harry Rapf as an addition to the Metro-Goldwyn-Mayer studio writing staff.
“Michael Stroghoff” Praised
By Laemmle Party
(Special Cable to Moving Picture World)

Members of the party accompanying Carl Laemmle, who have seen “Michael Stroghoff,” are enthusiastic over the "exhibitor value" of the feature. One of the experts said:

"I am Mosioukine will be heard from in the States. He is one of the most amazing actors, the screen and especially fine in 'Michael Stroghoff'." Cinema Digest, the monthly magazine of the company that produced 'Les Miserables,' made 'Stroghoff'. The company is owned by Jean Sapene, proprietor of 'Le Matin,' the Paris newspaper. The company now has thirteen producing units making films in France, Russia, Italy and Finland. They are ambitious. My advice to exhibitors is to book any film whether foreign or American with Mosioukine starred. He should have instant popularity in America.

Sam Bullock, Pioneer Exhibitor, Passes On
(Special to Moving Picture World)
Cleveland, July 4.

Sam Bullock, foremost among exhibitors in northern Ohio for the past fifteen years, died at his home, 4991 Lincoln avenue, Cleveland, on Saturday, July 2. Bullock had been in poor health for several years, but always managed to keep his finger on the exhibitor pulse. He had booked an active week for the legalized Sunday show, and has been active in securing favorable legislation in Columbus.

Leeper Acquires Interest
In Rayart Corporation

Rayart Pictures Corporation announces that a hold-out in the company has been acquired by Dwight C. Leeper.

Mr. Leeper is an astute financial man, with a diversification of interests. He is president of Metropolitan Pictures Corporation, the company responsible for the introduction of Fred Thomson to the screen, and is also president of Photoplay Finance Corporation. He is vice-president of Richmount Pictures, Inc., export distributors, who, incidentally, handle the marketing of Rayart pictures in the foreign field, and is associated with Harry J. Brown in Harry J. Brown Productions, producers of the Reed Hopper pictures.

These are his motion picture affiliations, but in no wise limit his commercial activities for he is also president of Dwight C. Leeper Company, insurance brokers, with offices at 512 Fifth avenue, New York City. The activities of this company are extensive. He is vice-president of the Empire Coach Corporation of New York City, and is also president of A. M. Fleischheim Company, tin and patent goods manufacturers, New York City, importers of electrical and radio supplies and Galathia novelties.

The capital of the new Rayart organization will be materially increased. Mr. Johnston continues as president, while Mr. Leeper assumes the vice-presidency. Hugh C. Davis will be secretary and treasurer. The balance of the present personnel remains unchanged.

Biechele, Naster Acquired in K. C.
(Special to Moving Picture World)
Kansas City, July 6.

Members of the Midland Bank of Kansas City, Kan., which is attempting to produce three motion picture theatres in that city, reportedly, were made to stagger backwards by the announcement of the week in the second court hearing of cases.

H. R. Biechele, president of the M. P. T. O. Kansas-Missouri and owner of the largest motion picture theatre in Kansas City, Samuel Naster, Empire Theatre, won their cases in the same manner as previous exhibitors last week—through failure to prove that exhibitors actually owned the theatres.

When Biechele testified he was in Los Angeles on the day he was alleged to have been operating his theatre against the law, the witnesses practically self-excluded. The case was dismissed, as was the case of Naster, without contest.

To convict Biechele the state would have to prove that he actually had worked on Sunday. Miss Florence Wilson, pianist in Mr. Biechele's church, took the witness stand, but refused to say "yes" or "no" as to whether she played the piano on Sunday; and, under the state law, she was not forced to make such an admission, much to the chagrin of the ministers.

Beaumont to England
To Do Big Fox Film


Accompanying Mr. Beaumont is his wife, Bradley King, who will manage the film and a big crew of cameramen and others who will be required in the many details of this production. Mr. Hutchinson will meet the director and Miss King on the arrival of the ship and take over the novel in detail with them.

Fine Gets New Job
And Heir Same Week

J. George Pine, who for several years has been one of the assistants of Vivian M. Moceri, director of publicity and advertising of Fox, has been given a double event in his new position. For the holidays, for Joe has been promoted to the position of advertising manager over Moses and was also presented with a nine-month son and heir by his young wife.

This is Joe's first baby and Joe's first big job and there has been much rejoicing in the household of Pine, and so it happens that Joe is bearing two new titles this week, 'Advertising Manager' and the other is 'Daddy.'
Don't Be a Movie Dog-in-the-Manger

FROM current reports it would appear that Greater Movie Season will be more widely observed this year than it was last. In those few towns where last season opposing interests failed to get together, the successes reported from every section apparently have convinced opposing exhibitor interests that there is enough in the scheme for all to gain a part, and there is far less reluctance to combine for the common good.

If Greater Movie Season did no more than this, it still would have accomplished a wonderful result, for there is no greater bar to progress than a distrust of the opposition that prevents the local handling of any proposition looking to the advancement of a common cause.

It is one thing to have a lively respect for the enterprise and energy of the “other fellow” and something very different to be so distrustful of an opponent as to refuse to unite in a worthy effort.

No one ever made progress through undervaluation of an opponent, but on the other hand no one can make advancement through giving more time to watching an opponent than minding one’s own business.

Hundreds of amusement enterprises have been wrecked through a dread of opposition, even in towns where the combined seating capacity is not in excess of a normal need. There seems to be something in the very word “opposition” that strikes terror to the heart of the average exhibitor.

Two or more grocers seem able to operate in one territory without engaging in more competition than is healthful to real enterprise. A butcher may wield the knife on his own wares without yearning to sink the weapon deep into his opponent’s midriff, but in many instances it seems impossible for rival exhibitors to work in accord.

This almost always results in excessive waste in newspaper and other forms of advertising, in cut rates, bargain days and scores of other evil devices. Often rivalry takes a form of mudslinging that would cause the erstwhile editor of the fabulous Arizona Kicker to hide his diminished head in shame.

There are some towns where opposing interests work for a common end; to sell more tickets than the other fellow through sheer showmanship, and wherever this condition exists trade conditions are far better than in towns where the effort is more to undercut the opposition than to promote one’s own interests.

The last Greater Movie Season proved to many that it is possible for houses in opposition to combine and each enjoy greater prosperity. It is apparent that this year more skeptics will be brought into amity through a concerted drive.

The main idea back of the season is to stimulate interest in the motion picture which may have become slackened through the first few weeks of the summer term, but if Greater Movie Season can even in a small degree lessen the evils of opposition fights, it will have brought a far greater good than its inceptors ever dreamed.

If it can teach the exhibitor that the “other fellow” is as good as he is—and this seems to be an unanticipated by-product of the idea—then Greater Movie Season is a powerful factor for general good. May it wax with the passing years until competition is wholly on a business basis and the exhibitor can face fanatics and others with a solid, unbreakable front.
"What's New"?

By Bill Reilly

D ON'T do it again, Mr. Collins. In our issue of July 3 we set out to give the industry a picture of the surroundings in which you worked. We wanted to take Jonesboro all over the country. The story was written by Fred Troutt, editor of one of your home town papers, the Jonesboro Evening Sun. And a fine story it was, too.

* * *

Now you have to go and thank us for it. The word "thanks" seems to have been omitted from the movie vocabulary, Mr. Collins. Sad. But true. It just isn't being done, that's all. Putting "thank you" on paper has long been numbered among the lost arts in this business.

* * *

However, it does not sadden us to see you out of line in this respect. It refreshes our belief and faith that you will make a sincere and human leader of the M. P. T. O. A. If you don't mind, we'll print your letter to us below, just to prove that a "thank you" really CAN be achieved.

"I would have to be either more or less than human not to deeply appreciate the very complimentary story and the unusual amount of space you gave me in the last issue of your valued publication.

"Allow me to offer my very sincere thanks, both to you and to my friend Fred Troutt who wrote the article."

"As you know, I have long been an avid reader of the Moving Picture World and I have always found it sincere, ably edited, and very helpful."

"The splendid support it has accorded me since my election is extremely pleasing and I assure you that you will never find me ungrateful."

"Thanking you again, and with every good wish to you and your publication, I am, Sincerely yours, ELI WHITNEY COLLINS."

Thank YOU, Mr. Collins!

W ILL BOB KANE step up to the platform and receive a shiny, bright medal for being a smart boy? We are giving you this medal, Mr. Kane, because you have elected to do things in the right way. At the present moment you are producing "The Duke of Ladies" for First National. The story is based on an Oppenheim yarn, and you had Paul Bern do the adaptation. You gave the direction to Lothar Mendez, one of Germany's best. You have in the cast Lyda de Putti, Lois Moran, Olive Tell, Mary Brian, Ben Lyon, Ian Keith and Sam Hardy.

That, my boy, is a CAST.

Haas is your art director. Hallor is your cameraman. So much for that.

* * *

You have associated with you as general manager George F. Dembow. He knows his groceries.

You might have shopped around, Mr. Kane. You might have done your talent and brain buying at the bargain counter. It is easy for an independent producer to do that. But you didn't. With your organization, small by comparison, you are doing things worthy of a company of far greater resources. You are not fumbling. You are working on a pattern which bears the legend "A Good Picture."

* * *

The other boys in the class will be glad to see you get this medal, Mr. Kane. You deserve it.

A S this issue goes to press the American Open golf championship is being played at the Scioto Country Club in Columbus, Ohio. You could cover with your hand the margin that will separate the first five golfers at the finish. Bobby Jones, who just came back from England with the British Open under his belt, will be among those five, unless he meets with a decided reversal of form.

But no matter what happens, Jones will be in the fight and in the limelight. Win or lose, Bobby Jones is an American idol.

* * *

Why wouldn't it be smart business for some producer to step out and offer Bobby Jones a motion picture contract? There is something about this lad that cuts him clear and away from every other figure, amateur or professional, in the sporting world. He has about him that magnetic air which surrounds the Prince of Wales as it surrounds no other today. Jones is a "natural."

* * *

JONES is young enough to be amenable, good looking enough for anybody's screen. And he has a home-made following of millions. He took England by storm. The familiar phrase "a popular champion" fits him like a glove.

Experience with sporting champions on the screen has not been without its negative side. It is sometimes asking too much of a man to blend an aptitude for picture acting with the ability to be king in a big league sport. The human brain seldom houses these widely different cells.

Paramount right now has Charlie Paddock under contract. He will appear with Bebe Daniels in "The Campus Flirt." Pathe is using Gene Tunney on an elaborate scale. The make-up of these two, mentally and physically should point to better fortune than some preceding experiments.

* * *

We believe that Jones could have walked in cold on the Paramount School of Acting, said "My name is Jones—just Jones," and walked out at the end of the term with a contract and the thanks and blessings of Jesse L. Lasky.

* * *

BECAUSE Jones is a stickler. In his early tournaments he had an ungovernable temper. On courses all over the country trees still bear the scars of clubs that Bobby wrapped around them, after making a poor shot. But he found out that bad temper and good golf simply did not mix. So he licked the temper out of his system.

During his first tournament in England he fell so far behind he had to pick up. This year he won the British Open. Jones would be a better film ambassador for America than the Prince of Wales would be for England. He is typically American—a fine example to set before Queen, King or common people anywhere.

He has never been a publicity hound. The laurels that rest upon him are as clean as sunrise. What an impetus he could give to sports, and particularly to golf, which gains in followers every season!

When Bobby Jones holes out on the last green at Scioto somebody in this business should be there to meet him with a contract.
THE front cover of the Paramount Showman's Manual carries this note. "This bulletin is not designed to sell you Paramount Pictures. It is designed to help you sell Paramount Pictures to the public." In those two sentences there is a big story.

Too often the direct-by-mail paper of the picture business is an ill-concealed attempt to sell the exhibitor the product, instead of showing him how the product can be sold to the public. Paper which does this not only prostitutes its mission, but overlooks the biggest selling factor of all—HOW a picture can be put over to make money.

Starting off with the above preamble the Paramount Showman's Manual proceeds to do its stuff as advertised. The current Manual, Number 10, carries the HOW on nine different productions. In some cases it carries the exploitation HOW of pre-released pictures, so that some of the ideas incorporated in the Manual are shown as already worked and workable.

One feature alone carried in this Manual is worth standing up and shouting about. It is the new line of Paramount posters which permits imprints extra program features. An exhibitor who wants to feature vaudeville or any special or added attraction can do the job by simply taking the Paramount posters or window cards and imprinting the necessary material on them.

This is a saver of time and money, for the paper itself and the cost of getting it before the public. One stand with this paper does the work of two. And it presents, with full poster effect, the program as a unit.

This kind of help, to our mind, does more to sell pictures to an exhibitor than all the advertising in the world.

That's the job the Showman's Manual does throughout. It specifically and actually helps the showman put it over. The Manual is produced by the Paramount advertising department, under the supervision of Russell Holman, Advertising Manager. It is illustrative of the specialized manner in which Sidney R. Kent's highly developed man power is on its tropical way.

If the movement toward America keeps up, Germany will shortly be de-directed. There is hardly a lot at present without a German director at work on it. The latest arrival to our shores is F. W. Murnau who leaves New York this week to produce under W. R. Sheehan at the Fox Coast studios.

Much is expected of Murnau. The director of "The Last Laugh" and of "Faust," a print of which he brought over with him, will go to work on a picture suggested by Herman Sudermann's novel, "A Trip to Tilsit." It will be most interesting to watch Murnau's made-in-America contribution to the screen.

He is a most receptive individual. His arrival in the States was appropriately marked on last Wednesday night by a dinner which William Fox tendered him at the Ritz-Carlton. Murnau listened to every word said there as if the air were full of great ideas and unless he hung upon each syllable one idea, one bit of advice might escape him.

As Arthur Brisbane, who spoke at the dinner, once said, "Nobody ever LISTENED himself out of greatness."

William Fox spoke of the growth, by mass and class, of the entertaining power of the screen. It was a proud night for him. He realizes that the move on which he is embarking will have a tremendous influence on pictures as an international art.

** Did William Fox, when he entered the business twenty-four years ago dream of a night like this? He must have. On a peg like this he must have hung his hat. **

Murnau listened also to ex-U. S. Senator Charles A. Towne and the Hon. Daniel F. Cohalan. Then we all heard him say that he looked to the youth and freshness of America to help him do the things expected of him.

Six feet three of real man as well as of real director are moving on to Hollywood.

The guests at this distinguished occasion were:


**Flashlight photograph of dinner tendered to F. W. Murnau, prominent German director, by William Fox at the Ritz-Carlton Hotel, Wednesday evening, July 7.**
Tell Us and We'll Tell the World

On the West Coast

Lasky Pleased Over Discovery of Roosevelt's Double
Big Production Schedule at De Mille Studios
Burn Five-Story Structure at M-G-M Plant

Miranda to Title
“Amateur Gentleman”
J. Boyce Smith, Jr., general manager of Inspiration Pictures, has engaged Tom Miranda to do the title work on “The Amateur Gentleman,” the current Richard Barthelmess feature scheduled as a special on First National’s Banner Group for Fall release. Miranda is one of the best known title writers in Hollywood and was recently under long contract to Fox and M-G-M.

“His Wife’s Husband” Completed at Columbia

“His Wife’s Husband,” in which Ned Sparks plays a featured comedy role, is now in the cutting rooms at the Columbia Studios, production having been completed last Saturday. Sparks portrays the part of a burglar and his characterization is said to be one of the best performances of the year.

Barsky Signs Reed

Ione Reed, who has the reputation of being a dare-devil horsewoman, has been signed by Bud Barsky Productions to play the female lead in a series of eight Westerns featuring Al Hoxie, under the direction of Paul Hirst.

“The first comedy special of the Monty Banks Enterprises for Pathé, “Attaboy,” is in the editorial stage. Monty’s initial vehicle, a newspaper story and first of a series of twelve features obtained a part in series said being the Lloyd Manager to the Paul Telegraph, Virginia Pearson, Lincoln Plummer, Earl Metcalf and others, directed by Edward H. Griffith. Jack Mintz was technical director on the picture, which was produced chiefly in the Banks Enterprises’ leased quarters at the Hal Roach studios. Charles Horan is scenario chief of the unit.

Monty, Griffith and the producer, A. Mac Arthur, are at work now on the editing and titling of the picture and making of inserts.

Holmes Cast for
“My Official Wife”
Stuart Holmes, having finished two important roles at the Warner Studio, he has earned for himself another big part in Paul Stein’s first picture, “My Official Wife,” which will feature Irene Rich and Conway Tearle.

Holmes played the King in John Barrymore’s last starring picture, “Man on a Bench,” and was awarded a part in Lloyd Bacon’s production of “Broken Hearts of Hollywood.”

Maxwell Shane with
Harry Langdon Unit

Maxwell Shane, formerly on the First National publicity staff, has left that organization to handle the publicity of the Harry Langdon Corporation. Mr. Shane will take over his new duties this week with offices at the new First National Studios in Burbank where the Langdon comedies will be produced.

“Strange Man” to

“Strong Man”
Harry Langdon’s latest starring vehicle temporarily titled “The Yes Man” has been finally retitled “The Strong Man.” This production has just been completed at the United Studios.

Preparing “Private Izzy Murphy”
HARRY LEHRMAN, recently added by Warner Brothers to their directorial staff, will megaphone George Jessel’s first starring production, “Private Izzy Murphy.”

Lehrman is well known in motion pictures, having been identified with the business for the past ten years. He has produced over 400 pictures, his latest connection being with Fox, as Director-General of Comedies at their west coast studio, where he supervised approximately 36 pictures.

Carr Signs with Warner Bros.

The signing of Nat Carr to play two big roles in two Warner Brothers productions has been announced by Raymond L. Schrock.

Carr will appear with Vera Gordon and George Sidney, in the all-star cast of “What Happened to Father” and again with Vera Gordon in George Jessel’s starring film “Private Izzy Murphy.”

The first of these pictures brings together three of the most popular comedy players of the screen and will form one of the greatest screen trios ever assembled in one picture.

Frank Hopper

JEANIE MACPHERSON
Who is preparing the scenario for Cecil B. De Mille’s “King of Kings.”

NOAH BEERY
Well-known character actor who has returned to Paramount’s Hollywood Studios.

Larry Urbach, Manager
NOAH BEERY, famous character actor, has returned to Paramount's Hollywood studio from New York where he has spent the last several weeks before motion picture cameras in the company's Long Island studio. Returning with the giant hero-villain of "Beau Geste" were Mrs. Beery and Noah Beery, Jr., aged twelve.

* * *

Tiffany Leases Space

IFFANY Productions have added one company to the number currently or recently leasing space in the Hal Roach studios. The Monty Banks Enterprises, starring Monty Banks in "Attaboy," have their permanent home there.

* * *

Hoffman Back from East

MILTON E. HOFFMAN has returned to his duties as executive manager of the Paramount studio, following a two weeks' trip to New York. Mr. Hoffman went East with Hector Turnbull, associate producer, and returned with Jesse L. Lasky, first vice-president of the corporation in charge of production. Turnbull will not return for two weeks, due to the serious illness of his daughter Ruth, who is in a New York hospital.

* * *

Johnston on His First "U" Film

EMORY JOHNSTON is now in the midst of the first of nine pictures he will produce and direct for Universal Pictures Corporation. The picture, written by the director-producer's mother, Emilie Johnston, is entitled "The Fourth Commandment." Belle Bennett is playing the featured role. June Marlowe, Raymond Keane, Mary Carr, Henry Victor, Claire Du Brey, Frank Elliott, Luella Carr, Wendell Phillips Franklin and others are also in the cast.

* * *

Briskin Starts New Production

SAM J. BRISKIN has signed the following players for "Unknown Treasures" which went into production this week: Robert Agnew, Gladys Hulette, Gustav Von Seyffertitz, Jed Prouty, John Miljan and Bertram Marburgh.

* * *

Betty Jewel Signs With Paramount

BETTY JEWEL, one of the most sensational finds of the past year, has been signed to a long term contract by Paramount. Miss Jewel recently arrived from New York, and is to be assigned in a few days to a big role on the Paramount lot. She made her start on the Fox lot three years ago, and leaped into prominence in "Partners Again."

* * *

Loring and Lighton

To Prepare "Wings"

On their return this week from Europe, Hope Loring and Louis D. Lighton, recently acquired Paramount contract scenarists, were assigned by associate producer Hector Turnbull to the task of preparing the script for "Wings." They will begin work immediately with John Monk Saunders, author of this story of the air battles of the world war, and with William Wellman, who will direct it.

Noah Beery Returns

IRENE RICH

She will be featured with Conway Tearle in Warners' "My Official Wife."

Five Story House

Burned for Film

With the aid of five hundred firemen and thirty-two pieces of fire-fighting apparatus from the Los Angeles Fire Department, a spectacular blaze that consumed a large, five-story structure was filmed last Thursday at the Metro-Goldwyn-Mayer studios for a scene in "The Fire Brigade." This is the picture which Hunt Stromberg is producing with the aid of the International Order of Fire Engineers.

The fire proved to be one of the most spectacular and hazardous scenes ever photographed for a motion picture, and was only made possible by the fact that the enterprise was placed entirely in the hands of Fire Chief Scott, Chief Jay W. Stevens, fire marshal of California, and their aids.

William Nigh, who is directing the production, was in charge of fifty cameras, placed at pictorial angles to catch every possible effect of the blaze. May McCoy and Charles Ray, Tom O'Brien and others appeared in the scene with the firemen.

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Our Stock Market

By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

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<th>Stock</th>
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<th>July 2 High</th>
<th>July 2 Low</th>
<th>July 3 High</th>
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<th>July 5 High</th>
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| (c) Units consist of 1 share Class “A” and 1 1/2 share Common, both no par value.
| (d) Philadelphia Stock Exchange.
| (e) Not available.
| (f) Range of Old Stock.

Our Stock Market

The Curb Market

FEW days ago we stopped in at the New York Curb Market to see how things were going along. Six of the stocks listed in "OUR STOCK MARKET" are actively traded in on the Curb, so it is well to keep in touch with conditions now and then. The Curb is modeled after the New York Stock Exchange and trading at times is very active.

There are two Trans-Lux Daylight Screens in use in the floor of the Curb Market at all times. They are used to project the quotations as they come from the ticker. A regular stock exchange ticker is used, but instead of the paper tape ordinarily used, the quotations are printed on a celluloid tape. This tape is then passed through a projector and thrown on a Trans-Lux Screen about ten feet in front. These Screens can be read from any part of the brightly lighted floor. Every transaction is immediately recorded. There are five of these Screens in use on the floor of the New York Stock Exchange.

In looking over the list of stocks in which trading is authorized in the Curb we noticed several of the old film company stocks. Some of them had not actually been sold on the Curb for several years, while others had been offered occasionally at a price, but no bids received. Of course most of these concerns are out of business, with only a few old negatives as possible assets. Nevertheless, there are some people still holding on to the securities and once in a while offering them for sale, still hoping against reasonable hope.

Why do people continue to hold them? Is there any possibility of any of them ever paying even a few cents a share? We hardly think so. Most of the concerns were heavily capitalized and even to pay a little on each share would require a considerable amount of cash. The only value any of these old securities would be as part of a collection showing the financial progress of the motion picture business. The pendulum has swung and these "scraps of paper" are relics of the past.

The Week on 'Change

THIS week the various Exchanges were only open four days due to the celebration of Independence Day on July 5. The undertone of the market, however, was strong and Film Stocks held up with the rest.

Eastman Kodak, Common, made a new high for 1926 of 114 1/4 on July 6.

Stanley Company of America went through its previous high for 1926 established after marked activity on June 18, to 65 1/4. Sales for the week amounted to 3,829 shares. The close on July 7 was near the high for the week.

First National Pfd. eased off from last week's prices, with very few shares changing hands.

Fox Film "A" was by far the leader this week. Sales for the four days of this week exceeded the total sales of last week. Quotations on the stock also jumped, with a high of 74 on July 7. This price was more than 3 points above the previous week's close.

Pathé Exchange was higher all week, fluctuating between 55 1/4 and 58 1/4. Considerably more stock changed hands than last week.

Whether there will be a falling off in quotations during the summer is yet to be seen, but the trend for the next couple of weeks appears to be upward.

ADD THIS TO YOUR CHART

Average Price, July 7, 63
Making G. M. S. a Civic Celebration

By WILLIAM J. RAYNOR
General Chairman, Cleveland Greater Movie Season Campaign

In the widest kind of publicity. The Cleveland Plain Dealer has signed up to conduct our contest. Already this newspaper has mapped out plans to advertise it in the Greater Movie Season and in the contest which is a part of it. The other newspapers in Cleveland, certain of the widespread appeal of the Mardi Gras, have consented to assign men to the job of preparing daily stories of development.

Neighborhood Houses Not Overlooked

In order that every neighborhood theatre may have its share of attention on that night we are having the costumed-contestants and automobile entrants in that vicinity report at the neighborhood theatre, then follow the theatre float to the public square. A judges' stand will be constructed, where the worshippers of King Monos and the motorists will be judged by representative citizens. Appropriate prizes will be awarded to the best dressed entrant, man and woman; to the funniest costumes, and to the best imitation of a film star.

The Cleveland Mardi Gras commemorating the opening of Greater Movie Season will in reality be started at noon. Our first move was to obtain permission from the Building Construction Superintendents' Association to release 10,000 balloons from the roofs of the principal buildings at noon of that day. A number of these balloons will carry passes to the various theatres. But our principal event of the opening will be the Mardi Gras. We plan to have the Public Square, near the Lake, elaborately lighted. Special lighting facilities will be used for Euclid avenue, and all will have the suggestion of the movies.

This is but one of a series of features planned in Cleveland. There are so many angles; so many possibilities to this project that it is impossible to consider them all at one time. And the result to the theatres, both private and public, will be such that I firmly believe the motion picture theatres of Cleveland will establish a new high record for August, 1926. There can be no other result, for with the entire city thinking and talking motion picture with the antics of competitors in costume and the colorful parade, results will be tremendous.

This one phase of a city campaign alone, coupled with theatre decorations and the distribution of novelties would be sufficient to make any movie season a greater one, but there are more stunts planned, more appeals being prepared—appeals that will mean more business not only for one week in August, but for the entire month, or in other words until we merge into the regular theatre season.

New York City

New York City exhibitors have elected Joseph L. Plunkett, managing director of the Mark Strand Theatre, General Manager of their Greater Movie Season Campaign and have worked out a plan for celebrating the season that might be used to advantage in many other cities.

There will be only a small general fund, to pay for minor expenses, to which all theatres will contribute. Instead of contributing to a large fund, each exhibitor will spend his own money in his own way to put his theatre over during the Greater Movie Season Campaign. The general committee will function to see that all theatres operate uniformly but it will leave to the individual exhibitors all plans for individual participation.

Each theatre that now uses newspaper advertising will increase that space to advertise the Greater Movie Season as it is being celebrated in that theatre.

Each exhibitor will buy his own posters, banners, pennants, trailers, heralds, novelties and other accessories. In this way the success of each theatre will be in direct ratio to the individual effort exerted by that theatre. The theatres that have a large appropriation will profit directly from that appropriation.

In this way even the smallest theatre can take part in the campaign, even though its participation is limited to the purchase of a few one sheets, some cards and a banner.

In some cities where there are disagreements between exhibitors as to the amount that each theatre should pay into the general fund, the New York City plan may solve the difficulty.

Oklahoma

Oklahoma will put on a state-wide Greater Movie Season celebration. Tulsa already is organized with Everett Johnson, of the Orpheum Theatre, as General Manager. The Oklahoma State managers are A. B. Monard of Shawnee, R. E. Griffith of Oklahoma City, Fred Pickrel of Ponca City, and Charles Sassen, District Manager for Public.

Maryland

The Motion Picture Theatre Owners of Maryland at a meeting at the Emerson Hotel on Thursday, endorsed the Greater Movie Season Campaign and agreed to contribute to its support.
Selling the Picture to the Public

City Patrons Will Respond to Jazz
As Well as the Small Town Customers

About eighty per cent. of the special exploitation stunts come from the small towns, and unless you stop to think a moment, this may seem to be a strange condition, but a study of the situation explains the greater activity of the small town man.

In a suburban house in the city, and in the town of larger than medium size, there are so many persons to draw from that a sufficient patronage may be gained to support the house and probably show a profit without unusual stunts. A sufficient number of persons will respond to the usual appeal of the house front, modest billing and perhaps newspaper advertising to keep the balance sheet out of the red ink.

In a small town a manager must drag them out if he is to get a patronage sufficient to show a profit. Often he must reach out into the smaller towns. More than one small town man has reported an attendance on a single picture larger than the actual population of the town itself.

Intensive Development

The answer, of course, is that an exceptional picture, extra well advertised, has drawn perhaps several hundred from the surrounding towns. Something like this had to be done if the special picture was to be played to a profit.

This department has a keen admiration for the small town manager. He may be a joke to the film salesman, but he is the backbone of the exploitation end, and more than one small town manager has taken the suggestion of a high priced exploitation man and more than doubled its pull through better handling.

We have less admiration for the man who better situated does not drive to the limit for business merely because he can show a profit without hustling. There are hundreds of houses, some of them showing a reasonable return on their investments, that are throwing money into the sewer. They are content to let the remaining forty per cent. lie idle, though a little hard work would sell a considerable proportion of these empty seats to persons who might come were they properly approached.

Not to sell these seats is waste not only of immediate opportunity but prospective profits. Coaxing new patronage not only gets that money, but often if you get one man into your house he will go out and send others in through his verbal advertising.

It takes time and effort to put over exploitation stunts, but if these stunts can double the business at a small cost, the manager who does not use exploitation regularly is unfair to himself, or if he is manager for another, unfair both to himself and his employer.

Sell to the Limit

Exploitation stunts do not have to be costly. They need not entail a great amount of work.

August starts a new Greater Movie Season. Why not make it a greater profit season? Why not resolve not to rest content until you have sold the largest possible number of seats? Don't be content to break even. Be content only when you need the standing room sign at least four nights a week.

Sell every item of the program, sell it intensively and sell it continuously. If the “yap” managers can do it, why can't you “city fellers?”

Kress Develops New Store Cooperative

Mindful of the fact that what the other fellow does costs nothing, Milton H. Kress, of the Riviera Theatre, Knoxville, Tenn., has his eye out for the co-operative stunt.

His latest lead is a dry goods hook-up that got him nearly a three-inch double column box in a leading dry goods store's advertising for a week. If you get the women, you get the men, and you can get a woman better in a dry goods advertisement than you can get in the theatrical page. If she wants to see a show she will read the theatre ads, but if you can pop out at her in a store ad you get her even though she may not be thinking of a show.

The chief item of the store's advertisement, the opening day of The Old Army Game was a line of party frocks at $19.95. This took about a third of a page; a four-fifteens.

Directly below was a three line bold display, “Don't fail to see and hear Esther Edmondson, Riviera Theatre Today” with “Tomorrow and Saturday” in smaller type running into the announcement that was with Maynard's Serenaders and “The Old Army Game.” Then came the real punch. “She will be attired at every performance in a dress selected from this lovely group we are offering now for $19.95.”

The stunt probably sold three or four times as many tickets as the regular display ad the house used, and it not only cost nothing, but Esther got the dress. It sold dresses, too.

You can work this in a town of any size and get a free ad and a window display.

What more can you ask for nothing but an idea?

Keep after Greater Movie Season with everything you've got. Get the new season off to a start that will last. Don't take anything less.
Time Tried Devices Helped Gilda Gray

With two house men and Gilda Gray's personal publicity man all working on Aloma of the South Seas at the Rialto Theatre, New York, a very extensive campaign of publicity was put over, but absolutely nothing new was brought forward. Apparently there was not one new idea in the three of them. We shall have to wait until Aloma hits the small towns before we get some new slants.

But the stunts made up in number what they lacked in originality, and Miss Gray's appearance was broadly advertised. Here are some of the gags used:

Laundry inserts were used by three laundries, each taking 10,000 slips. These were not shirt boards, but straight half-tones of the star in dancing costume that was not at all in character with the play.

Tape measures giving the measurements of the star and the Venus of Milo were put out to lingerie stores and hosery shops. The order was for 120,000.

One Sunday, 1,000 "Closed for the Day" cards were put out all over town.

Soda fountains were labeled with 5,000 Gilda Gray Shake posters.

Printed napkins were placed in cafeterias with "When you're through here see—""Ten thousand of these were used.

Ten thousand race track tip sheets were put out at the local tracks. The front and back carried: "Free special. Sure winner inside." Inside were the two words, "Gilda Gray," without mention of the play or theatre. Someone tripped up hard here.

A similar number of "baseball throwaways" were given out at the two ball parks. These carried a cut of a Batter and the words "A hit" in addition to the theatre announcement.

Happiness candy was tied to Gilda Gray Bon Bons, with windows displays in 75 stores. About a ton of candy kisses were supplied to be distributed by girls from chartered busses.

A tabloid and a shoe store were tied to a distribution of 300 pairs of silk stockings to the girls whose legs were approximately the Gray measurements. The store was also supplied with a trailer showing Miss Gray trying on a Gilda Gray Sandal. This was run with the regular trailer on Aloma in the window of each of the several branch stores.

The Evening World was tied an illustrated strip for a week, and there were hook-ups to a pineapple drink and to ukuleles.

A dummy painter was raised on the flappole of the Rialto, and a captive balloon with a 60-foot pennant and a dummy of the dancer was above the house. Thirty paintings were landed in drug stores to sell a cosmetic glove and Gimbel's used a display of six dresses.

It was an extensive campaign.

Capitalized Costume To Sell Kiki Tickets

Norma Talmadge's gamin costume in Kiki was made the focus of exploitation at the Wells Theatre, Norfolk, Va., with a dressed doll contest the chief feature.

Prizes ranging from a wilton rug to a fountain pen, eleven in all, were donated by the merchants who caped into a co-operative page. The merchants donated the prizes and paid for the space, and still felt they had the large end of it.

The dolls were displayed in the window of a beauty shop, which was one of the co-operators, and were in sufficient variety to make a very attractive display.

To tie in, a woman was put on the street to carry a suitcase lettered for the attraction. She was dressed in the same costume and carried a Kiki doll for further emphasis.

Just what became of the dolls is not reported, but we presume that the prize winners became the property of the merchants who donated the prizes. Where the non-winners are not returned to the contestants, it is an excellent scheme to send them to the institutional children; having this understood before the contest opens.
Australian Manager Uses Contests for a Program

Australian Contests Interest in Program

Phil Hayward, managing director of the Majestic and Strand Theatres, Auckland, sends in another packet of programs to show that he is a managing editor as well as a managing director. He makes his twelvemerger thoroughly interesting by printing plenty of readable matter, but his best bet is a series of contests, which are not merely circulation stunts, but house helps.

For example he revived the ideal cast for the one week. This will give him a line on patron preferences not alone for the stars, but the supporting players, since naturally the contestant names his favorite players for hero, heroine, comedienne, comedian, vamp, villain, character man, mother and child.

In another contest prizes were offered for the most constructive suggestions on house improvement, and in another a prize was offered for the most constructive suggestions on house improvement, and in another a prize was offered for the identification of a coming release by means of a cut. The cut was for The Unholy Three, but the answers suggested that the list of coming attractions had been very thoroughly studied.

Keeping the interest alive from week to week not only sells the patrons the attractions, but it supplied the management with a splendid line on patron-reactance. That alone was worth many times the small cost of the prizes. They are not asleep down in Australia. Quite to the contrary.

Kadow's Mailer

Francis M. Kadow, of the Mikado Theatre, Manitowoc, Wis., put out a mailer on The Volga Boatman that was 18x24 inches, colored stock done in black.

On one side he used the full page cut for the basis of his display with a large four-column cut for half of the reverse side and smaller cuts to fill three-fourths of the remaining space. The other eighth page was printed with the mailing card, to save envelopes, and the brosise was folded to make this the front of the mailed piece.

Mr. Kadow has evolved some clever mailiing ideas, but this is the biggest flash he has ever worked.

Some of the returns on a Brown of Harvard Contest

Loew's Palace Theatre gave the Times $200 for prizes in an essay contest on Why Go to College. This is only a portion of the display, but it swung much more than $200 in space and many times that much business.

How Storin Used Peggy’s Life Tale

Harry Storin had Peggy Hopkins Joyce booked for the Leroy Theatre, Pawtucket, R. I., in The Skyrocket and tried to get the serial story of her life in the newspapers without result. Then he figured that two thousand of the booklets, cheap as they are, would be a little too costly.

So Storin did the third best thing, which was the best he could do. He gave space to excerpts from the book on the back page of the Leroy Link and built up a real interest in the coming of the star. He had room only for three extracts, but he combed the book for the three that would make the strongest appeal to his particular patrons.

That's the essence of good management; to do the best you can.

Works Well

Apparently not many managers took up the archery contest suggestion in the plan book on The Green Archer, but it has been working well for those who did. A. B. Summers, of the Empress Theatre, Mangum, Okla., reports that he has obtained permission to hold these contests on the Court House lawn, where about a thousand spectators gather every Saturday to watch the boys shoot off. There is a prize each week and the end of the serial will see the awarding of the grand prize for the highest total score, the scores being carried in the lobby of the theatre. About 100 children are competing.

The shoot is held early on Saturday afternoon so that everyone can go to the Empress to see the new chapter of the Patheticine.

A Simple Floor Banner that can be Used for Stills

This was planned by H. C. Farley for the Empire Theatre, Montgomery, Ala., for Infatuation, but it can be used for almost any title and if you care to go to more trouble you can make an ornamental still frame.
Stewart Worked Many Stunts to Put Over Barrier

**Worked Many Stunts For Barrier Dates**

Going out for a cleanup, A. F. Stewart, of the American Theatre, Casper, Wyo., put on a variety of stunts, one of which is pictured on this page. It's not all new, but the mounted perambulator always seems to be good, particularly if he carries a laugh.

Mr. Stewart also worked a milk bottle hanger, but instead of the usual punched card he used baggage tags which were tied to the bottle necks, some 1,200 being put out on the deliveries of one creamery. These are more trouble, but are less apt to be displaced. The copy started off with "Good morning! The barrier to good health disappears when you drink"—the milk of the co-operating concern. This took the upper half of the space with copy for the theatre in the remaining half. Done in red on a manila tag the attachment was showy and attractive.

Another "barrier" to disappear was the bar against dirt when Gold Dust was used. A window display of the cleaning compound was provided with a large card and several nuggets and high grade quartz, which was easily obtainable in that section, though gilded gravel will work where it has to.

A third stunt was to a sporting goods store with "Do not let poor tackle be a barrier to a good catch." In a haberdasher's window golf clubs were used in place of fishing tackle.

It put a late season feature over to mid-season results.

**Dogged Mike**

In Newark, Ohio, any kid who came to the Auditorium Theatre in overalls and accompanied by a dog was promised a pass to see Mike Manager Fenberg enlisted the Boy Scouts to police the line and after all the dogs had been blanketed for Mike they led a parade through the streets and then, dogs and all, went to see the show. The blankets were made of fabric cloth painted on either end and punched for strings. They fit any dog of fox terrier size or larger. Apparently the blocks for the title were cut out of oilcloth, but they looked all right, and put the comedy over.

**Schools Helped Brown**

Toledo has four High Schools and a University, so the Temple Theatre made the first five nights a special school night, each designated by the title of one of the schools.

For this night William Exton provided the athletic director with a block of 25 passes for the football team. Each night was specially advertised to the school with handout cards, and an athletic goods store provided an ample supply of school pennants for lobby decoration.

It not only brought business, but gave a jazz atmosphere that put the picture over to big results with the casual patrons. There was college atmosphere in the auditorium as well as on the screen.

**Featured a Short**

Leo J. Crosby, of the Play House, Great Neck, L. I., recently found that his booking agency had sent him a pair of Charleston champions as part of his vaudeville show, while on the film program was the third section of the Charleston Lesson film.

The train was due in a couple of hours, but that gave him time to call up the various agencies and arrange for a parade from the station to the theatre, and to arrange for the loan of a suburban car, which was bannered for the dancers and the film and occupied by a jazz band that was also a part of the program.

This outfit met the dancers at the station and the couple did the Charleston the short distance to the theatre, where they gave a short exhibition.

The result was a specially good business for two days that cost practically nothing extra.

**Steamed Hoot**

A two-day beefsteak dinner is one of the local fiestas at Parco, Wyo., and the ranchers for miles around bring their families into town for the steak dinner at the Parco Hotel.

L. V. Level, of the Kialto Theatre, booked in The Calgary Stampede and raised his business 400 per cent., working with the hotel which included "Potage Calgarian," "Tenderboy Club Steak, Home Gravy, Stampede Style," and "Salad a la Hoot Gibson" on its menu.

Charles Lounsbury, of Universal's Denver office, brought down a deckload of advertising material for the picture and was one of the speakers at the dinners, with the results that most of the guests went from the hotel to the theatre.
Pinches Jazz Mad Dancer at Noon to Sell a Title

Pinched Jazz Victim
For Dancing at Noon

A. H. Stewart, of the American Theatre, Casper, Wyo., worked a nice stunt on Dance Madness when he planted a boy to do the Charleston in the street during the noon hour. Naturally he attracted a crowd and a cop put him under arrest for creating a disturbance.

The boy explained that he was dance mad and not responsible for his uncontrollable desire to dance, but the officer advanced the opinion that the judge might cure him, when Assistant Manager Chancellor offered to be responsible for the boy, explaining that he could put his malady to good use in a prologue to Dance Madness, which was to play the America the following week.

The patroiman turned the boy over to Chancellor, who took him over to the theatre, and the following week he was put into the show as an added attraction that really was an attraction.

As soon as this was out of the way Mr. Stewart put out a "Dr. Jazz" who offered to cure all cases of dance madness at the American on the dates announced for the play.

The fake arrest was prearranged, and Chief of Police Jarvis told off his best actor for the beat to help the stunt along. It missed traffic for about five minutes.

A Coiffure Revue was added to the show. In this girls with various styles of bobs were announced as typifying various M-G stars.

There were also tie-ups with the various dance halls.

Tied Heaven's Sake
To Safety Campaign

Several managers have used safety campaigns on the latest Lloyd comedy mostly along the lines of "For Heaven's Sake be Careful," but Pat McGee had it handed to him down in Oklahoma City.

Kiwanis was staging a safety drive and Pat very generously offered to help. He had a stencil made and got a two-line "For Heaven's Sake wait for the bell!" at 38 of the most prominent crossings in the business district. There was nothing about the Criterion Theatre, but everyone knew where it was playing.

Then he hooked the big department store to a Heaven's Sake Sale, the idea being that the pleased customers would say: "For Heaven's Sake how can they do it?" The store blew the lid off the advertising.

He got out a puzzle contest and started the picture off with a midnight matinee which was put over with 20,000 throwaways. It got a great deal more than the usual summer business.

Three Helps

Three good ideas went to put over That's My Baby, in Denver. C. W. Hallock, of the Rialto Theatre, sent a pair of seats to the 25 McLean families in the telephone book, and the McLeans told the world the good news.

Two girls were offered in a singing specialty. As one of the singers is the star amateur of the city, she drew like a real star.

The girls of Denver University were permitted to sell tickets for the benefit of their building fund, and to give them a talking point Mr. Hallock let them stage a dancing number each evening. These tickets were sold at ten cents above the house price, the students paying for the tickets at the box office rate and retaining the excess.

Only 43 x 32

Milton H. Kesas used a simple little banner on For Heaven's Sake at the Riviera Theatre, Knoxville, Tenn. It was 32 feet deep and covered the house from the top of the marquise to the roof, with a width of 45 feet. Kress made it 100 per cent effective by bringing the lower edge to the outer edge of the marquise, and in addition to the laughing head he put it over with "Harold Lloyd. For Heaven's Sake. Riviera, all week."

It was all that was needed, but think of what a temptation 1376 square feet of surface must have been.

A NOONTIME "PINCH" OF A DANCE MAD BOY IN CASPER
He was "arrested" for doing the Charleston at the four corners in the Wyoming town when everyone was out for the lunch period. He was released when a man from the theatre offered to give him a job with Dance Madness.

PUTTING CHARLIE ON ICE IN MAGDEBURG, GERMANY
The Fuelle Theatre turned out this float on The Gold Rush to supplement a clever teaser campaign. Looks pretty much like home town stuff except for the spelling. The house name is faded into these two panels.
Kelly Has Many Ideas for His Paramount Releases

Used Human Fly to Stand Out Patrons

When The Dancer of Paris played the Riviera Theatre, Knoxville, Tenn., a human fly was scheduled to shine up the front of the highest building in town and the community attended on the principal that it would be a good trick whether he did it or not.

Milton H. Kress sent over a small boy with a banner, shown in the cut on this page, starting “Now go to the Riviera—!” It not only got him a packed house, but the surplus stood on the sidewalk for an hour until the house cleared.

Of course any banner would have helped, but there was a subtle psychology to the “Now go—.” The stunt was over, and the crowd had to go somewhere, so they took the tip and went to the Riviera instead of going home.

To help the run Kress put in a local society pair to do the Charleston, and they more than earned their money. His largest display was a cutout 24-sheet at the curb line to back up two sizes in the lobby.

Ford Didn’t Flivver

Mexico, Mo., is not a metropolis, but it has possibilities. At present most of the town’s activities centre around the public square, and if you wish to hit the crowd, you have only to pull a stunt in this section.

The Grand Theatre is a daily change house, but Mike was booked in for a run. To make certain of business five girls in overalls were loaded onto a decrepit Ford and driven around the square, ringing cow bells and adding their voices to the din. Four of the girls wore sashes reading “It is not Mike, it’s Gladys,” or whatever the name might be. The fifth girl was Mike, and she was dressed chieflv in a barrel so far as the eye of the observer could tell.

When they got the crowd, the girl driver stalled the fly and lent half the town help her crank it, but without avail, and meanwhile one of the other girls contributed a lecture on the visible values of Mike. For a blowoff Mike let her barrel drop and roll into the crowd, but as she had overlaid on where nothing was supposed to be, most of the attention was centered on the barrel, which was rolled around the street by the crowd.

Mike kept the S. R. O. out for the entire run.

Charleston Helped

Much better than the average first three day's business was gained in Chattanooga with a Charleston contest for Dancing Mothers.

E. R. Rogers, of the Tivoli, staged the preliminaries for the three days and ran the finals over into the Kiki run. It cost him $10 for one price, the remaining prizes being donated by local merchants in return for the advertising.

Has Many Ideas on Paramount Pictures

Fielding K. O’Kelly, of the Victoria Theatre, Harrisburg, Pa., sends in a batch of ideas he used on Dancing Mothers and Behind the Front.

For the former he used a rooster cutout in the box office window with: “I’m grandma’s alarm clock and the flapper’s curfew,” while below the ticket box was a spinning wheel with a card reading “They toil not, neither do they spin.” Directly above the B. O. was a jazz banner with a real baby carriage. A cord, worked by the cashier in her spare moments, caused a doll to rise up in the carriage and at the same time worked a baby cry to give point to the rhyme: “Dancing mothers, stepping high. Lonely babies left to cry.”

On the awning in lighted letters was: “Flapper daughter. Night club father. Mother says I can step, too—and she does.” It made a flash that helped to sell the tickets.

Behind the Front he erected a tent on the marquee with an army bugler to sound the calls. On the sidewalk level he had a 75 French cannon, relic of a Liberty Loan drive, with helmets and other military goods, while the lights read “Hinky, Dinky, Parlez Vous.”

On a Social Celebrity he revived the barbershop in the lobby with free bobs with the compliments of Adolphe Menjou. The barber worked from 1:30 to 4 and 6:30 to 8, with a free ticket to every victim who helped the stunt along.

Mr. O’Kelly writes that he originates and builds all of his displays himself as a sideline to the rest of the managerial job.

The Store Paid

J. H. Everett, of the Palace Theatre, Maryville, not only talked a dry goods store into making a window display for We Moderns, but he helped them to hire a Charleston dancer to make window appearances. Both the store and Mr. Everett were entirely satisfied as to the results.
More Original Window Ideas from M. W. Larmour

More Good Ideas
From Mr. Larmour

Some small town managers work out more original ideas in a month than some of the Broadway press agents deliver in a year. Just as after we had read of sixteen old-time stunts used by a trio of high priced men on the Alamo run in New York City, we picked up a letter from M. W. Larmour, of the National Theatre, Graham, Texas, with mostly new ideas or improvements on old ones.

His best stunt might be called feeder window displays. He got two sets of the 17x24 photos on Moana and displayed a full set in the window of the lighting company, adding a copy of McCall’s Magazine with the article on Moana, some hand painted cards and some palm trees made with crepe paper. It was tastefully done and made a fine flash.

Supporting Windows

The other set he placed in other windows, one to each, with a couple of palm trees and a small card reading, “A complete set of these photos on display at the Oil Cities Electric Co.” the idea being that he could get the reader over to the big display. The town is small enough to make this idea of real value. Most persons made it a point to see the full display.

Mr. Larmour adds that he makes a special window display about once a month and these he plants personally. Doing the work himself seems to give the suggestion of an extra important picture, so he is careful not to overwork the idea. Generally these displays are dressed up cutouts of some sort.

Now and then he uses the colored sheets from the advance announcement book, and this seems to work best where the entire book is shown, held open at the particular picture he wants to put over. Dressing up these displays makes their appeal much stronger, and it takes more thought than either time or money.

Collins Features
Bathing Beauties

Eddie Collins, of the Queen Theatre, Galveston, made the winners in a local bathing girl contest his stars at a midnight matinee of The Blind Goddess. It seems that Galveston has its own bathing beauty contest and this year they had entries from Mexico and Canada. Collins persuaded the eleven winners to appear on his stage, and in spite of the late hour he had to shut down the sale of tickets after the house was filled.

A local store contributed iced coffee and brick ice cream for the patrons, and they made a regular little party of it, with the girls receiving the patrons in the lobby following the performance.

Used First Reel to Sample His Patrons

E. R. Rogers tied Harold Lloyd to the Democratic primaries in Chattanooga, Tenn., but Harold ran a poor third because no one took him seriously. Eleven thousand stamps were used on campaign letters the week before the election and 5,000 cards announced his candidacy around the polls. Two hundred rack cards also were used. Lloyd ran a poor third, but For Heavens Sake broke all previous Lloyd records at the Tivoli.

Lloyd in Politics

This Is Easy

Edgar Hart recently persuaded the Portsmouth, N. H., restaurant keepers to put bowls of eggs into their windows. He supplied signs reading “Tom Mix in Hard Boiled, at the Colonial Theatre.” No one knew whether the eggs were hard boiled or not, but the eggs got attention for the sign and vice versa, so all were pleased.

THE WORLD'S LARGEST CROSSWORD COMES FROM BUTTE

It took two painters dressed as clowns four days to complete this sign, and meantime it had the town guessing. Worked by W. A. Burke for the United Artists release. It’s a good teaser idea that you can copy.
Malaney Has Novel Background for Kiki Opening

Novel Background
For a Kiki Space

M. A. Malaney recently set a Harold Lloyd advertisement against a repetition of the name, but he did even better for Kiki at the Stillman Theatre, Cleveland, when he set this play against a background of checkerboard pattern with one letter in each square.

A Shaded Ground
For Capitol Ads

The Capitol Theatre, Montreal, sends in three examples of recent spaces from which we select one on Don Q for reproduction. It suffers from the usual fault of letting the artist trying to do it all when the type founder can produce much better lettering, but apart from this it is a nice display.

Some day we hope to be able to vivisect an artist and find out why it is that artists as a class think they can print better than a printer. The Capitol artist has a very bad case of this particular form of bighead, and he wastes a lot of his employers' money in an effort to do more than he is paid for. In this particular display he has spoiled what might have been two good banks below the title, and that panel off to the side would have been better had it been mortised, but he complacently does all of the lettering.

He has some excellent ideas as to make-up, and this space is very nicely laid out. He has reproduced well the characteristic face in the upper left and the full figure on the right with real spirit, but he will not stick to what he does best. He wants to do it all and succeeds only in spoiling the general effect.

The lined background seems to be a Ben-day; either machine or paper, and it gives a good backing that is more effective than a border would be. The space is a four sixes.

He uses the same ground for Infatuation, but with a slanting instead of a straight line.

This space is fourteen inches across four, with two ovals taking most of the space. One of these is given to Miss Griffith, with a sketch that seems to be handwork, but which has a halftone quality. It is a very fine piece of drawing. The other oval is devoted to an orchestra and a toe dancer, with small panels below for the added attractions and the underlines. This is a pretty layout, but rather wasteful in space unless there is some reason for endowing the newspapers.

A third example is only fourteen inches deep over four, and is split between Gilda Gray in person and The American Venus. This has a white background, with a two-point rule on two sides and twelve point on the others. The layout is attractive, but is spoiled with the same all-hand work.

If the Capitol artist would only be willing to co-operate with the printer he could turn out some of the prettiest displays in Canada, but he simply will not realize that he is not able to do good small hand lettering.

Eddie Hyman, of the Mark Strand Theatre, Brooklyn, has the only good small letter we know of, and we understand that Eddie has a second man for the art work. This Capitol artist works in larger spaces and can let in real type if he only would. Hyman needs handwork because his spaces are necessarily small. You do not need small hand letters in a space of four tens or larger.

Kiwani Assisted

The Kiwanis Club of Oklahoma City started a safety campaign with three prize slogans and had the idea over strong when Bob Hutchinson, of the Liberty Theatre, added his own slogans, with "Don't kill a child, or you'll be Outside the Law."

Co-operating with Universalist Jack Mere-dith, he used one inch scatters all through the newspapers, and pleased the Kiwanians immensely.

It helped him to get permission to use a bucking Ford that clearly was Outside the Law, and to park all the wrecked cars the garages could spare at strategic points along the traveled streets, each with its safety drive banner and reference to the Chaney issue.

Doug has hit the bull's eye again!

Douglas Fairbanks

in

DON Q
SON OF ZORRO

A picture that stands in a class of its own, outstanding in production, acting, and adventure. The most magnificent programming ever produced.

A United Artists Release

A NICE DISPLAY ON FAIRBANKS IN DON Q SPOILED BY HANDLETTERING
SOUTH FROM THE SHOULDER REPORTS

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

NOV-STOP FLIGHT. (6 reels). Star cast. This is one of F. B. O.'s gold bond specials and is a dandy good picture. Should go fine most anywhere, especially where people like action pictures. Went over fine here and everyone was well pleased, but didn't get many out. Don't buy it and "boost" it. Tone, fine. Sunday and special.


RIO-FHY THE WIND. While this is not the best he has made, it went over very good and seemed to please. Fred and Silver King are very popular out here and it made evident that every theatre owner play them. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.


WALL STREET WHIZZ. (6 reels). Star, Richard Talmadge. A very good program picture, but not quite up to the standard of "Dickie" pictures. Had to be put on before; however, should please most any audience for a Saturday night. Didn't draw extra good for us. Don't promise much and you will get by, Tone, good. Sunday and special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. This is another good program picture from F. B. O. Thomson's pictures have all been good and this one went over in fine shape. Don't be afraid to buy these pictures as they will go anywhere. Too much opposition to make a sale, Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

First National

PAINTED PEOPLE. (7 reels). Star, Colleen Moore. This is a good program picture and went over very well. Don't believe it is quite as good as others that we have had of hers, but she is well liked here and usually gets them out here when she is on the bill. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

QUO VADIS. (9 reels). Star, Emil Jannings. A big picture for the kind, but didn't go here. We paid too much rental and didn't make expenses. Can't get them out here any more on these special features. This picture may be all right for the large towns, but not good for the small exhibitor. Tone, fine. Sunday and special, yes. Appeal, seventy-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

RAINBOW RILEY. Star, Johnny Hines. A dandy for your Saturday program in small towns. Lots of pep to this one. Much better than "The Live Wire." A. Mitchell, Dixie Theatre, Russellville, Kentucky.

"It is my utmost desire to be of use to my fellow man." That's the motto that inspires us to send unbiased reports to guide other exhibitors in booking pictures.

To get the most out of tips, watch reports on pictures you have played, choose exhibitors whose experience agrees with your own on these—and follow their dependable guidance in the future.

OUR GANG

A WOMAN'S PLACE. (6 reels). Star, Constance Talmadge. A very good program picture, but nothing to rave about. Would go very well for a one night show. Think it pleased what few saw it, but it didn't seem to have any "pull." Tone, good. Sunday and special, no. Appeal, seventy-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Metro-Goldwyn


NEVER THE TWAIN SHALL MEET. (8 reels). Star, Anita Stewart. Audience liked this picture. Many had read the book, which helped to draw the crowd. All classes town of 2,000. Admission 10-30, 10-40. E. L. Wharton, Orpheum Theatre (375 seats), Glasgow, Montana.


SILENT ASSASSIN. (6 reels). Star, Peter the Great. A wonderful dog picture. Good story, plenty of action are one of the best dogs on the screen. A fair audience on a very bad night. Tone, excellent. L. E. Parsons, Parsons Hall, Marseilles, New York.


WHITE DESERT. (6,484 feet). Star, Wallace Beery. Fine comedy, excellent cast. Please everyone. With all of Paramount pictures were like these. All classes town of 2,000. Admission 10-30, 10-40. E. L. Wharton Orpheum Theatre (375 seats), Glasgow, Montana.

BIG BROther. Star cast. I dug this up out of the old vault. A very good picture. It deals with the Big Brother movement and has a dandy lesson in it for everyone and tells it in a story that interests from start to finish and is full of comedy. The little brother in this is the cleverest child on the screen since Coogan grew up. The fine, Sunday, yes. Special, no. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.


KING ON MAIN STREET. (6,234 feet).
Sennett's S. O. S.: "Bathing Girls Wanted"

Mack Sennett has sent out an S. O. S. for bathing girls.

For fifteen years Sennett bathing beauties have been an international institution. Their faces and figures have been their fortunes and Mr. Sennett is anxious to enlist new girls, new types of beauty and new talent.

The Sennett studios will grant an interview to any girl who, in Mr. Sennett's offer of "a chance to try for the honors that have been awarded the bathing girls of the past."

"There are just as many Gloria Swansons, Marie Prevosts, Phillips Havers and Louise Fazendals in Los Angeles as there were five and ten years ago. We want to know who they are," says Mr. Sennett.

Screen tests will be given the most promising applications. The only restrictions the famous comedy producer places upon the applicants is that they must be youthful, graceful and possess personality.

Production of a number of comedies in which the new bathing girls will appear will begin as soon as suitable number of new girls are enrolled.

"The Fighting Marine" has been chosen as the title of the Gene Tunney serial which Spencer Bennet is directing for Pathé under the personal supervision of J. E. Storey, Assistant General Manager for Pathé.

Cincinnati Applauds "The Vision"

As pretty a piece of screen work as you'll care to see is visible at the Capitol, is the way Frank Aston describes "The Vision," Educational-Romance Production, under an 8-column streamer head on the theatrical page of the Cincinnati, O., Post. Mr. Aston explains that this Technicolor production was one of the features on the program, and adds "none of the big features has attained the effects seen in 'The Vision.' This little picture shows the result of exhaustive research." Comparing "The Vision" with a Maxfield Parrish masterpiece, he says: "Here we have hue in moderation and you see figures outlined distinctly. Maxfield Parrish himself might be pleased with this coloring."

The Cincinnati critic states that "such movie experts as L. I. Libson, Jim Shevlin, Frank Chandler, C. C. Sherrill and William A. Clark, all of these environs, hope deep within their hearts that we some day shall have appropriate colors in our films."

"The soft, blending colors lend this picture distinction. We have had color films before, but they were bizarre, garish creatures that dazzled the eye with their brilliant clashes. And they were disagreeable in the way they hung a misty halo around each figure. The Vision' chemistry does away with this metallic brightness and it eliminates also the fringe around the figures. Its colors are soothing in their softness and satisfactory in their clarity. How this is brought about is naturally something complicated."

Then the writer goes on to explain the process used in obtaining the fine color effects.

Creighton Hale has been signed by Hal Roach to play the lead opposite Mabel Normand in her second two-reel comedy for Pathé release. Jerome Storm is directing Mabel.

Virginia Vance has the feminine lead opposite Al St. John, star of Educational-Mermaid comedies, in "Hold Your Hat," Al's forthcoming Educational release.

Julius Singer

"In Conference"

Julius Singer, head of Universal's short subject department, arrived at Universal City last week from New York, on his annual inspection visit.

Singer is very optimistic about the coming season. An analysis of the motion picture production field indicates, he says, that the short subject is taking permanent hold on movie goers and that their importance looms higher and higher in the minds of audiences all over the country, as witness the fact that almost every first class vaudeville house includes a short subject on its stage program.

Singer will stay a week before leaving for the completion of his tour throughout the country, after a series of conferences with Scott Darling, Supervisor of Comedies; William Lord Wright, head of the serial department, and William Crinley, Production Manager of Western subjects.

"U" Comedies

The return of Neely Edwards to Universal's West Coast studios brings the total of comedy units to three, excluding the "Collegians" series to be made from the stories by Carl Laemle, Jr. Arthur Lake is starring in "Sweet Sixteen" comedies under the direction of George Summerville, and Charles Puffy is working on a new series with Dick Smith at the directorial helm.

Johnny Burke's Comedy

Johnny Burke, Mack Sennett's recruit from big-time vaudeville, has about completed his work before the camera in his first Pathé starring vehicle with Ruth Taylor in his support.

King Leading Man

Charles King is leading man with Wanda Wiley, in "Twin Sisters," made by the Stern Bros. for Universal release.

Wanda Wiley's Comedy

"Twin Sisters" is Wanda Wiley's current comedy release through Universal.

Madeline Hurlock Renews Contract

Despite rumors to the effect that she was soon to desert comedies for dramatic work, Madeline Hurlock has decided to remain in the field in which she has won her success. Mack Sennett announces that Miss Hurlock had signed a long term contract and would enter upon the terms of it immediately upon the completion of her present contract this month.

Meanwhile elaborate plans are being made for Miss Hurlock's future in Sennett's Pathé comedies and under the direction of Eddie Cline she has begun work on a story in which the new featured player is seen as a pseudo Russian Countess, whose beauty and title win theatrical fame, and who, after achieving success, wishes to confess her true identity, but is prevented from doing so.

In the new comedy Miss Hurlock is featured and in introducing her character also introduces an extensive wardrobe.

Serial Cast Enlarged

Several important additions have been made to the cast of Universal's serial "Whispering Smith Rides" starring Wallace MacDonald, under the direction of Ray Taylor. Rose Blossom will play the feminine lead while others are Clark Comstock, Henry Herbert and W. M. McCormick. Production will start shortly.

Dorothy Gulliver Signed

A change has been made in the cast of "The Collegians" series by Carl Laemmle, Jr. It has been decided to use Dorothy Gulliver instead of June Marlowe, who will be cast in another production.

Fat Man in Serial

Scott Mattie, who tips the scales at 362 pounds, has been cast for the fat man's role in "The Return of the Riddle Rider," Universal serial starring William Desmond.

Desmond in Serial

William Desmond will be starred in "The Return of the Riddle Rider," Universal serial.
Storm Is Directing
Mabel Normand

Jerome Storm, director of the new Normand comedy, began actual "shooting" this week on the film, the plot of which is based on a war story. The cast of the picture includes in addition to Mabel Normand, Creighton Hale and Robert Kortman, such popular comedy players as Jimmy Finlayson, who will portray a "movie major"; Tyler Brooke, as the army's efficiency man; Noah Young will play the customary hard-boiled sergeant, without whom no army may be a success; Clarence Geldert will depict the captain of the "Fighting Airdales." Mabel's valiant regiment, and the remainder of the cast presents Sidney Grossley and Fred Malatesa.

Pat Sullivan On
Advisory Board

Pat Sullivan, whose animated cartoons, "Felix the Cat," are released every week by Educational Film Exchange, Inc., has been chosen as a member of the advisory board of the American Association of Cartoonists and Caricaturists. This association of American cartoonists was organized last week in New York City. Eugene Zimmerman ("Zim") was selected as president of the association, which was formed to increase public interest in the profession and encourage talented amateurs.

Gus Alexander in
Red Seal Series

Gus Alexander, midget character comedian, has been engaged to play comedy roles in Max Fleischer's Series of two-reel comedies, "Carrie of the Chorus." Alexander is but four feet six inches in longitude, and alongside his comedy partner, "Slim" Glen, who is well over seven feet, the midget appears to be even smaller. At present, both are at work in the fifth of the series, having recently completed the fourth. Red Seal Pictures will distribute the entire series.

Edna Marian in
Two Comedies

Two Edna Marian comedies, produced by the Stern Film Corporation for Universal release, are "Dare Devil Daisy" and "His Girl Friend." Both were directed by Francis Corby. They are ideal vehicles for the pretty blonde comedienne, whose work in Sis Hopkins roles has made her popular in every community.

When Charley Chase goes "peeking" about the corridors (in Hal Roach's comedy, "Mighty Like a Mouse," a Pathé release), you feel that he'll get caught. You feel right.

Stern Brothers Comedy Production

The Stern Film Corporation, makers of two-reel Stern Brothers Comedies for Universal release, report that all comedy production records have been broken in their studios and that more than half of the comedies for next year's release already have been completed.

The advanced status of Stern Brothers production this year is explained by Beno Rubel, secretary of that company, as the result of a determination to provide plenty of pictures for previewing on the part of exhibitors during the booking season. As a result of this policy, he says, Stern Brothers Comedies are breaking all past records in the advance bookings.

"Two of our series of two-reelers are more than 75 per cent completed, and the other series are more than half finished," Mr. Rubel said. "We are to release thirteen 'The Newlyweds and Their Baby' comedies during 1926-27 and six of these already have arrived in the East, with another expected in a few days. Of 'The Excuse Maker' series, nine already have been completed. The same number of the new Jewel brand Buster Brown Comedies are ready for previewing. The 'What Happened to Jane' series shows seven two-reelers of the thirteen ready for the market, and the 'Let George Do It' series has six completed. These totals mean that we are exceptionally far advanced for this time of the year—being well beyond half-way on our production schedule. With the exception of the new Buster Brown series, which will consist of twelve two-reelers, all other Stern Brothers series will be thirteen pictures each. Reports from Universal exchanges indicate that exhibitors are welcoming the opportunity to see these comedies before they book."

Neil Burns, Yola D'Avril, Jack Duffy and Hank Mann will be seen in the Educational-Christie Comedy, "Mister Wife." Harold Beaudine directed.

Fox Lines Up Films for G. M. S.

A special program of Fox Films comedies and scenes, has been arranged by Fred C. Quimby, short subject sales chief, for the Greater Movie Season, in which these "little grains of the screen" are rightly to have an important part.

Especially attention was given the choice of the first of the new Animal Comedies to be shown. It will be "Jerry The Giant," in which Jerry Maddin, the newest child luminary of the silver-sheet attained such success as to be featured and receive a long-term contract. These comedies are distinct novelties and represent the highest animal intelligence and acting.

One of the superb Van Biber series, "The Swimming Instructor," starring Earle Foxe, will be shown. Mr. Foxe's popularity with the film public may be gauged in some degree from the fact he has played in 20 of these richly humorous Richard Harding Davis' stories.

"Easy Payments" has been chosen from the "Helen and Warren" series, created from the nationally-read stories on a husband and wife by Mabel Herbert Urner. Hallam Cooley and Kathryn Perry, the best known couple in America, are featured.

"It's a Pipe" features the pint-sized Georgie Harris and Barbara Luddy.

The pictured O. Henry story to be shown is "The Complete Life," with Ethel Sykes and Frank Butler.

"Down to Damascus" has been selected from among the 26 annual releases of Fox Varieties, which are 15-minute voyages on the screen to the scenically beautiful and historically interesting in many lands. Current Fox News reels will complete the all short subjects program.

"Wise Guys Prefer Brunettes" is the title of the Hal Roach comedy, in which Helene Chadwick played, directed by Stan Laurel. Jimmy Finlayson and Martha Sleeper are in this Pathé release.

Bobby Vernon Has
To Watch Styles

Bobby Vernon, Christie star, studied the styles of college and university boys at Los Angeles, with an eye for the future, in deciding what type of college trousers Bobby Vernon comedy will not be released until the middle of August. Bobby was particularly anxious to get the inside information on what sort of -frocks college girls would be wearing this fall.

Pathe Releases

For July 18

Charley Chase in "Mighty Like a Mouse," said to be the funniest two-reel comedy yet produced by the rapidly rising comedian, is a highlight on the Pathé short feature program for the week of July 18. Other releases for this week are, "It's a Great Life," a Hal Roach comedy reissue with Snub Pollard; Chapter Number 3 of the Patheserial, "Snowed In," "Pirates Bold," one of Aesop's Film Fables; Pathé Review Number 29; Topics of the Day Number 29 and two issues of Pathe News.

Wanda Wiley's
New Comedy

The Wanda Wiley comedy, "A Thrilling Romance," produced by the Stern Film Corporation for Universal release, is an excellent example of this star's fast-action two-reelers. It is filled with thrills and funny situations, which will keep you interested from beginning to end.

"The Searchlight"

Under the new issue of Red Seal's new Searchlight, a timely seasonal subject will be included, called "Trot-Hatching and Fishing," which will not only interest fly-casters, but the general public, as well.

"Our Gang" Comedy

"Our Gang," the inimitable group of youngsters whom Hal Roach presents in his series of Pathé comedies, have just completed a new two-reeler, dealing with fire and fire departments.

"Keeping in Trim"

"Keeping in Trim" is the latest serial in the Granlund Rice Spotlight series from Pathé.
"Excuse Maker" Series
On Broadway

"The Excuse Maker" Series, produced by the Stern Film Corporation for Universal release, is meeting with great success on Broadway. New York City, houses. "She's My Cousin" ran for four weeks in the Colony. "Love's Hurdle" for two weeks, and "Which is Which?" played for three weeks, and "Will You Have?" a fourth of this series, is now being shown in this theatre. A fifth two-reeler of the same series soon will be on the market. It is a "Second Hand Excuse." On the strength of these Broadway showings, Loew's Circuit has arranged to show "She's My Cousin," "The Newlyweds' Neighbors" and "Love's Hurdle" in all the houses of that chain, totalling more than 125 days each, in and around New York City.

Christie Puts New Girls in Comedies

At Christie, producer of Christie Comedies, is giving new girls in his pictures for the coming season, an opportunity either as a leading lady or as one of the leading players. Thelma Daniels, recruited from vaudeville for the Christie Beauty Squad, is a lucky girl in the first new release, a Bobby Vernon Comedy.

Day-Semon Comedy

Alice Day is in the midst of production on a two-reel Sennett comedy that she is making under the direction of Larry Semon for Pathé.

MOVING PICTURE WORLD

24-Sheets Used for Pathe Comedy

When Frank L. Newman, managing director of the Metropolitan Theatre, Los Angeles largest playhouse, has faith in a picture he gets behind it with all his advertising, publicity and exploitation power.

Mack Sennett recently granted Newman a pre-release showing of the Pathe comedy, "Hubby's Quiet Little Game," starring Billy Bevan, which was rated as a 100 per cent comedy by the Pathe Film Review Committee.

Despite the fact that he was introducing a new orchestra leader and an exceptional feature length attraction, Mr. Newman boosted the comedy in electric lights on the Metropolitan's three spacious marquees, in each of the three large lobbies, and on the billboards.

Inkwell Studios Rushing Work

Inkwell Studios, Inc., makers of the celebrated Ko-Ko Song Car-Tunes, are rushing through a series of the popular subjects, at present, for their Fall program. The first of the Fall series is about finished, and will appear under the title of "Pack Up Your Troubles in Your Old Kit-Bag." "The Trail of the Lonesome Pine" is about one-third finished. "I Love A Lassie" and "By the Light of the Silvery Moon" have been started, while "In the Good Old Summertime" and "Oh! You Beautiful Doll" are waiting for production.


TIME FLIES. (Educational Comedy). Star, Lupino Lane. This fellow is fine. Stunts that he does make them roar. He is different from the ordinary comedian. R. A. Preus, Arvada Theatre, Arvada, Colorado.


PATHIE REVIEWS. After running these short subjects for a couple of years they are still holding up and pleasing the majority, if not all, the audience. Yes, Appeal, very poor. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PEGGY'S PUTTERs. (Davis Diri). Something missing in all of these series of comedies, but what it is I don't know. They never seem to catch on, but new. Appeal, very poor. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PIES EYED. (F. B. O., Comedy). Star, Stan Laval. Judging from the audience reception this is a very amusing two-reel comedy. I would be a lot as Laval has made. Keep the audience laughing a good share of the time. Should please any average audience. Tone, okay. Appeal, good. Mitchell Conroy, Conroy Projection Service, Mansfield, Ohio.

PICTURE ROUND. (Educational Comedy). Star, Lilac Comedy. A good Mermaid offering. There were quite a few laughs in this during the course of its showing. We had a good print on this. Tone, good. Appeal, fair. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anderson, "Y" Theatre (10 seats), Nazareth, Pennsylvania.


REVELATIONS. (General Electric). Here's another G. E. one-reel educational picture that's very good. One patron said it was worth a dollar to see this one picture. Very entertaining, instructive and enjoyable. Tone, okay. Sunday, yes. Appeal, good. Mitchell Conroy, Conroy Projection Service, Mansfield, Ohio.


Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors

Edited by Van

This is the 24-sheet used to advertise Sennett comedies in Los Angeles.

With the cooperation of Mack Sennett, 40 twenty-four sheets calling attention to the comedy were posted. Newspaper ads gave considerable space to the production. Los Angeles critics praised the comedy, one writer expressing the belief that it was "the most entertaining feature shown at a local theatre in some time. So enthusiastic was Mr. Newman over the impression "Hubby's Quiet Little Game" made upon his audiences that he booked another Pathe-Mack Sennett comedy, "Hoboken to Hollywood," which features Billy Bevan. This Sennett comedy will run four weeks with "Variety" at the Million Dollar Theatre in Los Angeles.

Jane Reid, one of the few real Follies girls in Hollywood, who was with the Ziegfeld show two seasons, has been signed by Universal to play opposite Neely Edwards in a series of two-reel comedies.
Reviews of Little Pictures with a Big Punch

"Up and Wooing"  
(F. B. O.—Two Reels)  
In this issue of "Fighting Hearts," Alberta Vaughan, is about to be arrested for the disappearance of charity funds left in her care. Larry enters the ring to win the money back and kicks Tod, the villain, and a tramp returns the money when he learns it was for the orphans. Al Cooke and Kit Guard, as usual, supply effective comedy relief.—C. S. Sewell.

"Mighty Like a Moose"  
(Pathe—Comedy—Two Reels)  
Husband has buck teeth and wife has a hooked nose. Each underuses an operation and engage in a flirtation on the street, failing to recognize each other. The laughs are thick as after a party, the husband discovers the identity of his partner and then, to test her, poses alternately as the husband, using a false set of knock teeth, and then as the lover. Charley Chase and Vivien Oakland are the leads.—Peter Milne.

"Pirates Bold"  
(Pathe—One Reel)  
Paul Terry has derived some splendid humor in this Aesop Fable Cartoon by casting his cats as a crew of pirates. They're rough customers, every one of them, with wooden legs using the hollows of their artificial supports as cannon and bouncing heavily to the deck every time a shot is fired. Milton Mouse, single handed, conquers the crew and saves the heroine.—Peter Milne.

Pathé Review No. 27  
An exceptionally interesting number. The opening views were filmed in a "Juvenile Gym" in Los Angeles and show boys and girls exercising unusual exercises for the perfection of the body. One of the "Magic Eye" series, in which oil drops are put under the microscope, is vastly entertaining while the concluding shots are views of Constantinople in color.—Peter Milne.

"Dare Devil Daisy"  
(Universal—Two Reels)  
Built around the familiar formula of a boy and a girl who are much in love with each other, but each supposed to marry an unknown person in order to inherit money, this comedy moves at a fairly fast pace and proves of average amusement value. Edna Marian is featured. The pair elope and it turns out that they have married according to the terms of the freak wills.—C. S. Sewell.

"Love's Labor Lost"  
(Universal—Comedy—One Reel)  
An interfering mother-in-law again causes havoc. Neely Edwards is the abused and misunderstood husband. In aiding a woman to recover a toy balloon for her pet monkey Neely is seen by wife and her mother and their suspicions confirmed, and Neely gets the worst of the deal of course. Follows along the usual lines, moves at moderately fast speed and should prove amusing to slapstick fans. —C. S. Sewell.

"Felix Rings the Ringer"  
(Educational—One Reel)  
Felix the cat, hungry this time, visits the circus and is about to give up his quest for food in disgust when he finally accidental-ly puts over a stunt that aroused the audience and lands him a contract for plenty of eats from the manager. An amusing number well up to the standard of this series.—C. S. Sewell.

"Do or Bust"  
(Universal—Comedy—One Reel)  
In this Blue Bird Comedy Neely Edwards is cast as a jeweler messenger who starts a valuable necklace. He is trailed by three suspicious characters and accidentally exchanges packages with a pretty girl on a street car. It turns out that the girl is the real owner of the jewelry and the three men are detectives hired to guard Neely. Full of improbabilities but a moderately amusing slapstick offering.—C. S. Sewell.

"Screen Snapshots 16"  
(C. B. C.—One Reel)  
This interesting fan magazine of the screen shows Renee Adoree out fishing, Tom Mix and cowboy in Hollywood, Claire Windsor receiving birthday greetings from Lew Cody and Norma Shearer, several stars breaking ground for Grauman's new theatre, George Arliss at home, sailors being entertained by Colleen Moore, Dorothy Mackall and Edwin Carewe, and John Gilbert at his beautiful hilltop home.—C. S. Sewell.
Switching the Spotlight to the Exhibitor

Marks Brothers to Add to Chicago Palaces

LOUIS MARKS of Marks Bros. Theatres, Inc., says that the new Granada Theatre of that circuit will be opened to the public the last week in August. This house will be under the personal management of Marks and will show deluxe picture presentations. The house will seat about 4,000 and is equipped with a remarkable orchestra pit and moveable stage of the latest design.

The Embassy Theatre, now being erected by the Marks circuit at Fullerton and Crawford avenues, will be ready about September 1, according to Marks. This house will seat 1,800 and be under the management of Leo Salkin of the main offices of the company.

FURTHER MARKS HOUSES

The new Lawrence Theatre that the company is building at Lawrence and Crawford avenues will be ready later this year and will seat 1,600, while the Paradise Theatre, which is going up on Madison street and 41st will seat about 3,000 people and be ready for early opening in 1926. Marks said that plans are being prepared by John Eberson, architect for another new theatre to seat 3,000 and a tentative name, the Arabby, has been selected for this house. The site will be announced when the plans are completed. Negotiations are now in progress for the ideal location for an elaborate theatre according to Marks and announcement will be made as soon as plans are completed.

STORMS CAUSE HAVOC

Theatres in various parts of the state suffered to some extent from the violent storms of the past week. The railroad was out of commission in Minneapolis and the auditorium of the leading house there.

KNIPPING & SHAPIRO PLAN ONE

Knipp & Shapiro are planning to build a one-story building at Irving Park Boulevard and Central Park avenues to cost a quarter of a million dollars. Levy and Klein are drawing the plans of the house.

HOGAN MANAGER FOR COONEY

Jesse V. Hogan has been named as manager of the Stratford Theatre of the Cooney circuit. He is well known to the trade in this city.

ORPHEUM CHANGES

Several changes have been made among the Orpheum Theatre management in this territory. John Fincher has been transferred from the American to the Seventh Street at Minneapolis and Jeffrey Hatch has been named treasurer and publicity man for the American on the west side.

NEW HOUSE FOR PANA

A new theatre is projected for Pana, Ill., in the coal territory and a tentative site has been selected on South Locust street. Local capital will finance the building, according to the report.

SELLS GALESBURG HOUSE

Earl Williams has sold theTivoli Theatre at Galesburg, Ill., to E. S. Perkins, who will make some improvements in the house.

NEW WAUKEGAN THEATRE

Work has started at Waukegan, Ill., on the old Y. M. C. A. Building in that city which will be torn down to make way for a new theatre.

PAPAS BUYS FROM BROTMAN

Thomas Papas has taken over the Glen at 2852 Armitage avenue from Isaac Brotman and will make some improvements. Brotman will continue to operate the Maplewood.

SCHOLANDER TAKES MONTICELLO

Joe Scholander has taken over the Monticello and will open a week or so after the improvements being made are completed.

IMMING SELLS STAR

Price and Dalrymple have added the Star at Newton, Ill., to their chain, taking the house over from Henry Inman.

Kansas City Set for Greater Movie Season

The city was outdone by one city only—Detroit—in the Greater Movie Season campaign last year, according to unofficial estimate, again is in a hurry and flurry in preparing for the campaign. In addition to a long list of prizes—from motor cars on down—such as were offered last year, and various other civic and newspaper top-ups, C. E. "Doc" Cook is planning to publish a small magazine, to be issued during the campaign in August, bearing all current Greater Movie Season campaign news and to be distributed among the smaller suburban theaters. Last year virtually every large department store window was included in the tie-up.

REMODEL GLOBE

More than $25,000 will be spent in remodeling the Globe Theatre, first run house of Kansas City, this summer, it was announced this week by William Flinn, manager. The theatre will be entirely redecorated and a new electric sign installed over the foyer.

MOURN BERTRAM

Kansas City exhibitors were grieved this week to learn of the death of J. A. Bertram, former manager of the Main Street Theatre. Kansas City exhibitors and other showmen had a large number of friends in Kansas City.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: Arthur T. Perkins, Theatre, Harrisonville, Mo.; J. B. Courter, Courter Theatre, Gallian, Mo.; I W. Maple, Rigney Theatre, Atlanta, Mo.; Frank Celoud, Junction City, Kas.; J. C. Wiegand, Strand, Chillicothe, Mo.; C. T. Wilson, Liberty Theatre, Liberty, Mo.; A. M. Pateo, Pattee Theatre, Lawrence, Kas.; James Schuler, Dickinson Enterprises, Law-

SALESMEN’S BANE

It is doubtful if any exhibitor in the country has the living "handicap" to film salesmen that "Dad" Davidson of Neosho, Mo., possesses. Just as the salesman has "Dad" almost sold, there is a note from Mr. Davidson's office which has an embarrassing habit of shrieking out: "He's a liar." Of course, such an outburst doesn't influence "Dad" any, but it is causing many a crimson blush to creep into the cheeks of salesmen. It is alleged "Dad" has trained the parrot in its vocabulary.

QUINLAN, JR., IMPROVES

Jack Quinlan, Jr., son of Jack Quinlan, manager of the Main Street Theatre, Kansas City, who was injured in an automobile accident, the other car driver is improving, according to attending physicians.

LOST THEIR SHIRTS

The Film Exchange baseball team—it carried names that despite the fact that five of them are theatre-managers—were trounced by the Baltimore Shirt Shop team in Kansas City this week, 11 to 2. Levy and Wood, the exchange battery, have sworn off for the season.

PROMOTION

J. C. Weigan, former advertising manager for the Dickinson Enterprises theatres in Lawrence, Kas., has been made manager of the Strand Theatre, Chillicothe, Mo., owned by the same company. He will be succeeded at Lawrence by James A. Schuler.

GREENBURG IN ST. JOE

Bids have been taken out by Fred Greenburg of the Rivoli Theatre, St. Joseph, Mo., on a new $35,000 theatre he plans to erect in St. Joseph on a site 65128 at Illinois and Ordin streets.

THE tearing down of the old Orpheum Theatre building in Omaha in preparation for the huge new one is meeting with one obstacle after another. The old building is about to be wrecked now, and the work has progressed rapidly, but obstacles arise. First, some weeks ago, a woman running a small florist shop in a corner of the building made the owners and the courts a lot of trouble because she says the December three-year lease without being paid a handsome bonus for doing so.

SHOE MAKER GETS INJUNCTION

Right now a new obstacle has sprung up. Captain Inserra, shoemaker, has a shoe repair shop in the building, and is giving the owners a run in the courts to see whether they can put him out and wreck his part of the building or not. A new $1,000,000 Orpheum Theatre for Omaha is being delayed, at least temporarily, by a little bit of a shoe repair shop. He got an injunction in court to keep the crew from wrecking his place.

GETS GAS ENGINE

The court, however, ruled that in tearing down the rest of the building, the workers may cut off the electric wires leading to his shop. But even that did not astound the stubborn shoemaker who promptly installed a little gas engine to furnish his power in lieu of the electric current.

LEASE GOOD TILL DEC. 31

According to the court injunction issued by Judge Hastings of the district court here, Inserra cannot be ejected from his quarters until his lease expires December 31. Inserra was offered $2,000 to move, but refused.

Blocks Omaha's $1,000,000 Orpheum

THEY are a little worry of a building here, the workers may cut off the electric wires leading to his shop. But even that did not astonish the stubborn shoemaker who promptly installed a little gas engine to furnish his power in lieu of the electric current.

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OB LANDRY will continue to command the situation in Ogdensburg.

The deal, under which M. Bloom, of Cortland, and J. S. Burnham were to acquire the Star and the Strand, of Ogdensburg, has fallen through. Bloom is said to have the capital with which to back Burnham, whose theatre, located in the city hall building, Ogdensburg, was burned to the ground several months ago. Hopes entertained by Burnham of incorporating another theatre in a new city hall, were dashed to the ground last week when the taxpayers of Ogdensburg defeated a proposed bond issue with which to finance the new building. Landry is an old-time showman, and has been doing an excellent business with the two theatres he has in line.

**DOROTHY KENNY VISITS**

Dorothy Kenny, national secretary of the Film Board of Trade, was in town during the week, and met the resident and the credit committee of the local board.

**NO EXCUSE**

A. E. Piersen, exhibitor of Clayton, has a message for the film boys, which is to the effect that he is booked solid until the fall, and they are simply wasting their time in calling on him. Of course, Clayton is at the gateway to the Thousand Islands and film salesmen are not overlooking the fact that a day spent on the St. Lawrence river just now is rather pleasant.

**VISITORS**

There were few exhibitors along Film Row during the past week. William Smalley of Cooperstown, paid one of his periodical visits to the city and did considerable booking for his chain of theatres. F. Ferrara, of Glens Falls, was in also, and is somewhat of a newcomer.

**CLOSINGS**

Theatres continue to close in this part of the state. The Jackson of Middleville closed last week, and the Newell at New Baltimore, operated by Matt Moran, of Cossackie, has also closed. The Delaware in Albany, recently taken over by Louis Cappa, also closed on July 1, for the purpose of relaying new floors and otherwise improving the house.

**DODGES DINNERS**

Exhibitors are bemoaning the fact that they were not given an opportunity of expressing their friendship to J. H. Maclntyre, who recently resigned as manager of the Paramount exchange here, and returned to Boston without going to the extent of advertising the fact along Film Row. Diners to Mr. Maclntyre were planned by both the Albany Film Board of Trade and the employees of the local exchange.

**NEW QUARTERS**

Many of the exchanges are now quartered in the new Film Exchange Building, the number including Universal, Metro-Goldwyn, Pro-Di-Co, Fox, Educational and Warner Brothers. The First National exchange will move the latter part of this month, as will also the F. B. O. exchange. Merit is also planning to move later on, while the Bond exchange is still undecided. Pathé and Paramount will not move, as they occupy their own buildings.

**NEW SCHINES**

Talk about expansion! There is nothing the matter with the Schine circuit these days. Myer Schine is the proud father of a baby daughter that arrived during the last week, while Louis Schine has a boy now twenty-one months old, whom his father claims, has all the instincts of a film magnate.

**1,000-SEATER**

The village of Potsdam is to have a new theatre that will be erected by S. Noceti. The plans are now being drawn in Syracuse, and work on the new house will get under way shortly. The theatre will accommodate 1,000 persons and will be in shape to open during the coming fall. Earl Flack, who ran the Star in Potsdam, and who is well-known throughout New York, is slated to manage the new theatre.

**BOARD OUTING**

Exhibitors are buying tickets for the second annual outing of the Albany Film Board of Trade, which will be held at Luther's on Saratoga Lake, on July 26th. Exhibitors should bear this date in mind in order that they will not come to town that day, as all exchanges will be closed as tight as the proverbial drum during the afternoon of the day of the outing.

**SAILING**

Time moves slowly these days for Alec Papanyanacos, owner of the American Theatre in Canton. This well-known exhibitor, who is one of the old-timers in the business in northern New York, will sail for Greece the latter part of August, and will be away for about six months.

**NETTLES A BENEFIT**

Merton J. Nettles, of the Schine Theatre in Carthage, last week was married to one of the young ladies of the northern town. There has been a short honeymoon and Mr. Nettles is once more back at the theatre, receiving the congratulations of his many friends.

**LOCKWOOD RETURNS**

N. R. Lockwood is now running the Columbia Theatre at Moira, after having been out of the business for a number of years. Lockwood conducted the Opera House in Norwood for several years.

**SESONSKIE'S PROSPECTS**

A meeting during the past week in Watertown between Charles Sesonske, who recently sold his theatre in Johnstown to William Smalley and Carl Phillips, who became the owner of the Liberty Theatre in Watertown some months ago, has led to the report that Mr. Sesonske may acquire this theatre as the first unit in a chain of houses that will stretch across northern New York.
Building Takes Big Spurt in Ohio District

THEATRE building activities have taken a sudden spurt in the Middle West. Many smaller houses are either under construction or in contemplation, while among the larger houses is the Highland Theatre, an $80-seat house, which is being erected by the Highland Amusement Co., at Ft. Thomas, Ky., just across the river from Cincinnati. It will have space for a balcony which will accommodate 350 more seats, which will be added later. Frank W. Huss will manage the house, which will be operated as part of the Associated Theatre circuit, comprising seven theatres in Cincinnati and vicinity.

JAMES TO SPEND MILLION

Three new neighborhood picture houses are to be erected during the next few months by the James Amusement Co., Columbus, of which Wm. M. James is president. One house will be located at 3371 North High street, and will cost $250,000. Location of the other two houses has not been made public, but it is reported that the total cost of the three theatres will be around $1,000,000. The James Amusement Co., already operate a large number of houses in Columbus.

LOEW'S COLUMBUS HOUSE:

Plans for a new house are being developed for the Loew Theatrical Enterprises, at Columbus, to be located at State and Pearl streets. The building will be three or four stories in height, and will cost $500,000, according to present estimates.

CLOSING

The Stahr Theatre, College Corner, has ceased to exist, the house having been closed recently by Manager Chas. Stahr on account of lack of patronage. The house had only been in operation for a period of nine months.

NEW SIGN

Manager Granzer of the Kaygee Theatre, Mt. Gilead, is as proud as a boy with his first pair of long trousers over a new electric sign which now adorns the façade of this house.

LOANS HOUSE

Manager Schwelm, of the Rialto Theatre, Hamilton, donated the use of his house a few Sundays ago to a local Bible class who held their morning service at the theatre.

Vincent M. assey on Toronto Theatre Board

HON. VINCENT MASSEY of Toronto, a member of the late Canadian cabinet, has been elected to the board of directors of Massey Music Hall, Toronto, one of the largest of local downtown theatres, in succession to his father, Chester D. Massey, wealthy industrialist, who died recently. The late Mr. Massey was responsible for the building of the cinema some years ago.

MANAGERS EXCHANGE JOBS

L. C. Straw, for many years manager of the Capitol Theatre, Brandon, Manitoba, has become manager of the Colonial and Lyceum Theatres at Port Arthur, Ontario. J. H. Trelawny, formerly manager at the Port Arthur houses, has gone to Brandon where he has taken charge of the Capitol, the two changing places.

SEND-OFF FOR LEVY

There was quite a large gathering of exchange men and exhibitors at Winnipeg, Manitoba, on June 29 to give A. G. Levy of Regal Films, Limited, a good send-off on his matrimonial voyage. About 75 were present at the supper, which was held at the Mikado and H. M. Thomas, manager of the Capitol Theatre, officiated as master of ceremonies. The event was arranged by Walter P. Davis, manager of the Metropolitan Theatre, and J. W. Blankstein. Levy was the recipient of a handsome cabinet of silver.

GOLF TOURNAMENT

The second annual Motion Picture Golf Tournament for the moving picture men of Toronto, Ontario, is being held this year on the course of the Cedarbrook Golf Club, Toronto, with Harry Sedgwick of Famous Players Canadian Corp., acting as host to the players. Tournament arrangements have been in the hands of Jack Hunter. Last season the first tournament was held on the Lakeview course and brought out about 30 representatives of the moving picture business in Eastern Canada.

BRITISH FILMS

A survey of the situation in Canada with regard to the number of British productions available for current release in the Dominion shows that there are 37 British pictures on the Canadian market at the present time. Independent Films, Limited, Toronto, controls the Canadian distribution of 16 of these features while Regal Films, Limited, Toronto, is releasing 10 of them. Canadian Educational has eight British productions; Vital Exchanges of Canada, Limited, is releasing two and Famous-Lasky Film Service, Limited, Toronto, has one, this being "Nell Gwyn," starring Dorothy Gilh. Two of the latest features to be released by Regal Films, Toronto, are "Revelle" and "Every Mother's Son." Regal is closely related to Famous Players Canadian Corp. and is also distributing Metro-Goldwyn-Mayer, Pathé, Warner Bros. and other subjects.

NOT GUN-SHY!—because it's Art Acord in "The Scrappin' Kid," a western made by Universal.
Fox Ready to Take Bids for St. Louis House

Moving Picture World
Bureau, St. Louis
July 5

It is reported in St. Louis building circles that William Fox through his architects will be ready to take bids for the actual construction of his 4,500-seat motion picture theatre at Grand and Washington boulevards in the early fall. Final drafts of the plans are said to be underway in the architect’s offices in Detroit.

Definite details as to the construction have not become public, but it is generally accepted in financial and building circles that the construction will also include a modern skyscraper office building on the Grand Boulevard frontage with a very large hotel-apartment structure on Washington boulevard.

Abe Frumberg, a St. Louis attorney who is said to represent the Fox interests, has been buying up parcels of real estate on Washington just west of Grand to provide space for the hotel which is said to have been decided on after the first draft of plans were considered.

State, Oakland, Taken Over by Capitol Co.

The Capitol Company of San Francisco, subsidiary of the Bancitay Corp., has purchased the State Theatre and office building at Fourteenth and Broadway, Oakland. Leases on the theatre and offices have four or five years to run, and when they expire the structure will be razed to make way for a bank building.

Elks Return

George Mann, head of a theatre circuit operating in the northern part of the State, with headquarters at San Francisco, and Robert McNeil, head of the Golden State Theatre and Realty Corp., have returned from a pleasure trip to Alaska, made with a party of fellow Elks. J. R. Saul, theatre broker, Loew Building, was also a member of the party.

Levey with West Coast

S. Harvey Levey, for the past six years in charge of a moving picture theatre at Paso Robles, has been selected as manager of the new State Theatre to be opened shortly at Martinez, by West Coast Theatres, Inc. The construction of this theatre was commenced several years ago, but was held up for a long time, owing to the death of one of the builders.

Airdome at Reddley

An airdome has been opened at Reddley, by Roemheld & Topper, who conduct a theatre in the city of Kingsburg. The owners, who had joint charge of the Cameo Theatre, San Francisco, for a time, company will have $4,000 capital and is authorized to operate and construct picture theatres, etc. The incorporators and their holdings are N. Florito, 20 shares; P. Florito, 18 shares, and J. Florito, 26 shares.

M. P. History

A motion picture history of the Greater St. Louis Exposition has been written for the exposition by Earle A. Meyer, director of exposition.

Dubsinsky Controls Town

L. Dubsinsky of Jefferson City, Mo., has closed a deal for the purchase of the Grand Theatre and now has the town’s three houses, the others being the Mueller and the Jefferson. The Mueller has been closed for the summer.

Capitol in Ames

A contract has been awarded for the construction of the new Capitol Theatre in Ames, Ia. The work will be done by Fred Eiler of Ames. The house will be operated by the Ames Theatre Co., and will cost about $100,000. It will cover a lot 50 by 100 feet and be one and two stories high.

Incorporation

Articles of incorporation have been issued by Secretary of State Decker of Missouri to the Florito Amusement Co., of St. Louis. The

Universal in Moberly

It is reported in circles that are usually reliable the Universal Chain Theatres Corporation will take over the five houses in Moberly, Mo., and Sedalia, Mo., operated by the circuit organized by Jack Truitt and Lee Jones. The deal is said to have been completed and an official announcement from Universal is anticipated. The houses are the Baby Grand and the New Grand in Moberly, Mo., and the Sedalia, Strand and Liberty in Sedalia.

Butterbeans and Susie

Butterbeans and Susie, a leading vaudeville team, have been selected to take the lead roles in “Nine Lives,” a two reel all negro comedy to be produced in St. Louis, Mo., by the Colored Motion Pictures Industries of America, Inc., Room 214 People’s Finance Building, Jefferson avenue and Market street. J. T. Hay is the white man, is the director of the company. With the exception of the leading actor and actress the various characters will be played by home talent recruited through trials held at the Barker T. Washington on Market street. The arrival of Butterbeans and Susie in St. Louis on June 29 was the occasion for a big parade by the colored population of St. Louis.

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Dancing and Pictures

Frank R. Macauley, formerly of San Francisco, but now a representative of the Unique Theatre at Santa Cruz, has opened a dance pavilion in the beach city which he is conducting very successfully in addition to his moving picture house.

Von Herberg a Visitor

J. Von Herberg, of the amusements firm of Jensen & Von Herberg, Portland, Ore., was a visitor at San Francisco late in June, and following a short stay left for Los Angeles.

Vegannen Caught

Yegannen recently succeeded in cracking the safe of the Majestic Theatre in Reno, Nev., and made away with $480. A few hours later two men were arrested as they were boarding a train for Roseville, Calif., and the identical sum taken from the safe was found in their possession.

New Pantages Houses

Alexander Pantages has announced his intention of building theatres at both Fresno and Oakland, the two theatres to represent an investment of about $400,000.

Singer Runs Up

Harry Singer, Western representative of the Orpheum Circuit, with headquarters at Los Angeles, was a visitor at San Francisco late in June to superintend the new policy of opening the show here on Saturday, in- cluding Sunday, instead of Monday, an arrangement adopted several years ago by the leading moving picture houses.

Truckee House Shuts Up

The Paramount Theatre at Truckee has been permanently closed, leaving the field to the Donner Theatre, conducted by W. H. Englehart.

Which are the pictures that pulled the crowds in despite the hot weather? Send your reports in to VAN.
San Francisco

Moving Picture World
Bureau, July 3.

Jack Withers is again back in Pittsburgh as manager of the Associated Exhibitors branch here. This is Jack's third time in this capacity, always returning here after serving A. E. in the New Jersey territory. Just can't separate him from the Steel City.

SULLIVAN LEAVES

J. E. Sullivan, formerly director of exploitation at the San Francisco branch of Famous Players-Lasky, has been transferred to New York, where he will be assigned exploitation duties.

SCHLAAFER TO N. Y.

Western Division Manager L. L. Schlaifer has been called to the New York office of Universal to attend a conference. He took with him the assurance of Pacific Coast exchange managers that the selling campaign on the new season's product was proving a success, despite a late and rather unfavorable start.

ZAR RETURNS

Mike Zar, salesman for F. B. O., returned to his San Francisco headquarters late in June from a quick trip to Nevada. Business in the Sagebrush State was found to be opening in splendid shape.

Minneapolis

Moving Picture World
Bureau, July 2.

Colvin W. Brown, vice-president and general manager of distribution of Film Booking Offices, arrived last week on his tour of the country. He went into conference with M. L. Pinkelstein of the North-west Theatres Circuit, Inc., and also visited with M. J. Weisfeld, district manager for F. B. O. and Eph Brown, manager of the Minneapolis branch.

JOINS M.-G.-M.

Henry Rosefield has joined the sales force of Metro-Goldwyn-Mayer in Minneapolis. He was formerly of New York City.

CORNBISH WITH ASSOCIATED

Sam Cornish has been added to the sales force of Associated Exhibitors in Minneapolis.

Pittsburgh

Moving Picture World
Bureau, July 3.

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BURGUN VISITS

A. J. Burgun, formerly for six years with Universal here, and for the past three years in the real estate business in Florida, is a Pittsburgh visitor, this city being his old home.

SCHERERI BACK

Charles Scherer has returned to Pittsburgh, and is managing the new Capitol Film Exchange, recently opened by the Columbia Pictures Corporation of New York. Charlie is an old-timer in the local territory, many years ago having been connected with World and Selnick here. Most recently he was manager for Metro-Goldwyn-Mayer's local office. At Capitol he succeeds Joe Glanz, who acted as manager pro tem, and in the future will be a member of the sales force.

MARCUS STOPS OVER

Lee Marcus, general sales manager for F. B. O., was a recent Pittsburgh visitor.

WITH ASSOCIATED

Charles Kenna, former manager of the Warner exchange here, has joined the sales force of the Associated Exhibitors exchange.

FRANCE VISITS

D. C. France, manager of the Charleston, W. Va., branch of the Columbia Film Service Co., Inc. of Pittsburgh, was a recent visitor here.

Omaha

Colvin W. Brown, official of the Film Booking Office of America, visited in Omaha last week with Sherman W. Fitch, manager for the Omaha branch. M. J. Weisfield, district manager for F. B. O., accompanied Mr. Brown.

Kansas City

Moving Picture World
Bureau, July 3.

James Grainger, general sales manager for Fox, was in Kansas City making a business call on A. Levy, Fox branch manager. Jack Harris, assistant booker at the M.-G.-M. branch, will give up the books and try his ability as a salesman for that company this week. Albert Craig has been named as assistant shipper of the Educational branch, succeeding Mel Stewart, who resigned to join a professional baseball team.

COLDING AND GOING

Guy C. Davis, shipper at the United Artists branch, caught a train for the "tall timber" for a vacation this week. Joe Mau- fier, Paramount city salesman, took a trip out into the territory this week to gather in a few contracts. A. H. Cole, sales manager at the Paramount branch, has returned from a trip through southern states. C. D. Hill and R. L. McLean, district and assistant district manager, respectively, were "talking it over" with C. A. Schultz, P. D. C. branch manager, this week.

VISITORS

R. S. Balantyne, southern assistant sales director for Pathé, was a Kansas City vis- itor, departing for a trip to New Orleans and New York. A. H. Fischer, Warner Bros.' newly appointed district manager, was on the road conferring with Joe Levy, branch manager, and W. H. Callaway, southern division district manager for First National, and Bill Warner, branch manager, were exchanging opinions behind rapidly moving palm leaf fans in the First National office. "I'lly" Jones, M.-G.-M. booker, has departed on his annual fishing trip. Lee Gariepy, Universal exploiter in the Kansas City territory and one of the most popular film men to ever tread a foot on Eighteenth street, has re- signed. It is expected he will become affiliated with Universal's theatre department.

St. Louis

Moving Picture World
Bureau, July 3.

Tom McKeen, manager for P. B. O., visited Springfield, Taylorville, Hillsboro and Jack- sonville during the last week. He re- ports that conditions in that section of the Prairie State are improving and brighter days are ahead of the exhibitors.

AT LOWE'S STATE

F. B. O.'s "Greater Than Barnum" has been booked by Lowe's State for a pre-release showing in July.

LA PLANT TOURS

Art La Plant, manager for Producers, visited Cairo, Duquin and other points in Southern Illinois the latter part of this week.

McKEAN MAKES CALLS

George E. McKeen, manager for Fox, ac- companied by Bob Warth, called on exhibi- tors in Springfield, Jacksonville, Bend and Gillsboro.

ON VACATION

Miss Minerva Inger, assistant cashier for P. B. O., has gone to California for her va- cation. She will be gone about a month. J. S. Wolf, traveling auditor for Producers, is in town for several days.

VISITORS

Visitors of the week included John Rees, Wellsville, Mo.; John Dean, Haiti, Mo.; Cal Clavin, Lilbourne, Mo.; John Byler, New Ma- dio; Carl Davis, III.; Allen Duhinsky, Jefferson City, Mo., and Steve Brady of Cape Girardeau, Mo.
I  "FIG LEAVES," the first production made under the supervision of Vice-President and General Manager Winfield R. Sheehan, the William Fox organization has a genuinely entertaining picture plus a gorgeous fashion revue in Technicolor, that should prove a fine box-office attraction for any type of house.

The title signifies woman's eternal yearning for pretty clothes and the feminine plaint "I haven't a thing to wear" furnishes the keynote. In working out this idea, Howard Hawks, who wrote the story and also directed the production, has started out with Adam and Eva and the serpent and brought the story up to date showing their counter-parts in modern life.

The Garden of Eden episode has been handled in a facetious and whimsical vein which is thoroughly amusing. The pair are shown living in a private apartment surrounded by a lot of the conveniences of modern civilization. Adam has his morning paper, a stone slab with the latest news and even ads chiseled on it, delivered at the door.

He has to rush for the 8:15 express, a cart equipped with facilities for strap-hangers, and pulled by a dino, and, of course, Eve, though she has quite a wardrobe, says she has "nothing to wear" and prates about a bargain sale of "fig leaves." This is the serpent's cue and he tempts her. Here the action switches to a modern Adam and Eva. Adam is a plumber, and the serpent is "the woman across the hall." An auto accident brings Eve to the attention of the owner of a deluxe Fifth Avenue shop, who engages her as a model and showers her with pretty clothes. Adam eventually finds this out and raises an awful rumpus, but, Eve has learned her lesson and there is a reconciliation.

The whimsically humorous treatment of the early episodes is also evident in the scenes in the male dressmaker's salon, where a matter-of-fact assistant calls the turn when the boss is ready to go into his usual rhapsody about Spring for every new girl who strikes his fancy. The average man will enjoy the subtle slap at his lady's passion for pretty things, essentially, however, this is a woman's picture and it is almost superfluous to add that they will go into rhapsodies over the gorgeous fashions which are filmed in technicolor. Some of the costumes here will pique the men also. This sequence is long enough to make the picture a box-office hit. In addition, there is an interesting story, with psychology that hits the mark though veiled under a facetious treatment, comedy of a more obvious type supplied by Heinie Conklin, and excellent acting.

As Eve, Olive Borden even excels her previous fine work and shows herself as distantly of stellar calibre, besides being strikingly attractive in the gorgeous gowns of the fashion scenes. George O'Brien is excellent as Adam and Andre De Beranger has caught just the right spirit in his exaggerated interpretation of the temperament in fashion designer. The supporting cast is well rounded out and the models are there with the goods when it comes to a question of display.

Much cleverness has been shown in devising the sets and props for the Garden of Eden scenes to combine the idea of primitive and up-to-date stuff, for which the director and his technical staff deserve great credit.

Mr. Sheehan is to be congratulated on his first production which promises well for those to come. It is well-rounded box-office entertainment.

6,498 Feet

"Fig Leaves"—Fox
A Fine All-Around Box-Office Entertainment with Gorgeous Fashion Revue in Technicolor

Reviewed by C. S. Sewell

CAST:

Adam Smith .................George O'Brien
Eve Smith .................Olive Borden
Alice Atkins ..............Phyllis Haver
Josef Andre ...............Andre De Beranger
Andre's Assistant .........William Austin
Eddie McSwiggan ...........Heinie Conklin

Scenario by Hope Loring and Louis D. Lighton.
Directed by Howard Hawks.

6,889 Feet

"It's the Old Army Game"—Paramount
Field's Clowing and Host of Good Gags Makes His First Starring Film Thoroughly Amusing

Reviewed by C. S. Sewell

CAST:

Elmer Prettyville ..............W. C. Fields
Mildred Marshall ..............Louise Brooks
Teasie Ocholowska .............Helen King
George Parker ................William Gaxton
Sarah ........................Mary Fox
Mickey ............................Mickey Bennett

Story by Joseph P. McGhey.
Directed by Edward Sutherland.

"Black and Blue Eyes"
(F. B. O. Comedy—Two Reels)

ALTHOUGH the idea of this Standard Comedy is a familiar one, a young husband finding baby clothes and believing he is soon to have an heir and starting to celebrate and then finding out the garment belongs to a neighbor's baby, the "plot" has been amusingly worked out with a lot of laughable nonsense and slapstick. The husband is pictured as a boob. He gives his office force a holiday, has a wild ride in an auto which "borrows," lands in jail, invites the bums who are prisoners to visit him, escapes, mistakes visiting twins for his own and finally learns that his wife's big news is a visit from mother-in-law. This angle has been given a novel and amusing twist for mother-in-laws presence drives the tramps away and there is general rejoicing—C. S. Sewell.
**Five Facts for Fast Working Theatre Men**

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<td>Raoul Walsh</td>
<td>James Cagney, Plato</td>
<td>Action, Crime</td>
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<td>Baby Face (Milestone)</td>
<td>Raoul Walsh</td>
<td>Barbara Stanwyck, Robert Alda</td>
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<td>Little Caesar (Milestone)</td>
<td>Mervyn LeRoy</td>
<td>Edward G. Robinson, Gloria Stuart</td>
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<td>The Public Enemy (Milestone)</td>
<td>Mervyn LeRoy</td>
<td>James Cagney, Tom Powers</td>
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<td>The Roaring Twenties (Milestone)</td>
<td>Mervyn LeRoy</td>
<td>Errol Flynn, Olivia de Havilland</td>
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<td>The Red List (Coppola)</td>
<td>Francis Ford Coppola</td>
<td>Marlon Brando, Al Pacino</td>
<td>Crime, Drama</td>
<td>1973-10-06</td>
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<tr>
<td>One Flew Over the Cuckoo's Nest (Kubrick)</td>
<td>Stanley Kubrick</td>
<td>Jack Nicholson, Louise Fletcher</td>
<td>Drama, Comedy</td>
<td>1975-09-12</td>
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Users Help Make This Chart More Useful

**PREFERRED PICTURES**

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<thead>
<tr>
<th>Kind of Picture</th>
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<th>Feet</th>
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<tbody>
<tr>
<td>Boomerang (Clara Bow)</td>
<td>Comedy-drama</td>
<td>Mar. 21, 6,714</td>
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<tr>
<td>Parasite (Bessie-Moore-Washburn)</td>
<td>Drama</td>
<td>Jan. 31, 5,140</td>
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<tr>
<td>Go Straight (Star cast)</td>
<td>Drama</td>
<td>May 9, 6,107</td>
</tr>
<tr>
<td>My Lady's Lips (Clara Bow)</td>
<td>Comedy</td>
<td>July 25, 6,009</td>
</tr>
<tr>
<td>Christian Love (Clara Bow)</td>
<td>Comedy</td>
<td>Aug. 15, 6,329</td>
</tr>
<tr>
<td>Lew Tyler's Wife (Frank Mayo)</td>
<td>Drama</td>
<td>July 10, 6,757</td>
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**TIFFANY PRODUCTIONS, INC.**

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<tr>
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<tbody>
<tr>
<td>The Sporting Chance</td>
<td>Racing drama</td>
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<tr>
<td>Souls for Sables</td>
<td>Society drama</td>
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<tr>
<td>Borrowed Frenzy</td>
<td>Society drama</td>
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<tr>
<td>The Man from Monte Carlo</td>
<td>Society drama</td>
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<tr>
<td>Pleasures of the Rich</td>
<td>Society drama</td>
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<tr>
<td>Morganson's Finish</td>
<td>Society drama</td>
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<tr>
<td>Lodge in the Wilderness</td>
<td>Society drama</td>
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**NOVELTY SERIES**

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<tr>
<td>Three in Exile</td>
<td>Comedy drama</td>
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<tr>
<td>The Wild Girl</td>
<td>Society drama</td>
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<tr>
<td>Pal</td>
<td>Romance</td>
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<tr>
<td>The Silent Witness</td>
<td>Society drama</td>
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**CINEMELODrama**

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<td>Call in the Night</td>
<td>Western</td>
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<tr>
<td>The Duke of Daggers</td>
<td>Western</td>
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<tr>
<td>The Hurricane</td>
<td>Western</td>
<td>5,000</td>
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<tr>
<td>The Devil's Partner</td>
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**UNITED ARTISTS**

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<tr>
<td>Waking Up Town (J. Pickford-Shearer)</td>
<td>Comedy-drama</td>
<td>Apr. 11, 4,892</td>
</tr>
<tr>
<td>Don Q, Son of Zorro (D. Fairbanks)</td>
<td>Typical Fairbanks</td>
<td>June 27, 11,000</td>
</tr>
<tr>
<td>The Four Horsemen of the Apocalypse</td>
<td>Drama</td>
<td>Aug. 15, 6,000</td>
</tr>
<tr>
<td>Gold Rush (Chaplin)</td>
<td>A dramatic comedy</td>
<td>Aug. 25, 5,535</td>
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<tr>
<td>Little Annie Rooney (Pickford)</td>
<td>Typical &quot;Mary&quot;</td>
<td>Oct. 1, 8,500</td>
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<tr>
<td>Eagle (Rudolph Valentino)</td>
<td>Romance drama</td>
<td>Nov. 25, 6,754</td>
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<tr>
<td>The Tenth Ring</td>
<td>Western</td>
<td>Feb. 21, 3,117</td>
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<tr>
<td>Tumbleweeds (W. S. Hart)</td>
<td>Romance drama</td>
<td>Jan. 2, 2,540</td>
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<tr>
<td>Partners Again (Sidney-Alex Carr)</td>
<td>Potash-Perlmutter</td>
<td>Feb. 7, 5,600</td>
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<tr>
<td>The Bat (Sidney-Alex Carr)</td>
<td>Mystery drama</td>
<td>Mar. 20, 6,219</td>
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**UNIVERSAL**

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<tr>
<td>Six Shooters' Romance (Holmes)</td>
<td>Western</td>
<td>Jan. 21, 4,827</td>
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<tr>
<td>The Other Side of the Mountain</td>
<td>Western</td>
<td>Jan. 25, 2,000</td>
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<tr>
<td>Stella Maris (Mary Phillips)</td>
<td>Western</td>
<td>Jan. 30, 5,786</td>
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<tr>
<td>A Man's Life</td>
<td>Western</td>
<td>Jan. 31, 10,000</td>
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<tr>
<td>Honeymoon Squabble (Edna Brady)</td>
<td>Edna Brady</td>
<td>Mar. 40, 2,000</td>
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<tr>
<td>Her Mad Rush</td>
<td>Western</td>
<td>Mar. 20, 2,000</td>
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<tr>
<td>Her Lucky Leap</td>
<td>Western</td>
<td>Mar. 25, 2,000</td>
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<tr>
<td>Badly Broke</td>
<td>Blue comedy</td>
<td>Apr. 10, 2,000</td>
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<tr>
<td>Hot Hearts</td>
<td>Western</td>
<td>Apr. 20, 2,000</td>
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<tr>
<td>Hearts of the West</td>
<td>Western</td>
<td>Apr. 20, 2,000</td>
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<tr>
<td>Held Hostage</td>
<td>Western</td>
<td>Apr. 25, 2,000</td>
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<tr>
<td>Montana of the ranges</td>
<td>Western</td>
<td>Apr. 25, 2,000</td>
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<tr>
<td>Winged Riders (Cobb)</td>
<td>Mustang drama</td>
<td>Apr. 30, 2,000</td>
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<tr>
<td>A Dumb Friend (Lake)</td>
<td>Blue comedy</td>
<td>May 3, 2,000</td>
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<tr>
<td>Beautiful Cheat (Laura LaPlante)</td>
<td>Blue comedy</td>
<td>May 8, 2,000</td>
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<tr>
<td>Big City (Marian)</td>
<td>Century comedy</td>
<td>May 20, 2,000</td>
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<tr>
<td>Big Game (Joseph Santley)</td>
<td>Western</td>
<td>May 25, 2,000</td>
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<tr>
<td>Blood of the Hills (George Archainbaud)</td>
<td>Action melodrama</td>
<td>Jun. 27, 6,714</td>
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<tr>
<td>Phoney Express (Puffy)</td>
<td>Fat comedy</td>
<td>Mar. 13, 1,000</td>
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<td>Bus Stop</td>
<td>Comedy</td>
<td>Mar. 15, 1,000</td>
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<tr>
<td>Choc of the Flying U (Gibson)</td>
<td>Comedy western</td>
<td>Mar. 20, 6,596</td>
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<tr>
<td>Oh, Mr. Manager!</td>
<td>Western</td>
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<tr>
<td>Al's Troubles (Al Alt)</td>
<td>Century comedy</td>
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<tr>
<td>Border Sheriff (Huston)</td>
<td>Western</td>
<td>Mar. 20, 2,000</td>
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<tr>
<td>Gunmen of the Desert</td>
<td>Western</td>
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<tr>
<td>Tune Up (Puffy)</td>
<td>Comedy</td>
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<tr>
<td>You Can't Have Your Cake (Del Lord)</td>
<td>Comedy</td>
<td>Mar. 25, 2,000</td>
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<tr>
<td>Yarning for Love (Wanda Willey)</td>
<td>Perfect comedy</td>
<td>Apr. 1, 2,000</td>
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<tr>
<td>Perfect Life (Neety Edwards)</td>
<td>Western</td>
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<tr>
<td>Coats of the Alamo</td>
<td>Western</td>
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<tr>
<td>The Set Up (Art Acord)</td>
<td>Western</td>
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<tr>
<td>Flier (David C. Gordon)</td>
<td>Western</td>
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<tr>
<td>Mortgaged Again (Lake)</td>
<td>Bullseye comedy</td>
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<tr>
<td>Rustler's Secret (R. Cobb)</td>
<td>Western</td>
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<tr>
<td>Fight on for Your Lady</td>
<td>Western</td>
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<tr>
<td>Couple of Skates (Edwards)</td>
<td>Blue comedy</td>
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<tr>
<td>Say It With Love (E. St. Martin)</td>
<td>Comedy</td>
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<tr>
<td>Taking the Heir (Puffy)</td>
<td>Western</td>
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<tr>
<td>College Yell (Edwards)</td>
<td>Blue comedy</td>
<td>Apr. 1, 2,000</td>
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<tr>
<td>So You're in a Western</td>
<td>Blue comedy</td>
<td>Apr. 1, 2,000</td>
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<tr>
<td>Fanning Frontier (Gibson)</td>
<td>Epic drama</td>
<td>Apr. 17, 8,828</td>
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<tr>
<td>Radio Detective (Jack Daugherty)</td>
<td>Serial</td>
<td>Apr. 17, 8,828</td>
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As Accurate a Chart As We Can Make It

ASTOR DISTRIBUTING CORPORATION

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<tr>
<td>A Lover's Oath (Novarro)</td>
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<tr>
<td>Business of Love (Horton)</td>
<td>Comedy-drama</td>
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<tr>
<td>The Shining Adventure (Marmont)</td>
<td>Melodrama</td>
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<tr>
<td>The Wrongdoers (Browne)</td>
<td>Melodrama</td>
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BANNER PRODUCTIONS

| The Man Without a Heart | Novak-Harlan | Aug. 2-6, 1925 |
| Those Who Judge | All star cast | May 20, 1925 |
| Daughters Who Pay | All star cast | May 30, 1925 |
| Wreckage (May Allison) | | Sep. 5, 1925 |

C. C. BURR

| Crackerjack (Hines) | Typical comedy | May 23, 1925 |

CRANFIELD & CLARKE, INC.

| Molly May Series (Violet Mersereau) | | 2,000 |

GINSBERG DISTRIBUTING CORP.

| Love Gamble (Lillian Rich) | Melodrama | July 16, 1925 |
| Before Midnight (Wm. Russell) | Screw melodrama | July 11, 1926 |
| Big Pal (Wm. Russell) | Prize fight drama | Oct. 24, 1926 |

INDEPENDENT PICTURES CORP.

| Gambling Fool (F. Farmurn) | Western | May 28, 1926 |
| Fighting Sheriff (Bill Cody) | Western | May 13, 1925 |
| Border Intrigue (F. Farmurn) | | May 30, 1926 |

LEE-BRADFORD CORP.

| Wiffblood (M. Clayton) | | 6,004 |
| Wives of the Prophet (star cast) | Opie Read | Jan. 8, 1926 |

MADOC SALES CORPORATION

| After Marriage (M. Livingston) | Marriage drama | Nov. 21, 1926 |

POST SCENICS

| Holland | Scenic | Nov. 7, 1926 |

RAYART

| Super Speed (Red Howes) | Automobile com-dr. | Feb. 7, 1925 |
| Famous Traveling Paintings | | |
| Let's Go Fishing | Holland scene | Nov. 7, 1925 |
| Real Charleton | Lesson comedy | Apr. 24, 1925 |
| The Doctor | Drama de luxe | |
| Scoundrel of the West | Scoundrel of the West | |
| The Angels | Drama de luxe | |
| Wooden Shoes | "International" | May 8, 1925 |

VITAGRAPH

| Reeling Sin (Naimova-Tellegen) | Apache | June 27, 1925 |
| Teardown (Daw-Welch) | Melodrama | Feb. 14, 1925 |
| Eyes of Passaic (Raymond) | Western | Oct. 5, 1925 |
| School for Wives (Taylor-Holcomb) | Drama | April 11, 1925 |
| Looking for Son of Tom (Bull) | Western | May 29, 1925 |
| Wildfire (Alfred Pringle) | Racing melo. | June 20, 1925 |
| Steele of the Royal Mounted (W. Scott) | Drama | June 21, 1925 |
| Ripper Warner (Roderick) | Dramatic comedy | July 16, 1925 |
| Ranger of the Big Pines (K. Harlan) | Forest Ranger drama | Aug. 8, 1926 |
| Love Hour (H. Gordon-Fox) | Melodrama | Sep. 12, 1926 |

WARNER BROS.

| Kiss Me Again (Laibisch prod.) | Light comedy | Aug. 15, 1925 |
| Limited Mail (Monte Blue) | Railroad melodrama | Sep. 27, 1925 |
| Wife Who Wasn't Wanted (Rich) | Romantic drama | Sep. 19, 1925 |
| My Majesty, Buster Bean (M. Moore) | Comedy | Oct. 3, 1925 |
| Below the Line (Kline-Tim-Tim) | Dog melodrama | Oct. 10, 1925 |
| Confession (Kline-Tim-Tim) | Parody comedy | Oct. 1, 1925 |
| Red Hot Tongs (Monte Blue) | Melodrama | Nov. 5, 1925 |
| Robbed Hair (Coward-Davis) | Western | Dec. 1, 1925 |
| Rose of the World (P. R. Miller) | Long distance drama | Nov. 21, 1925 |
| Clash of the Wolves (Kline-Tim-Tim) | Circus comedy | Dec. 8, 1925 |
| Hogan's Alley (Blue-Miller) | Comedys | Dec. 5, 1925 |
| Lady Windermer's Pad (H. Rich) | Parody comedy | Dec. 18, 1925 |
| Seven Sinners (Prevost-Brooke) | Cook-action drama | Dec. 19, 1925 |
| Salt Beach (J. J. Murrin) | Epic epic | Jan. 26, 1926 |
| Ob, What a Nurse! (Syd Chaplin) | Parody comedy | Mar. 13, 1926 |
| Cave Man (M. Moore-Prevost) | Parody comedy | Mar. 13, 1926 |
| Bride of the North (Wm. Brown) | Dog melodrama | April 24, 1926 |
| Night Cry (Kline-Tim-Tim) | Dog melodrama | May 4, 1926 |
| Great Women (Trumbull) | Western | May 21, 1926 |
| Hell Bent for Heaven (Miller) | Mystery drama | May 21, 1926 |
| Young Girls Go Back Home (Millard) | Comedy drama | May 17, 1926 |
| Stolen Shackles (H. Brown) | Action | May 6, 1926 |
| Social Highwayman (Devore-Love) | Action | July 3, 1925 |
| Footnote Widows (Fazenda-Logan) | Action | July 3, 1925 |

MISCELLANEOUS

ARTCLASS PICTURES CORP.

| On the Go (Buffalo Bill, Jr.) | Western | 3,000 |
| Reckless Courage (Buddy Roosevelt) | Thrill western | May 2, 1926 |
| Quicker" N' Better (Buffalo Bill, Jr.) | Short drama | June 13, 1926 |
| Train' Train (Wally Wales) | Stunt western | May 2, 1926 |

SAVA FILMS, INC.

| Jack Mann Comedies | Twelve subjects | |
| Chester Conklin Comedies | Twelve subjects | |
| All Star Comedies (star cast) | Eight subjects | |
| International Detective Stories | Twelve subjects | |
| Chickles | Twelve subjects | |
| Fantasies | Twelve subjects | |

SIERRA PICTURES, INC.

| Vanishing Million (W. Fairbanks) | Serial | |
| Trapped (Elinor Fair) | Drama | |
| Eyes of the Desert (Richmond) | Western | |
| Just Travelin' (Bob Burns-Labor) | Western | |

SAVANT PICTURES, INC.

| Jack Mann Comedies | Twelve subjects | |
| Chester Conklin Comedies | Twelve subjects | |
| All Star Comedies (star cast) | Eight subjects | |
| International Detective Stories | Twelve subjects | |
| Chickles | Twelve subjects | |
| Fantasies | Twelve subjects | |
Suggestions for Impressionistic Stage Settings
Devised by Colby Harriman

There is a trend in presentation production work toward the semi-impressionistic type of stage setting. This may be based along lines known as "suggested scenes," scenes which are not essentially realistic in the ultimate treatment, but scenes which reflect a theme. There are various types of impressionistic themes suitable for stage creations. It has been found that scenes may be treated in an impressionistic-realistic manner, or realistic scenes reflecting a certain impressionism founded on a theme, one which is difficult to realistically portray.

The impressionistic type of stage setting is basically favorable for presentation and prologue work, especially the latter form. In such productions it is only necessary to subtly portray the theme, it is found that this method results in a speedier production, is easier to handle, and less expensive to produce. Personally, we are in favor of this type for prologues devised to create a suitable atmosphere in a manner not to duplicate scenes or action found in the scenes of the feature picture following it. Then, one may use these treatments for Epilogues, thereby giving a stage summation of the dominating theme.

The suggestions we are offering this week give three general ideas of the manner in which impressionistic themes may be handled. The ideas are not exactly original as they are a composite of various actual productions which we have used and found satisfactory. It will be noted that the basic element is the suggestion of the period or theme with some outstanding element.

1. "SUMMER"

A setting which may be used for a subject based on the summer season, such as a woodland dance, a melody ballad, etc. The setting consists of a blue sky cyclorama hung back and toned a blue-green, using the deeper toned mediums. In the foreground should be a flower of foliage bank, very colorful, and should be constructed out of artificial flowers. At extreme left a gauze drop, or a silk, should be hung in uneven folds forming a thick return. This should be hung at the curtain line. Spots off stage should be used to high light the foliage bank and also tinge the folds of the return at left. Use all of the summer tones, such as greens, pinks, rose-amber, light purple and blue in the lighting treatment. A prism rainbow should be set and brought up on dimmers at a cue for the finale. The summer theme or impression in this set is the rainbow and the foliage bank with its full-grown flowers.

2. "AUTUMN"

This is a setting which may serve as a scenic background for a dancing number, such as "sprites," or characters dressed in gayly colored aesthetic dancing costumes.

(Continued on page 188)
The Production Forum
Devoted to Inquiries Relative to All Phases of Production Work

Scenic Artists Frames
"I have a very limited fly loft in my theatre and it will not enable me to hang the artists' paint frame in the regular manner. Will you kindly suggest a way out of the matter as I really did not paint frame for the am having done in the theatre." P. A.—Newark, N. J.

There are two methods which you can use to overcome the difficulty which you mention.

The first method is called that of installing a "scenic well." A long well or channel is prepared at the back wall of your theatre, the depth of which should be deep enough to take the entire frame. The walls of the pocket should be enclosed with boarding or metal. The artist may then use the stage floor as the bridge and with the aid of the rigging, the frame, properly counterweighted, may be let down and hoisted up during the progress of the work. There should be guide wires on the sides of the frame which will serve as a track to prevent the frame from swaying back and forth and causing it to rub against the side of the well.

The other method is to make the frame stationary on the back wall. The artists' bridge may be adjusted in the rigging so that it may be hoisted up front of the frame. This method simply reverses the method of manipulating the standard frame. The rigged bridge should also be equipped with guide wires to eliminate swaying. This method is about the best for the stage with a small overhead back stage. It is not as expensive to construct and it will be easier to keep clean. If precautions are not taken it is found that dust and dirt accumulate in the scenic well unless a trap door is placed over when not in use.

Crystal Chandelier Substitute
"In a recent issue of the Production Forum you described an improvised crystal chandelier made out of large 'horse' capsules, and strung on thread. I am particularly interested in this effect but am wondering how you can get the glistening effect which is found in the crystals themselves." J. B.—New York City.

I am particularly glad that you have made this inquiry as it was an important item of discussion during a recent class period in "Stagecraft" at the Publix Training School for Managers.

It is true that the gelatine capsules will not glisten as profitably, nor be prismatic, as the crystals. The idea of this improvised chandelier is to produce a suitable substitute. One advantage is that you can construct one of a size that will be in proportion to the stage setting.

The various gelatine capsules, after they have been strung on the threads, may be given a treatment of shellac, or varnish. This should be sprayed on with a solution and before it sets, crystal dust sprinkled over the surface. This will give a dazzling effect when the chandelier is highlighted from the sides with the spots.

Other methods which were suggested to me at the school above mentioned, were, to insert small bits of tinsel in the capsules, to take small pieces of various colored gelatine and put them in these transparent tubes. These are good ideas.

To make the chandelier more radiant, it is suggested that the frame be covered with a metallic fabric, silver tone is preferable, and then the chandelier draped with the strings of capsules. This gives a glistening body to the effect and will aid materially in producing a "dazzling crystal chandelier effect".

Projected Scenery
"We have a very small stage in our theatre. The screen is on the back wall and it is impossible for us to hang any drops or curtains because we have no place in which to draw the drops. I have heard a lot about this projected scenery and would appreciate it, if you would tell me how I can work it in my theatre." L. B. B.—Buffalo, N. Y.

Projected scenery is a very convenient method for providing new scenic settings in limited spaces. It is also inexpensive. The "scenery" is painted on a glass slide and operates from the projection room, the stereopticon machine being used. There are instances where a special stereopticon is made up to be used from the balcony breast and controlled from the stage. However, the projection room is the best place for it. The stereopticon may be equipped with a wide angle lens or objective so that the projected scene will fill the general stage opening.

The scene is projected on a fabric drop of the draw-curtain type, hung back of the main curtain. This may be hung in small or large folds. A plain muslin curtain may also be used, this curtain being hung straight without any folds.

The slide should be painted in such a manner that there are dark or light spots in lower corners or bottom of design which can be used as the spots where the artists stand. This system of design enables the artist to blend in with the scene without having some portion of the pattern projected on the costumes or ornament.

There is a regular lamp offered in the market which is called a Scene Projector. This is the Linnebach Lamp. It is an open box type with the hood about twice the size that we find in various novelty drop or box lamps. It carries a thousand watt lamp. A large glass slide upon which the scene is painted is inserted in the groove in front of the lamp hood. This lamp is set back stage and the image is projected on the back of a semi-transparent muslin curtain hung well forward. From the front of the stage this has all of the appearance of being painted on a drop. With this lamp this is an effect which the outlines of the painted design on the large glass slide are not clean cut like we find when the stereopticon is used. This is due to the lack of condensers and lens in the scene projector.

There are also instances where an ordinary open box lamp has been used with a glass medium, a design painted upon the glass, and the image reflected. The surface is not as oblong as that found with the standard scene projector lamp, but it is a good substitute for back of the drop projection.

Impressionistic Settings
(Continued from page 187)

Setting a fan off stage, the garments of the dancers would be given the effect that they were "blown by the wind." The sky cyclorama should be toned a deep blue and purple set at the top with an orange amber base. Large and small leaves, cut out of cloth or paper, should be attached to a wire or thread and hung in front of the cyclorama. These leaves should be treated to look like Autumn leaves. Two narrow silver streamers should be fastened on the drop and with the fan blowing on the back drop, the leaves will be shown to better advantage, the contrast will be more pronounced. The effect desired is that of falling leaves being blown from the trees.

3. "THE STORM"

The idea in this setting is extremely impressionistic, and one which deals in a scene treatment that is not based on a realistic pattern. The trees may be constructed units with the branches of heavy wire covered with cloth. Leaves may be attached to the branches. A ground row of reeds or high grass should be used to make the bases of the trees, and a fan may also be used off stage to agitate the various reeds used to trim the top of the ground row. A black velvet drop may be used as a backing, with silver paper strips cut out to represent forked lightning and tacking them on the drop with thread. The foreground should be highlighted to emphasize the blowing trees, and a brilliant spot should be focused on the lightning pattern; this lamp set at the right so that no spot will be identified from the front.
Your Equipment

Patron—"How Do They?"—
Projectionist—"How Do I?"—
Technicolor—"This Way!"

W HEN YOU RUN "The Vision," or "The Marionettes," educational classics of Short Features, all in nature's colors—or Douglas Fairbanks' "The Black Pirate," which is also entirely reproduced in natural color—or any other pictures in which Technicolor is employed—and there are many in which at least a goodly sequence is Technicolor—your patrons will want to know how the beautiful colors are captured in the film and transferred in all their fidelity of shade and tint to your screen, and your projectionist will want to know how to get the utmost realism. Through the kindness of Technicolor, Inc., information is furnished here that will cover both points.

How Camera Captures And Film Preserves

The Technicolor process may be briefly outlined as follows:

Preparation of a new high-speed color-sensitive negative for use in the special Technicolor cameras.

Photographing two pictures at once with the special Technicolor cameras which employ a system of prisms located behind a single lens, one picture being taken through a red-orange-yellow screen, and the other through a green-blue screen. These two pictures are taken at exactly the same time and from exactly the same point of view, through a single lens. Hence they are identical except that one, taken through a filter which absorbs the red-orange-yellow shades, is a record of the green-blue portions of the object, and the other, taken through a filter which absorbs the green-blue shades, is a record of the red-orange-yellow portions of the object. It will be noticed that the colors, red-orange-yellow, include one-half of the spectrum, and the colors, green-blue, include practically all of the remainder of the spectrum. Consequently, if these two color records could be printed in register on a single piece of positive film and properly dyed we might expect to reproduce the appearance of the original object with all its color values. The following steps of the process accomplish this.

Positive stock used for this process is specially thin stock which is perforated with special care.

Where Accuracy Counts

The next step in the process is to print every alternate picture on the negative—

A Specially Prepared Chat Enabling You to Enlighten Your Inquisitive Audience—and Help Your Projectors to Do Their Part in Bringing Nature's True Colors (Technicolor-transmuted into the film) to Fullest Beauty on Your Screen.
that is, the reg-orange-yellow series of pictures, on a strip of this specially thin posi-
tive stock. Correspondingly on another strip of this positive stock the blue-green alter-
nate series of pictures is printed from the negative.

By means of the accurate perforations it is possible to bring these two strips into reg-
ister, which is done in the Technicolor pro-
cess in a machine which also functions to
cement the strips together. The cementing
machine uses a solvent which softens the
two films sufficiently to weld them together,
and is specially designed for the purpose.

We thus have at this point in the process
an undeveloped double-coated positive film
each frame of which comprises a latent
image of the green-blue picture on one side,
and on the other side a latent image of the
red-orange-yellow picture, these two being
geometrically identical and in absolute reg-
ister.

This film is then sent through specially
made developing machines which are auto-
matic and which, by means of suitable chemi-
cals, bath after bath transform the latent images
into relief images. With the ordinary de-
veloping processes these images would ap-
appear as black silver deposited correspond-
ing in density with the light from the object
photographed. The function of the Techni-
color developing machine is to harden the
gelatine wherever there would have been
such a silver image and to leave it soft
wherever there would not have been such
an image, and to dissolve off the soft por-
tions of the gelatine. In this way there is
left a relief image of hardened gelatine, that
is to say, the gelatine left has a thickness from
to point to point just in proportion as
there would have been a silver image by
an ordinary developing process.

Now Comes
The Color

After drying this double-coated relief
image positive it is sent to the coloring ma-
tines. In these coloring machines the gela-
tine relief images take up dye from point
to point in proportion to their thicknesses
so that by this step there is put back into the
film the color values just in proportion as
they existed in the relief image. This final
colored film is given a very thin protective
coating and is then ready for projection.
The resulting pictures on the screen are ex-
traordinarily beautiful and faithful.

Projectionist!
Points

Technicolor film requires no special ma-
achinery, equipment or attachments for its
projection and is shown in theatres all over
the world using the standard black and white
projection machines.

Structure and Properties
Of Film

In order to understand how to project
Technicolor film properly it is necessary to
know something about its special properties,
how it differs from ordinary "black and white"
motion picture film, as well as to what
extent it resembles the latter.

The outstanding special feature of Techni-
color film is the relative transparency of the
type which is usually the fact that the pictures which it
produces upon the screen are in full natural
color, instead of being in monotone or some
unnatural combination produced by tinting and
toning.

A close examination of a piece of Techni-
color film, both before and after it has be-
a gelatine coating on both sides, instead of on
a single side, the usual manner of making the
ordinary "black and white" films. Thus, its general
structure is somewhat similar to that of so-
called "dual-color" film, which has a hard transparent coating of gelatine on the
back. However, the coatings on both sides of
film Technicolor are similar to one another, except for one thing: a difference
in color. One side is red and the other is
green. It is difficult to appreciate this fact
under ordinary conditions of observation be-
cause the two colors combine with each other
in projection to yield the natural colors of the scenes which the film represents. However, if one side be-
comes dimly or completely the color of the op-
posite side is clearly visible.

The gelatine coatings of Technicolor film
differ from the single coating of ordinary
black and white film in that the former vary
in thickness from one point to another of
the film surface. In fact, it is this variation
in thickness which forms the image or pic-
ture. Where the film is thickest the color is
strong or the density great; and where it is
thin the color is weak or the density is
light. The films are so thin that they appear
in this way to be a gelatine. From gelatine coating on the edges has several advantages. It makes it unnecessary
to wax or otherwise to lubricate Techni-
color film before inserting in a pro-
jector. It also increases the life of the film
since brittleness in film is largely due to
the gelatine coating. Furthermore, when this be-
comes dry and hard, as it does with age.

The Proper Projection of Technicolor Positive

Every good projector operator knows that
in order to give a first class show he must
keep the pictures in their focus on the screen
at all times. This is especially true of pic-
tures in natural colors, in which the snap and
readability depends so much on the clarity
of the screen image is allowed to blur. Now the focus for Technicolor film is frequently—
and probably as a rule—slightly different from that of black and white film. This is due partly
to the presence of the color, but mainly to the difference in structure between the two kinds of film, as already explained.

To yield the sharpest picture on the screen
the lens must be focused half way between
the two gelatine surfaces of Technicolor film, whereas for the ordinary black
and white it must be focused on the single
surface which carries the emulsion coating.

For this reason the projector must be par-
cularly designed for Technicolor film and it
will repay any operator to make this extra effort
in order to give the audience an experience of
the full beauty and sharpness which is really
present in the film. Differences in focus are
also found between different rolls of black
and white film, and the alert operator will
always be watching his screen for the best
possible results in any case.

Cupping

When Technicolor positive becomes quite
old it may show a considerable degree of
duplication," which makes it difficult to main-
tain a steady focus of the lens in projection.
Firm in this condition should be returned to
the Technicolor laboratory for renovation.
Dissolution will harden the great deal of
experience with both Technicolor and black
and white film required. It ordinarily
nearly worse than with the former.

However, it is possible that the special precautions which may
cause a cupped sample to behave worse in a
projector than an equally bad sample of ordinary film, without any fault
of the projector itself will have a great deal to do
with the matter. Film in a cupped condition will have the emulsion side in
spring tension in the gate of the projector.

Since Technicolor positive has a gelatine
coating on both sides instead of on only one
side, it is evidently important to protect both
sides of the film from damage, such as
scratching. A light scratch on Technicolor film will show on the screen as
a dark line just as in the case of black and
white; but a heavy scratch will show as a
bright line of red or green. This is because the color film has been exposed only
from the scratched side and the complementary color of the opposite side shows through. If you see a red line or spot on the screen you may
know that the green gelatine has been in-
njured. There are two causes of such scratching are overuse, of
black and white, or O.K. for Technicolor. No
one having a projector will risk collcep-
so that a side of a film to drag on any portion of his machine, since collulp-
side of a frame with his film, dirt in the aperture or elsewhere, etc. In
general, a thread-up and condition of the
projector which is in a good case for
black and white is O.K. for Technicolor. No
one having a projector will chance to col-
lapse of the aperture or elsewhere, etc. In
general, a thread-up and condition of the
projector which is in a good case for
black and white is O.K. for Technicolor. No
one having a projector will chance to col-

San Francisco Bits

Edward H. Kemp, pioneer theatre
equipment and supply dealer, with
quarters at 309 Turk street, San Francisco,
Cal., has added to his interests the Ball
Film Laboratories machine for the taking
of pictures and the supplying and equipment
business along former lines and will maintain
two places of business.
Importance of Chemistry in Motion Pictures

By Glenn E. Matthews
Research Laboratories of Eastman Kodak Co.

PART SEVEN

Intensifying Methods

Although several methods have been worked out for chemically reducing the photographic image, it is quite another problem to add to or build up an image. As the saying goes, "what isn't there is hard to put there." A few solutions have been found, however, which an underexposed or an underdeveloped image may be improved.

Usually intensification is performed by depositing a silver, mercury, or chromium compound upon the stage. The most common mercury intensifier is Monckkoven's solution which uses a solution of mercury bichloride and potassium bromide for the bleach; this reacts with the silver forming a mixture of mercurous chloride and silver chloride. The image may be re-developed in several ways, with 10% sulphite solution, with an elon-hydroquinone developer, with 10% ammonia, and with a solution of potassium cyanide and silver nitrate, each solution giving proportionately greater intensification.

A chromium intensifier consists of an acidified solution of potassium dichromate which is used for the bleach. After a thorough washing, the image is redeveloped in a regular developer such as elon-hydroquinone. The chemistry of this intensifier is not very well understood but its use has found increasing favor owing to the ease and certainty of its operation and the permanency of the intensified image.

Tinting and Toning Motion Picture Film

In order to obtain more pleasing effects on the screen, motion picture film is often colored by treatment with various chemical solutions. Tinting is accomplished by evenly staining the gelatin emulsion or the support by means of slightly acidified dye solutions. It is rarely necessary to tint the emulsion since positive film on tinted support or base has been supplied for several years in nine different colors by the Eastman Kodak Company. This tinted positive film is printed and processed in the ordinary way. The use of tinted film thus eliminates several extra operations which are both expensive and troublesome.

Toning consists in changing the original silver image to a colored inorganic salt of silver or to a dye image. There are three commonly used methods of inorganic toning. In the first method known as sulphide toning the film is bleached in a ferricyanide-bromide bleach and subsequently treated with a weak solution of sodium sulphate which yields a final brown image composed of silver sulphide. Very beautiful blue tones are obtained by the use of a solution containing potassium ferricyanide and ferric alum in the presence of an alkaline salt of oxalic acid, a mineral acid and certain other salts. The silver image is thereby converted to a mixture of silver ferrocyanide iron (ferric) ferrocyanide which forms the blue-toned image.

Tones ranging from chocolate to reddish brown may be produced in a somewhat analogous way as the iron tones by the use of a bath containing uranium ferricyanide, the final image consisting of silver and uranium ferrocyanide.

If a silver image is converted more or less to a silver ferrocyanide image and the film immersed in a basic dye solution a mordanted dye image is produced. What happens is that the dye will absorb or mordant itself to the silver ferrocyanide whereas it will not stick to the silver alone. This chemical reaction provides a method of obtaining a wide range of tones which may be still further extended by double toning. Basic dyes are the most suitable for use since they do not readily dye gelatin. Other effects may also be produced by combining tinting and toning. For detailed information see the booklet, "Tinting and Toning Eastman Positive Motion Picture Film," published by Eastman Kodak Co.

(To be continued)

CORRECTIONS

Last week, through error, Harry M. Crandall's, Washington, D. C., Colony was incorrectly described in a story heading as "Milt Crandall" for which we apologize.

Information comes from the Dayton Savings and Trust Co., Dayton, Ohio, that an item relating to plans for a theatre credited to them is incorrect, as that institution has no such plans. Please delete the item from your information files.

Mr. Projectionist

The quickest way to make more money is to make yourself more valuable than the other fellow.

Thousands of projectionists are rapidly advancing themselves by using F. H. Richardson's 4th Edition Handbook of Projection.

It contains the real "know how."

The knowledge it imparts gives you the balance of power.

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518 FIFTH AVENUE NEW YORK
When Is An Apprentice

I receive many letters exposing the absurdity, not to say asinineity, of the proceedings of some theatre managements and alleged motion picture projectionists. Here is one, just at hand, which I shall print almost exactly as written, respecting the correspondents desire that I withhold his name and location. I will merely say that it comes from...;

Read this letter carefully. It deserves it. You who love and respect the profession of motion picture projection will, while smiling a bit at the crudeness of expression of this young man, nevertheless recognize his sincerity, and sympathize with his ambition and his feeling of outrage that earnest endeavor and hard work have been thus lightly treated. The correspondent says:

Dear Mr. Richardson: For quite some time I have hesitated about writing this letter, due to the fact that I would be talked about and regarded as a snob by this city who would come in contact with it through the moving picture world.

I recently threw up my position in a small neighborhood theatre as an assistant projectionist. For five long years I put heart and soul into that projection room. All the duties of the projectionist were left solely to me. I was trusted with the keys to both the theatre and the projection room. All the tools but a couple of screw drivers, pliers and a hammer were mine. They consisted of many taps, dies, punches, reamers, open-end wrenches, and so much more that it took me some time to pack them all in a good-sized tool box and after removing them I had to make another trip for my tools from the handbook and other books, etc., bearing on projection. It took me three weeks to scrape up enough money to purchase the Bluebook of Projection. That was in 1923.

Low Pay Not Reason For Resigning

My pay was very small, but I would have worked for nothing rather than have to leave. Low pay was not the reason that I left for. I would get up at 7 each morning, trim the lamps, wipe up the oil, rewind the last reel from the night before and sweep up the projection room. Then, after my day's work in a factory, I would project two shows each evening—yes, project them myself, with the projectionist as a supervisor or an audience.

Every time anything went wrong they always rushed to the projection room for my tools I got them all back when I went after them, but sometimes they did not come back so nice as when they went out. During the day, when the janitor needed tools, he would push a kid through the spot light window for a hammer, a chisel or something, and these tools never came back. I just missed them, and that was all there was to it. So much for that.

And now here is the reason for my leaving. The janitor, knowing more about running a "booth" than any one on earth, often gave me orders to drag out of the show, and patrons who paid good money to see a show, told the manager that the "operator" ran the show, but. Yet those very people might walk through a show with projectionists, put a foot as to protect them from. From 15 and 25 watt side lights, and made no protest.

Then, in the fifteen-year-old power of 6A projectors needed parts, Mr. Assitant (myself) ordered them and Mr. Janitor blamed the "apartise rel" for wearing the "machines" out. But he would kick if he came home later than 10:30, when is a quarter to 11, and twelve thousand feet of film to run. There was no "dragging in orders then, but it was chase-em through.

Well, this ends my sad but true story, and I am reading and studying more now than ever in order to get my license in three years. Some day I hope I shall be in a class with Gray, Blessiers and the author who calls himself Hanover.

If you ever publish this, kindly omit name and location, as I desire no trouble for in this town I live here and I expect my name as an "anonymous." Now, gentlemen, don't bother sneering or casting reflections on this man. He has not yet seen the case very well, but his is no writer—he does not pretend to—he'll bet dollars to his good eggs that they of these days can become a very real motion picture projectionist.

What he says is, in effect, this: I have done everything possible to equip myself with both tools and knowledge. I have taken real pride in my work and have done the work the projectionist was paid to do, only to have all my effort ruined by the orders of a janitor who would interfere with authority over something he knew little or nothing about, and apparently cared less.

Take note that he says the projectors were fifteen years old, and that the janitor blames the men for "wearing them out." If they are Six A projectors I think they cannot be quite that old. Unless my memory is at fault the Six A only came out about thirteen or fourteen years ago, but anyhow, being Six A they certainly are old enough that if the men did their real duty by the theatre they would take an axe to them.

Hard Work Will Gain Over Discouragement

Note you this and note it well: This man put his heart and soul into that projection room, and THAT IS WHAT SPELLS ULTIMATE SUCCESS. Make no mistake, gentlemen, it is the man who loves his work and puts his heart and soul into it who, unless shamefully discouraged by such utterly IDIOTIC WORK ON THE PART OF A THEATRE MANAGEMENT as is here described, will go far and climb high before he stops. IT IS THE MEN WHO LOVE THEIR WORK, AND WHO PUT THEIR HEART AND SOUL INTO IT, WHO FORM THE YEAST WHICH WILL FINALLY LEAVEN THE SOUR DOUGH WITH WHICH MOTION PICTURE PROJECTION HAS BEEN AND STILL IS AFFLICTED, or should I say CURSED.

This manager-janitor was particular that those old, antiquated has-been WRECKS of projectors be not "worn out" unduly, but STEALING a few of the poorly paid apprentice's (Apprentice is about what it really amounted to) tools meant absolutely nothing in his janitorial life, and as to dragging out or speeding up a show—why, what earthly difference could that make to the audience.

Audience Did Not Protest Against Lights

One other thing—it's distinctly good was the notation that while the audience criticized the faults in projection (which was very right and proper) it would sit through a show holding programmes or hands up to shield eyes from the terrific strain of high power side lights without protest on that IDIOTIC managerial BLUNDER.

Stick to it, young man! Don't let them get your go! There is evidence in your letter that if you ever you may have advanced in your work by study and careful, intelligent endeavor to improve it, you still lack understanding and knowledge of the importance of fair, decent pay. I can understand and sympathize with your "work-for-nothing" rather than quit remark, but that won't do either.

Better Projection Pays

Bluebook School

Question No. 504—Describe, with sketch if preferred, method of establishing a permanent ground wire.

Question No. 505—Name the two acceptable ways in which projector light source circuit outlets may be brought to the proper place with relation to the projectors. In other words, how may the circuits be run.

Question No. 506—Name the various reasons why all switches ought to be energized, either directly, as the projector table switch, or in a metal or other suitable cabinet.

Question No. 507—Draw a diagram showing connection through a switch in such a way that an economist may supply one projector lamp and a rheostat the other, alternately, and explain when and why such a connection is advisable.
Bluebook Answers No. 490 to 492

Note—This “School” is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 490.—Tell us how you buy your supplies, and how you keep them after they are received. What chemical a person ordered after is needed, and that if projection is in a man at all fit for the job, they will invariably be made then, rather than waiting until the results of the screen, and the job quite possibly has developed into a big, costly one, quite possibly involving approval and raising the cost of the factory or repair shop, with replacement of several parts instead of the original single work, AND possibly a second or third man. A POOR BUSINESS POLICY TO PERMIT PROJECTOR MECHANISM TO REACH THE "REHAULING" STAGE BEFORE MAKING NEEDED REPAIRS; EVERY INDIVIDUAL PROJECTOR MECHANISM SHOULD BE KEPT IN IMMEDIATE ATTENTION WHEN ATTENTION IS NEEDED. IT IS SOUND BUSINESS MANAGEMENT TO DO IT THAT WAY; MAKE IT A NO-MASTAKE ABOUT THAT.

Projector Head Buys Accessories and Parts

All ordinary routine supplies, spare parts and accessories such as have been mentioned are under the care and control of the projection department on his own volition, and he is the sole responsible person in the matter, insofar as wise and judicious buying be concerned.

The purchase of any innovations, items deemed advisable for experimental work, new projection units, etc., requires the o. k. of the managing director, which is invariably forthcoming upon the recommendation to that effect by the head of the projection department. Indeed I am the only person organization is divided into several departments, each with a department head who is responsible direct in his place, and he himself. As this system works out to the satisfaction of everyone concerned in the house in general, and to the projection department in particular, I naturally I am perfectly well sold on the idea that it is a good method, and think that, with suitable modifications, it would work out equally well in all non-circuit houses.

I might add that the office is not only in perfect accord with the projection department, so far as the need for an adequate and complete supply of various items in the projection room is concerned, but insists on this plan being carried out to the letter. Also, without particular projectionists his department is caught in a position where he either needs and through his bad judgment is not available. He has no legitimate excuse or come-back, and it’s up to him alone. All of which, to me at least, seems to constitute a pretty good system.

G. L. Doe says: I don’t think our esteemed editor pressed this question quite the right way to express what I had in mind. I was wrong, but I shall assume I am not in making my answer.

The projection room supplies are purchased will depend largely upon conditions. If I were a Supervisor of Projection with several theatres in my charge, I would purchase supplies for them all in quantity, issuing supplies to the theatres upon requisition of or by the Chief Projectionists charging each theatre with its supplies, of course. This would represent good management, because there is a large hand available for immediate use, and the buying in quantities has decided advantages, not only in that the purchase of reduced prices, but also in other ways.

On the other hand, if I must purchase supplies for a single theatre, I would buy carbons and such other things as lend themselves to such procedure, in reasonable quantity. I would purchase other things singly or in suitable numbers, so as to always have a reserve stock of at least one of the things likely to be needed. When I install a projector mechanism, for example, I immediately ask for the number one to take its place in stock. The same thing with sprockets and other things I know will use from time to time. After O. K’d by the manager or by the manager in a tight cupboard where little dust or dirt can penetrate. They thus are always ready for immediate use. Summing up, I buy as much spare parts likely to be needed always on hand and in quantity for instant use, and also as much spare parts (sprockets, etc.) are received I give them a bath of thin oil and lay them away in a separate drawer, or the like. Carbons, for instance, I keep on a shelf near the projection room ceiling, where it is relatively hot and they keep dry.

Lenses (condensers) I clean thoroughly, and keep them separately. I keep a step ladder which is in a tight cupboard where little dust or dirt can penetrate. They thus are always ready for instant use. Summing up, I buy as much spare parts likely to be needed always on hand and in quantity for instant use, and also as much spare parts (sprockets, etc.) are received I give them a bath of thin oil and lay them away in a separate drawer, or the like. Carbons, for instance, I keep on a shelf near the projection room ceiling, where it is relatively hot and they keep dry.

Lenses (condensers) I clean thoroughly, and keep them separately. I keep a step ladder which is in a tight cupboard where little dust or dirt can penetrate. They thus are always ready for instant use.

I believe that the management will be compelled to do this thing well, not in position to buy such things well and intelligently; also how likely it is for "cheap" things, not understanding that they really are in the end really the most expensive things he could possibly get. I believe, however, that in some, or perhaps most cases, the projectionist should only buy by an order of the manager. This last very largely depends upon the projectionist himself. There are men who cannot trust to do the square thing in such matters, but under such conditions, the manager has very little choice in the man he employs, therefore he cannot be much blamed for keeping all authority in such things in his own hands.

Union Should Not Compel Employment of Certain Men

Not so bad, Brother Doe. Not so bad at all. As to that last, I have always held that while it is right and proper to compel a theatre to employ a union man, save in exceptional and very rare cases it is nothing less than rank injustice to tell him to tell him what particular union man he shall employ. Such a procedure does not contain even the elements of right and justice. I have had this item of Chicago procedure reach me literally hundreds of times under different forms, and it is not possible to do it, because it is neither right nor just from any possible standpoint.

Brother Ferdgodo made an excellent answer, as did also "Bill" Doe and Allan Gengenbeek. Brother Gudin made a new illustration, which intails the making of a confession. When I first started projecting motion pictures I was chock full of pcp, and spent a lot of my own
time making inquiries as to what it was best to use under the conditions where I worked. I tried hard to find out what was best, and when I had found out I bought those things, and used them to the best possible advantage.

"But these things did not happen to be cheap (Good things usually are not cheap in first cost. The cheapness comes in their use. Edict, for the truth I suppose, would get the right things I was obliged to spend about four hours of my own time, plus car fare, for which I received from friend Boss just exactly nothing at all.

I soon got weary of answering the Boss call everything with a 'rober,' merely because they charged the regular prices for good goods, so I told him what I wanted and let him do his own buying. He bought in very small quantities, so there was little or no supplies for me to keep; also very soon he became a confirmed bargain hunter, and many times did not get what I had ordered, but something 'just as good'—and cheaper as to cost price.

"So I made the best of it. Anyhow I was not obliged to listen to the absurd 'ROBER' yelp! When I did the buying I got the best there was, and gave him real results with what I got."

Budge Puts Finger On Real Curse

Brother Budge has put his finger on one real CURSE of the motion picture projection end of things, which is the ALLEGED theatre manager who is able only to see the dime square in front of his high stub nose. He is possessed of neither vision nor imagination. Place two spectrocks before him, one a projector manufacturers product, which is made with the greatest possible accuracy, of the very highest grade of material obtainable, and tempered by experts to glass hardiness, the other a dupe part, made by a more or less irresponsible manufacturer—and most dupe part makers are more or less irresponsible—who is not possessed of the ma-chiner's touch, or fine accuracy, made of the cheapest possible material—as most dupe parts are—and either not tempered at all or poorly tempered by inexpert men. Tell him the first showed costs four dollars, and the last not more than one. Let him depart with the rotten dupe in his pocket, and a highly satisfied smile on his face.

BUT THE REAL HARM DONE IS DUE TO THE FACT SUCH FOOLS DISCOURAGE EARNEST, WILLING MEN LIKE BROTHER BUDGE, who start out with high ideals and sincere devotion to profession, but become discouraged when they see what absolute squaresheads some of the men are whose orders they must take. The single dupe "cheap" (?) (?) part is really an insignificent matter as compared to the effect such foolishness has in the discouragement of the men in projection rooms, many of whom finally become utterly disgusted and just plain stop trying to produce high grade results on the screen for men who go apparently at all for their efforts.

Question No. 491—What proof can you offer your manager that too great economy in projection room supplies does not pay?

Inasmuch as this question has already been dealt with in the answer to question 489, and so much space has been consumed in answering question 490, I shall cut this short. Ferd go do says:

"The best proof one can offer the manager that too much economy (false economy is really meant) in projection room supplies does not pay is something slightly above daily cost of, for instance, projector up-keep for a year.

For example: If I am given the sum of $150.00 per year I will undertake to keep my projector in first class condition, not allowing deterioration of the projectors as a whole and that amounts to only 41.4 cents per day. Assume also that it will be seen that it requires the sale of less than two seats per day to keep the projectors in a satisfactory condition and further assume that week when the house seats say 500 and gives four shows per day, or in other words has a total of 2,000 seats per day sales per show. It may be argued that the conclusion to presume that the work of a projector in first class condition will be enough better than the work of a projector in poor shape to sell an average of two additional seats per show.

This same line of argument may be applied equally well to all matters pertaining to projection in a general way.

Question No. 492—What direct connection is there between a brightly lighted projection room and a poor view of the screen?

Lester Van Buskirk, Frolic Theatre, Middled, Michigan, answered this one. It is, I think, his first Bluebook School effort.

Grays

It is extremely tiring to the eyes to be ob-looked to steady a relatively distant point in a luminous area which is either illu-minated area located within the line of vision, and at a point nearer to the observer. This effect becomes proportionately more pronounced when it is necessary to gaze through an aperture in an illuminated area located close to the observer, or another illuminated area at a greater distance away.

Reflected Light Causes Considerable Trouble

This is the condition which exists when the walls surrounding the observation ports in a projection room are reflecting a considerable amount of light and the ports themselves are of relatively small area. This condition renders it difficult, inconvenient, and indeed almost impossible, for the projectionist to see the picture at all. The appearance of light reflected off the screen is a common and easily discovered, and tends to discourage him from watching the picture in a manner conducive to proper work.

The visual acuity of the projectionist is appreciably lowered under these conditions. In fact, his whole problem in this respect is made even more difficult by the constant appearance of the picture on the screen, and tends to discourage him from watching the picture in a manner conducive to proper work.

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There are those who work almost entirely by the sound of the projector and the appearance of the spot. There are many men of that sort, but they are NOT the high grade men. They are not real motion picture projectionists. They are themselves, in a large, very fine theatre watched a man in charge of projection who would not even look at the screen more than maybe two or three times through a full reel. The room would invariably be brightly lighted, and often an incandescent lamp hung close to the observation port.

This Sort of Chap Not A Projectionist

THIS SORT OF MAN IS THE TRUE MACHINE OPERATOR, OR ATTEND-ANT. He is NOT a motion picture projectionist. He merely "runs a machine." His work is never, in the very nature of things, really high grade. The most he does is "run the machine." At even speed, prevent actual stops in the show and usually keep shadows off the screen.

TO PROJECT MOTION PICTURES IN THE BEST WAY, A SHARP VIEW OF THE SCREEN IS ABSOLUTELY ESSENTIAL, AND THE VIEW MUST BE PRETTY WELL CONTINUOUS. SUCH A VIEW IS IMPOSSIBLE IN A WELL-LIGHTED PROJECTION ROOM WHICH HAS THE ORDINARY SIZE OF OBSERVATION PORT. DARKNESS IN THE PROJECTION ROOM IS ESSEN-TIAL TO A GOOD VIEW OF THE SCREEN, UNLESS THE OBSERVATION PORT BE VERY LARGE, OR THE ROOM BE PAINTED AND LIGHTED IN A SCIENTIFICALLY CORRECT WAY.

All of which is eminently correct. Make your bow, brother Gegenbeck, and look foolish at being spoken to in public with words of commendation.

Dentbeck Retires from Famous Players

CHARLES DENTBECK, Toronto, who has held the position of Supervisor of Projection for Famous Play- ers Canadian Corporation, has severed his connection with the company and entered the supply business under the caption of Electric Supply Limited.

He will handle the Powers projector and all accessories; also I understand that he has the agency of the Westminster House Company products. We wish "Charlie" every success in the venture.

In the Winnipeg Electric Supply Limited, will do all the Famous Players Canadian Corporation projection repair work, which will in itself doubtless be a considerable item, provided thoroughly competent men are employed to make the repairs, which item doubtless Dentbeck will look carefully after.

Just who will fall heir to his place in the F. P. L. C. deponent sayeth not.
For Greater Movie Season

For that matter, for every season, insist on pictures that are printed on Eastman Positive Film—the film that carries the quality of the negative through to the screen.

It takes but a moment to check up—look in the film margin for the black-lettered identification, “Eastman” and “Kodak”.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Mack Sennett presents

Coming -- something new in comedy!

Meet real folks in real comedies

"SMITH'S BABY"

with

Raymond McKee, Ruth Hiatt and Baby Mary Ann Jackson

Two Reels

A real American family, human, lovable, natural.
Just the kind you know. They are in every town, everywhere.
They mean well, but they get in wrong and when they're wrong it's right that they should be funny.

They are. Trust Sennett for that.
Baby Mary Ann Jackson is a wonder. She's good for as many laughs as she has freckles, and that's plenty. The big Danish sausage hound is in the cast and it's a cast!
Great stuff for the family trade; good anywhere.

A NEW SERIES.

Pathécomedy
The German Goose—or the Golden Eggs?

MOVING PICTURE WORLD

VOL. 81, No. 4    JULY 24th, 1926    PRICE 25 CENTS

AN AUDIENCE OF MANY MILLIONS IS WAITING—

for M-G-M's Great Serialized Attractions!

NEVER before
HAS any company
BEEN able to offer you
ADVANCE advertising
TO compare with M-G-M's

(See inside this cover)

Published by CHALMERS PUBLISHING COMPANY

Entered as second class matter June 30, 1896, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly.

516 FIFTH AVE, NEW YORK CITY
(Continued from Cover)

NATIONALLY
SERIALIZED
HITS!

YOU couldn’t buy the space—
IT’S worth a fortune
AND yet in newspapers everywhere
AND national magazines
M-G-M pictures are running
AS serial stories
FOLLOWED by millions of readers.
THE public is being sold
ON the stories and they’ll watch
FOR the pictures.
SHOWMEN know the value
OF serialization.
M-G-M knows that it paves the way
TO your box-office.
SERIALIZATION is just one
OF many practical box-office aids you get
FROM Metro-Goldwyn-Mayer.

M-G-M’S TOP OF
THE INDUSTRY

"Altars of Desire" is now running serially in the American Weekly, circulation 10 million copies in all sections of the country.

A FEW of THEM:

ALTARS OF DESIRE
(starring Mae Murray)
Serialised over many weeks in The American Weekly, circulation 10,000,000 copies nationwide.

THE TAXI DANCER

THE CALLAHANS AND THE MURPHYS
Serial in Cosmopolitan Magazine.

BLARNEY
Adapted from “In Praise of James Carabine.”
Saturday Evening Post serial.

POLLY PREFERRED
(starring Marion Davies)
To be serialized in Hearst newspapers from coast to coast by Cosmopolitan Productions.

THE UNDERSTANDING HEART
Serial in Cosmopolitan Magazine, to be published as novel.

CAPTAIN SALVATION
To be serialized in Hearst nationwide newspapers by Cosmopolitan Productions.

THE FLAMING FOREST
Serial in Cosmopolitan Magazine, Published as novel.

THE RED MILL
(starring Marion Davies)
To be run as serial in Hearst newspapers by Cosmopolitan Productions.

MARY OF VASSAR
(starring Marjorie Shearer)
Will appear as a Hearst newspaper serial sponsored by Cosmopolitan Productions.

FREE SOULS
(starring Norma Shearer)
To be serialized in the Hearst newspapers.


"The Understanding Heart" is running in Cosmopolitan Magazine.

"Altars of Desire" is a Saturday Evening Post serial.
PARAMOUNT delivers today 14 OF THE 75 PICTURES COMPOSING THIS COMPANY'S 15TH BIRTHDAY GROUP for 1926-7. Several of these pictures have already been tested at the box office. Here are the facts and figures:

"Aloma of the South Seas" A proven sensational success that grossed $170,000 in a six weeks' run at the Rialto, New York, an 1800 seat house. It stars Gilda Gray with Percy Marmont, Warner Baxter, William Powell, Harry Morey, Julianne Johnston and a big supporting cast. Maurice Tourneur produced it from the famous stage play. "Aloma" proves again that Gilda Gray is the finest drawing card picture houses can have.

"Variety"— Starting a long run at the Rialto, New York, this amazing picture got $35,000 the first sweltering week. The second week was bigger yet! The third sustains the same fast pace. New York critics have boldly proclaimed "Variety" the greatest picture ever made and the performances of Emil Jannings and Lya de Putti as the limit in perfection.

"Padlocked" They forgot the heat in Atlanta when "Padlocked" jammed the Howard Theatre at its preview recently. Have your exchange screen this big box office "natural" for you. We paid a record price for this Rex Beach- Cosmopolitan Magazine story and, judging from the picture, it is a bargain. Allan Dwan made it with Lois Moran, Louise Dresser, Noah Beery, Helen Jerome Eddy and Douglas Fairbanks, Jr.
"Nell Gwyn" The triumphant surprise of the new season. Broke the record at the new Oriental Theatre, Chicago, with $58,000 in one week, aided by enthusiastic reviews. Dorothy Gish and the pulling power of this special are a revelation.

"Fine Manners" We say it because we have seen the picture and know—THE BEST GLORIA SWANSON RELEASE SINCE "MANHANDLED" because it has gowns, comedy, pathos, down-to-earth human drama and the most exciting Swanson love scenes since "Male and Female." Eugene O'Brien is the leading man.

"Tin Gods" Tom Meighan found the story he has been looking for since The "Miracle Man." He went after a big success in the picture, under Allan Dwan's direction, with his whole heart and soul. The all-star supporting cast—Renee Adoree, Aileen Pringle, William Powell and the rest—were equally enthusiastic. We have seen the picture. Meighan has climbed to greater heights than even he himself realizes!

"Diplomacy" Marshall Neilan hits the bulls-eye with a terrific wallop in his first Paramount release. It is exactly the right box office combination of love, mystery and red-meat melodrama. The cast of Blanche Sweet, Neil Hamilton, Matt Moore, Arthur Edmund Carewe, Earle Williams and Arlette Marchal offer you a gold mine of picture names to sell.

"You Never Know Women" No better box office vehicle could possibly have been selected to launch Florence Vidor into stardom than this powerful drama of stage life. Here is a picture that, frankly, surpasses our highest expectations. It has much of the dramatic sweep and novelty that makes "Variety" such a sensational success. Lowell Sherman and Clive Brook are featured in this William Wellman production.
"The Show Off" They called this the greatest of all American comedies when it ran nearly two years on the New York stage. The screen version, now completed at our Long Island Studio, confirms this rating—and then some! Ford Sterling as "the kid from West Philly" is a riot. Lois Wilson, Louise Brooks, Gregory Kelly—all are immense. Malcolm St. Clair proves again why he is rated among the five leading directors.

**Speaking of Road Shows**

Paramount proudly announces that these history-making productions are practically finished and set for Broadway *2 SHOWINGS BEFORE OCTOBER 1:

"Old Ironsides" James Cruze's mighty drama is the talk of the entire motion picture world. Never has a picture sailed to its premiere on such a terrific tide of advance publicity and applause. We have seen it in almost its entirety. It is absolutely "in" at this minute as the biggest road show attraction of all times. Laurence Stallings, author of "The Big Parade" and "What Price Glory?" wrote the story. The enormous cast features Wallace Beery, Esther Ralston, George Bancroft, Charles Farrell, many thousands of others and several hundreds of war vessels.

"Beau Geste" We have seen this thrilling adventure romance in uncut and unedited form. Even in that state, it is a box office giant that will make men cheer, women throb and weep and kids go wild with excitement. This is the supreme adventure picture of the decade. Produced on "Covered Wagon" scale throughout! Herbert Brenon's smashing production features Ronald Colman, Alice Joyce, Neil Hamilton, Noah Beery, Mary Brian, William Powell, Norman Trevor, Ralph Forbes and Victor McLaglan.

"Sorrows of Satan" As we write, D. W. Griffith is putting the final spectacular touches on this, his greatest audience picture. We looked at ten uncut reels. THEY ARE TREMENDOUS and they are box office to the last flicker. Menjou is a revelation as the dress-suited Satan of 1927. De Putti is the Cleopatra of the ages. Ricardo Cortez and Carol Dempster are superb. No wonder over a million readers have bought this story in the thirty years of its existence! It is a wonderful drama that appeals to the hearts of everybody.
A BOX-OFFICE CHECK-UP BY S.R. KENT

Read over again this honest report on Paramount’s new season product finished and ready for showing. Check the box office values.

Remember — the first 10 of these hits are RELEASED BEFORE OCTOBER 1, 1926; the 3 road shows will be in legitimate houses on Broadway at $2 top before October 1, developing for your theatres —

Remember — these attractions will be followed by such sure-fire successes as HAROLD LLOYD, VON STROHEIM’S “THE WEDDING MARCH,” “THE ROUGH RIDERS,” “WE’RE IN THE NAVY NOW!” ZIEGFELD’S “KID BOOTS,” RICHARD DIX, DOUGLAS MACLEAN, BEBE DANIELS, RAYMOND GRIFFITH, ADOLPHE MENJOU, W. C. FIELDS, ZANE GREY and a mighty procession of other leading money-makers of this business.

Is it any wonder that Paramount’s 15th BIRTHDAY GROUP IS BEING BOOKED FASTER AND WIDER THAN ANY PRODUCT EVER KNOWN?

Paramount Pictures
STRAIGHT DOPE
SURE WINNER!

Over the top
Ahead of the field!

A Romance of the Steeplechase

With

ROBERT AGNEW
AND
ANNE CORNWALL

Supervised by
RENAUD HOFFMAN

A WARM WEATHER WOW!
PLAY THIS ONE NOW!

BUILT FOR THE BOX-OFFICE!

Released By

LUMAS FILM CORPORATION

1650 BROADWAY

SAM SAX, Pres.

NEW YORK CITY

Foreign Rights Controlled by Inter Ocean Film Corporation, 218 West 42nd St., New York City.
It's wonderful the way the boys are climbing aboard prosperity this year!—it didn't take long to get wise that

5 FOX GIANTS
The Biggest of the Big Pictures!

What Price Glory
7th Heaven
The Music Master
3 Bad Men
One Increasing Purpose

—let's go!

has the PICTU

A few more wise showmen

THOMAS SAXE
Strand, Merrill, Princess, Miller
Theatres, Milwaukee, Wis.

BERINSTEIN BROS.
Elmira and Dunkirk, N. Y.

LOU SABLESKY
Norristown and Bristol, Pa.

L. KAPLAN
Santa Barbara, Calif.

BARNEY ZEITS
New Bedford, Mass.

LOEW'S STATE
Buffalo, N. Y.

G. BENNETHUM
6 Cities in Pennsylvania

L. NOVY
Austin, Texas
that have lined up with FOX:

**UNIVERSAL FLA. CIRCUIT**
Miami and 12 Other Cities in Florida

**HEALY and SULLIVAN**
Fitchburg, Mass.

**LEFKOWITZ CIRCUIT**
Cleveland, Ohio

**J. F. MILLER**
Hickory, N. C.

**E. L. DRAKE**
Jackson, Tenn.

It's pictures like these that make the dotted line WORTH signing on!

Summer Bachelors
The Return of Peter Grimm
The Story of Mother Machree
The Auctioneer
The Fullback
Cradle Snatchers
Wedlock
The Devil's Master
Married Alive
Womanpower
The Family Upstairs

**Some line-up!**

Fig Leaves
Going Crooked
The Lily
The Country Beyond
Wings of the Storm
The Midnight Kiss
Is Zat So?
The Pelican
The Monkey Talks
A Holy Terror
F. W. Murnau Production
Whispering Wires
The fastest selling group
of big-time pictures the
industry has ever seen.

KEITH, PROCTOR
& MOSS THEATRES

John KUNSKY
Geo. TRENDLE
DETROIT MICH.

MAYER & SCHNEIDER
NEW YORK

Coming!
John
BARRYMORE
in
DON JUAN

WARN
EVERY day—how those contracts pour in! Big circuits, finest theatres everywhere pick the "Quality—not Quantity" group for the backbone of their programs. Read these seven circuit bookings again—they're big—hundreds more theatres, millions more people—lined up for the year's finest entertainment! Everybody will win with Warner Winners in 1926-1927!
This serial stands out like a lighthouse on any bill in any house.

A mystery as deep as the ocean!
It's just as big as "Into the Net" and "The Green Archer."

It was written, directed and produced by the same people as "The Green Archer," and has the same stars.

Written by FRANK LEON SMITH  Directed by SPENCER BENNET.
In Miller

Pathéserial
READ WHAT ROXY SAYS:

"That the Handbook should have a place in the library of every motion picture projectionist goes without saying; also in my opinion it should be in the office of every motion picture theatre manager so that he may be able to check himself up on what is right and wrong in projection practice."

Price $6.00

AT YOUR DEALER OR DIRECT FROM

CHALMERS PUBLISHING CO.
516 FIFTH AVENUE, NEW YORK
Paris Cable
Moving Picture World Bureau, Paris,
July 13.
By HELEN JOSEPH
Louis Aubert, controller of the Aubert theatre chain here, says the menace of an American film monopoly is exaggerated. French patrons demand the variety offered by American films. There is no cause for alarm in the announcement of Paramount's expansion here. The way for the French industry to protect itself is not to appeal to the state for protective legislation but to create films equal to American quality.

Hope Hampton has been decorated with a gold medal by the Italian government for her work in "Les Marionettes." She sails today for America.

Maurice Reones, of Fox, and Arthur Hornblow, Jr., of Robert Milton Co., who have been here buying stage and film plays, left yesterday for London.

The big UFA film, "Variety," has just been presented here. It is called the leader of the coming season's product.

London Cable
Moving Picture World Bureau, London,
July 13.
By W. E. ALLISON BOOTH
There is a feeling here that "The Unknown Soldier" should be surpressed. G. A. Atkinson, well-known critic, states the film is a soiree and that, in making it, Hollywood has committed suicide in the full limelight of public opinion. He adds that the film is a threat to the whole British Empire to the peculiar danger of American film monopoly.

(The New York office of Producers Distributing Corp. has not been informed as to the release or the reception accorded "The Unknown Soldier" in England.)

Mastbaum Sails
Jules E. Mastbaum, president of the Stanley Company of America, sailed Saturday, July 17, for Europe aboard the "Majestic." He was accompanied by his family. His trip is primarily on business.

ST. VR. REPORTER
RETURNS
E. W. Hammans, President of Educational, U.S. of Moving Picture World's star reporter, returned from Europe this week and is making things boom at 376 Seventh Ave.

MOVING PICTURE WORLD

VOL. 81
NEW YORK, JULY 24, 1926
NO. 4

Laemmle Much Better;
Offers Tip to Exhibitors
(Special Cable to Moving Picture World)
London, July 12.
By CARL LAEMMLE
Feeling much better, thank you. I will be out and stepping soon. Several exhibitors who have visited me have told me of the new trend which is sweeping British picture theatres. Exhibitors are building bigger halls. If possible, their theatres are being enlarged. If not they are closing their old shows and building new ones. Their object is to make week-end business pay for all expenses and leave the balance of the week for profits. This is a good tip for small exhibitors. Don't turn away your week-end business because of not having enough seats. Build new and bigger theatres.

Laemmle Jr. Carries On
Moving Picture World,
Bureau Los Angeles,
July 14.
By LAURENCE URBACH
(By Wire to Moving Picture World)
The first of Carl Laemmle Jr.'s, stories of college life, which are being filmed under the group title, "The Collegion," has been completed. George Lewis is starred, with Dorothy Gulliver featured under direction of Harry Edwards. Others in the cast are Hayden Stevenson, Eddie Phillips, Matty Kemp, Mammy Gercon, Chas. Crockett, Wm. Welsh and Moy Wallace.

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Major Thomson Resigns
From F.B.O. Presidency
Announcement is made of the resigna-
tion of Major H. C. & Thomson, President and Managing Direc-
tor of Film Booking Offices of America and affiliated companies. Joseph P. Kenney, who recently purchased the controlling interest in the organization, becomes president in addition to Chairman of the Board of Directors. Mr. Kenney is a statement expressing regret over Major Thom-
son's decision to leave the organiza-
tion, in order to devote more time to his other interests. Commenting on his resignation, Major Thomson stated:

"The details of the deal in which the controlling interest of F.B.O. and allied companies was purchased by Mr. Kenney from the Grahams and Lloyds Bank in London, whose interests in the companies I came to America to represent, have now been closed up. Inasmuch as I was sent by the English financiers to America to put the company on its feet and dispose of it to American interests, I have reached the culmi-

nating point of the work with which I had been entrusted and have completed my job."

"F.B.O. is now on a permanent, sound and economic basis and has attained a definite place in the motion picture industry and faces a successful future. In handing over the control to such a man as Mr. Kenney, I am con-

fident that the organization will continue its career of success."

"My personal plans have not matured, but the first thing I am going to do is to take a vaca-
tion. Certain pressing family mat-
ters require my early return to London to give my time and at-
tention to personal business mat-
ters. I further have many de-
tails of my administration to con-
clude with the Grahams, with whom I have been associated for many years. During my absence abroad, I will have time to con-
template or consider two or three propositions which have been submitted to me while I was in America sometime in November. I have enjoyed the work and I have made in the motion picture busi-
ness and I intend to return to the film trail which has captured my interest."
Fox Has Complete Film Record of Eucharistic Congress

A complete film record of the twenty-eighth International Eucharistic Congress, held recently in Chicago and the little town of Maysville, Ky., has been made available to the House of News and Varieties for the Fox Film Corp. Finished prints and negatives of the official pictures will be handed over to Cardinal Mundelein, Archbishop of Chicago, through William Fox, president and Whitley R. Sheehan, vice-president and general manager of the studio in Italy, in a special presentation for Protection of the Holy Pope Pius XI.

The Fox pictures will be shown in connection with the dean of John Brownhouse, Palli Angi, from Rome, and concludes with the address by Mgr. Sanctimariani..hal men and electricians worked at topmost speed throughout the Congress in order that no interesting detail be permitted to escape. As a matter of first time that such a record has been incorporated in a film.

Southern Houses Book Columbia Pictures

The strongest proof of production quality is its adaptability to agent house and independent exhibition. Being commented upon by exhibitors that the variety of story and the good judgment in selecting box office titles places Columbia in the market's forefront of universal appeal. Basing the standard of the remaining twenty-three of the four pictures in the program, "The Lone Wolf Returns," the following theatres in the South have booked Columbia's entire twenty-four master productions: Sia Theatre, Trenton, Tenn.; Princess, Mayfield, Ky.; Opera House, Crab Orchard, Ky.; Palace, Tellin, Tex.; Temple Theatre, Newport, Ky.; Capitol, Murray, Ky.; Savoy, Princeton, Ky.; Grand, Florence, Ky.; Arcade, Paducah, Ky.; Empress, Owensboro, Ky.; Dreamland, Providence, Ky.; Hollywood, Mayville, Ky.; Savoy, Nicholasville, Ky.; Savoy, Frankfort, Ky.; General, Lexington, Ky.; Liberty, Pikeville, Ky.

Gloria Gordon Recovers

Gloria Gordon, youthful newcomer, who rose from extra to leading lady in five days, recently returned from the last round of her first screen role in "The Romance of a Seaboard." This is Rocke's covered sufficiently to start for California where she will have a feature part in J. H. Abar's next preferred picture, "Studies in Wives."

Manages Lawlor

Humphrey Lawlor, whose humorous scripts and titles are attracting extensive attention, will be managed by Harry Saks hereafter as theatrical attorney and former promoter of Ralph Spence. His new office will be located at 1630 Broadway, New York, with a Hollywood branch at 11th Guaranteed Building, Los Angeles.

Al Jolson's Third

"The Jolson's Kid," which Alfred Santell will direct in New York for an Al Jolson unit of the studio, will be produced July 19, according to an announcement from Rockefeller's office of his third picture since First National signed him last winter as a producer.

Hundreds Attend Fox Exchange Opening

Three hundred theatre owners and others interested in the industry in Southern California attended the breaking ceremony for Fox's new 115,000-seat Edwards building in Los Angeles. The new edifice is situated on Vermont avenue, between Twentieth and Twenty-first streets.

Madge Bellamy, Fox Film Star, is the first apartment of earth for the new building and Boyle Workman, president of the Los Angeles City Council, started the building work officiating with an address of commendation for the progressiveness of one of the city's leading industries. President, Mr. Bellamy, president of the Los Angeles Theatre Owners Association, represented the proprietors, and Joe Mitchell, president of the Los Angeles Film Board of Trade, was master of ceremonies. Among the official guests were Winifred M. Sheehan, vice-president of Fox Film Corporation, Mr. Wirtz, general superintendent of the West Coast, and Mr. J. Sullivan, manager of the Los Angeles Fox Exchange.

Randel Building Chain

Harry Randel is building an Edwards picture theatre, Miami, Fla., at the corner of Third and Washington streets, at a cost of $150,000. This is said to be the beginning of a southern chain of theatres to be operated by Mr. Randel's firm. Mr. Randel is well known in the industry, but the building will be connected with it for over fifteen years as a salesman and exchange manager. He has been out of the business for about a year and a half operating extensively in the real estate field in Florida, and now enters as an exhibitor.

Beaumont Signs

Harry Beaumont, best known for leaving for England, where he plans to work on the coming season, has returned. He is now signing to a contract assuring Fox of his services as director for the ensuing two years.

Fox Signs Milar

Adolph Milar, noted "menace" of the film trade, has returned to a picture, and silent dramatic producer, has been signed by Fox to appear in an important role in the company's "Upstream," a John Griffith Wray production, based on the stage play by Clifford Bax.

“U” Gets Interest

In Big Circuit

Arrangements were concluded between Universal and Messrs. Richardson and Nace whereby Universal Theatre Enterprises becomes equally associated with them in the ownership of the recently organized Richardson & Nace Amusement Enterprises.

The houses involved in the amalgamation are the Rialto, the California, the Orpheum, the Granada, the Los Angeles, the Phoenix, the Orpheum, the Orpheum, the Arizona, and the Majestic and Mound THEATRE, Gainsville. These houses are already in operation. The deal also covers the Yuma Theatre, a new 1,200-seat house, now building in Yuma, Arizona, and a new theatre for which a location was recently purchased in Glendale, Arizona.

Hiram Abrams Takes First Rest in 7 Years

Hiram Abrams, president of United Artists Corporation and founder seven years ago of the United Artists Corporation, and Mr. Griffith of that re

Thompson's New Post

Hamilton Thompson, who has been the Eastern scenario editor of Fox Film Corporation for the past ten years, this week took over the general management of Service Farm and Summer Homes, Inc., New York, where he has a ninety-six-acre farm and summer home. Mr. Abrams will return to New York in a fortnight.

Carly Griffith's Next

Orson Welles is making rapid progress on her next picture for First National entitled "Clown," and the interiors of the exteriors of the exteriors of the exteriors of the exteriors of the exteriors of the exteriors of the exteriors of the exteriors have been made, including some photographic work while the star was in New York. The company, under the direction of Richard Welles, is now busy with Interiors at the West Coast studios.

Latest “Uncle Tom” Bulletin

Harry Pollard, who it was thought, was too ill to play Uncle Tom, actually playnoonly “Uncle Tom’s Cabin,” has so far recovered that he is actively replacing Louis Wehle, who had started to finish his role. Mr. Pollard will return to "The Secret Of The Burning Crickets." The film is ready to play "Uncle Tom."
Warners Complete Forty Productions

Before the start of the current season Warner Bros. contracted with exhibitors to deliver to them during the season forty productions. They are ready now to make good on these contracts, as the entire forty pictures in the program—Colleen Moore in John McCormick's production "It Must Be Love"; Richard Barthes in "The Amateur Gentleman" and Ken Maynard in "Senor Dare-Devil". The other two pictures are Robert Kane's "The Great Decapitation" and Edwin Carewe's "Fals' Past".

F. N. Announces August Releases

First National has a strong array of pictures for August. Three of these are featured in the current program—"Lumas" with Walter Huston, "Sax" with Warners and "Tumors" with Cecil B. DeMille. These three pictures are the brightest prospects for the August season.

Sax Starts Three Units at Work

Word was received from Sam Sax, president of Gotham Productions and Lomas Film Corporation, who is now in California, that by the end of this week four units will be at work simultaneously on feature productions for Lomas releases. Three of the units will be on Gotham productions, two of the three making the specials listed as Greater-Gothams. The fourth unit is a production for a company who are starting on a new William Fairbanks thriller.

Walsh Working on Next for Excellent

George Walsh is in the midst of his second starring production for Elstow Pictures Corporation. Westminster is producing and directing it. It will be called "Rising to Fame." The same combination made "The Kick-Off" first in the series when it was released, and is now following with Mr. Walsh starring. There will be six in the completed series. "Rising to Fame" is made of the stuff which this star does so exceedingly well; the strong personality, the dominant type, successful against all odds.

Polip-D. C. Deal Closed

An exchange of brief telegrams between S. Z. Poll and Coolidge announced the marked the official closing of the anticipated bookkeeping deal between Producers Distributing Corporation and the Polip Circuit in New England.

Wanger Off to Coast

Walter Wanger, general producer for Players-Lasky Corporation, has left for Hollywood to confer with Jesse L. Lasky on plans for some of the big productions planned by Paramount this fall.

Harriman and Waller Head Theatre Chain

The opening of the Duncan Theatre, Duncan avenue, Jersey City, N. J., on the night of July 2 will mark the materialization of the first of a chain of cultural activity theaters in the East. Plans for the development of which are being made by Colby Harriman and Tom Waller, both nationally known in the motion picture industry and president and vice-president, respectively, of the Duncan Theatre Operating Company. Harriman and Waller announce that the Duncan will be a "showplace for novel presentations. They encourage visits by all exhibitors announcing that they will gladly co-operate with them in aiding outside showmen secure as much benefit from Duncan presentations as is possible. Although possessed with the knowledge of experts, the Duncan will be the first theater over which Harriman and Waller have complete jurisdiction. Long association in the theatre business with Paramount and an enviable record as director for the Mosque and the Fabian chain in New Jersey, together with many successful presentations of his own creation in the Strand, Warner's and the Colony Theatres on Broadway, make Harriman unusually well equipped for the task of developing a chain of theaters. Coupled with Waller, a specialist in long experience in film exploitation, advertising and newspaper work, with an invaluable background as executive and creator of the Official Bulletin of the Motion Picture Theatre Owners of America, during which time he came in contact with hundreds of theaters throughout the country, the new firm feels assured of success. The Duncan is one of the few in the country to go with the 500-seat class in the United States which will program a symphony orchestra, feature picture news reel, two shorts and a presentation with thirty-five cents as the top admission. The house staff includes a manager, assistant manager, an assistant manager who is a recent graduate from the Famous Players-Lasky School for Theatre Managers, three ushers and a doorman.

Publix Signs for 26 Warner Winners

Warner Bros. and Publix Theatres have signed contracts by Publix to secure the Twenty-six Warner Winners for the 1926-27 season for eleven southern states.

Publix is among the leading chains of America and boasts many of the largest houses in the South. The Warner pictures can be shown in every one of their southern houses.

There is every indication that Warner pictures are in for the biggest season in the history of the organization. Their lineup is undoubtedly the strongest they have ever had, and each mail is bringing in many addition contracts. Sam E. Morris, general manager of distribution, has surrounded himself with a high-class group of men who are functioning like a well-oiled machine.

Among other glad tidings that came to the desk of Sam Morris during the week, was a contract from Walter Hayes, of the Mark St. Strand Theatres, booking the two serials for Alhambra orchestra. The Poll Enterprises also signed for the towns of Bridgeport, Waterbury and Winsted, new towns for Colby Goldstein, one of the foremost exhibitors of New England, contracted for the Doyle, for the towns of Holyoke, Pittsfield, Easthampton, Norhampton, Westfield, Palmer and Ware.

Bachmann Moves Units to Hollywood

J. G. Bachmann, producer of Preferred Pictures, has transferred his production units from New York to Los Angeles where work will be started immediately on eleven remaining releases on the program of thirteen to be delivered this season. Mr. Bachmann will make his western headquarters at Universal City where he has engaged studio facilities.

Trowbridge Goes West

Carroll Trowbridge, general representative for the Christie Brothers, left New York last week for Los Angeles to attend the preview showings of the forthcoming A. Christie feature, "The Nervous Wreck."

Silverstone Promoted

Allied United Artists Corporation, Ltd., the Great British organization of United Artists Corporation, has just announced an appointment of Mrs. Alice Silverstone as an assistant sales manager of Allied United Artists Corporation.
Pathe Institutes Suit Against Joyce & Son

William B. Joyce, president of the National, together with his son, William B. Joyce, Jr. and the senior Joyce’s son-in-law, Robert L. Haynor, have been named defendants in a suit for sums totalling $10,000 recently filed in the Los Angeles Superior Court by Pathex Inc., a subsidiary of Pathex Corp. Inc. Others named in the suit are the Munson-Raynor Corp. of Los Angeles and W. H. Smith.

The suit involves for the asserted preference of the Pathex-Raynor Corp. of motion picture cameras, projectors and film. Attorney’s fees and costs are said to be $70,000, the court being asked to award that corporation the contract against which they claimed the defendants were in violation of the agreement.

Big Bookings on "One Wolf Returns"

Bookings of "One Wolf Returns," first of Columbia’s "big twenty-four," is hitting high in all the major markets. The daily arrival of new contracts backs up the assertion that Columbia’s executive booking agent, the company’s big money maker, is able to place this one of the season’s finest.

First bookings of "One Wolf Returns" cover circuits as Universal Theatres Southern Circuit, A. H. Blank, Sioux City, the Lasky company, and William P. Gray Circuit, in addition to the Cooney Brothers of Chicago, the Stanley Circuit, and the West Coast Theatres, Inc., and thousands, others who know the truth of a statement made recently by Joe Brandt, that no one will be able to disprove that the star of "One Wolf Returns" affiliations may be, no matter from what source a picture may come, an important asset to entertainment value he will bring it because the public demands it.

Lists Columbia Picture

The Columbia screen version of the Louis Joseph Vance story, "The Woman," has been selected by the National Board of Review to be listed in the Photoplay Review of popular entertainment films.

Fox Signs Stevenson

Charles Stevenson, noted character actor of the stage and screen, has been signed to play the role of Shirley Mason’s father in the English sequence of "Up-And-Coming," a joint production with John Griffith Wray directing, under the supervision of Soo M. Wurtzel, general superintendent, West Coast Studios.

New Tiffany Pictures

M. H. Hoffman of Tiffany Productions, has received word that the first of the Tiffany films for 1926, "The Woman in Paris," has been completed and is in the course of editing.

Goldwyn Buys 'Chain'

Samuel Goldwyn has purchased an original screenplay, "Mud," by Frances Marion, which he will produce through his Colman, Vilma Banky and Holli-Bennett. Henry King will direct.

Turpin Weds Again

Ben Turpin, crossed-screen comedian, was married last week to Babette Elizabeth Dietz, in Beverly Hills, Calif.

* * *

On the Air

George L. Feke, representing Metro-Goldwyn Mayer in Radio affairs, is in New York, on arranging for broadcasting facilities in the M-G-M, nationwide chain of weekly radio broadcasts on M-G-M products, sponsored as "Movietheats in general."

Taxes Force Poor Films on Germans

Excessive municipal taxes on booking tickets is given as a strong reason for the necessity of booking low-priced motion pictures. During the course of a report to the Department of Commerce from Assistants, "The Taxi Driver," "The Callahans and the Murphys," "Marry," "Free Souls," and the others, it is pointed out that many of the names will be made familiar with at least eleven of the pictures on the list.

11 M-G-M Releases Widely Serialized

One of the outstanding features of the Metro-Goldwyn Mayer release list for the first year is that, through serialization in national publications millions of persons will be made familiar with at least eleven of the pictures on the list.


Ginsberg-Kann Becomes Sterling Pictures Corp.

Immediately following the return of Henry Ginsberg from a month’s trip to the exchanges and to the studios in Hollywood where purchasing and arranging productions for the new season are being made, he and George H. Kann arranged to change the name of their firm from the Ginsberg-Kann Distribution to a purchase of the Sterling Pictures Distribution Corporation.

Laemmle Sales Drive

Winners Announced

Lou Metzger, general sales manager of Universal, has announced that his salesmen in the Laemmle Sales Drive: C. N. Swenson, first; F. M. Herbel, Pittsburgh, second; D. Mitchell, Los Angeles, third. The prizes were, respectively: $150, $125, $100.

Warner Speeds Up

Work on New Films


"Les Miserables" Announced

"Les Miserables," the Universal Film de France production, made from Victor Hugo’s celebrated novel by the Societe des Cinemas, was presented by the French Ambassador, Henri Baranoff, to the distinguished audience at Carnegie Hall in New York last Thursday evening.

Schildkraut Picked First

The first player to be definitely cast for Cecil de Mille’s next feature "Circus of Kings," is Joseph Schildkraut, who will portray the intensely dramatic role of Judah.

Starts 'Fools of Fashion'

The Tiffany Production, "Fools of Fashion," suggested by the George Randolph Hearst story. "The Other Woman," is now being produced will start on the production soon.
The German Goose—or the Golden Eggs?

At the present time American producers are bringing over foreign directors, mostly German, as fast as they can pry them loose. This development presents a number of interesting production angles.

What is it these German directors have which ours do not? What brings them in such high demand? Will they stay on this side of the water, attracted by more money and wider fame? Will this shift of directorial talent to the American studios wreck the machinery of German production? If these directors return to Germany will we have placed in their hands the means of making Germany a great competitor of American made pictures? Will we, gaining by the exchange of brains and ideas, retain our superiority in production?

It is a fact that Germany has established a definite science of production of her own. Briefly, this science of theirs has the same relation to picture making as the science of navigation has to seamanship.

UFA, for instance, has spent a great deal of time and money in surrounding its directors with the advantages of a regie, a fundamental art-science of the screen, available for its minutest want and its most ambitious effect refined in its adaptation to camera effects.

This art-science, or regie, is the goose which is laying the golden eggs now being imported to America.

We are getting the eggs, certainly. Are we getting the goose? That the directorial eggs thrive in our national incubator has been demonstrated in the case of Lubitsch. Lubitsch, the first of the successful German directors to come to America has made good pictures for Warner Bros.

All of the German directors, either here or on the way will undoubtedly make good pictures in American studios. Mendez is already at it for Bob Kane. Dupont, author and director of “Variety,” the Paramount release which will undoubtedly gross more than any picture yet brought over, is working on “Love Me and the World Is Mine” for Universal. Murnau will shortly start actual production for Fox.

These men did not bring a regie with them. They came as individuals, and as such they will direct pictures.

Since we are bringing over the golden eggs, why not import the goose? Why not go straight to fundamentals and get that which developed these men to their artistic maturity? If we are sold on the graduates of the school, how much more should we be sold on the curriculum of that school?

The regie idea is not original with the German film producers. Through the regie of Max Reinhardt and that of Stanislavsky the European stage reached its highest form of expression. The Germans took the idea and adapted it to the screen.

Even before the Germans transplanted the science there was a Dane in this country, Hrolf Wisby, with a regie fully developed. Wisby tried to convince American producers that the regie was a sure way of getting production above the plane of ordinary routine. Wisby’s Plan goes farther into the science of production than does that of the Germans. Were he on the other side of the water now his services would be in high demand.

He is under the handicap, however, of being right here in New York, at a prosaic American address, having swapped a Danish title for American citizenship papers.

This is not a brief for Wisby. But we, having thoroughly investigated his Plan, are convinced that he can, if any one man can, bring the goose we now call German to an American studio and start her laying golden eggs bearing that priceless imprint, “made in America.”
"What's New"?

Bobby Jones a Film Star

AST week, when the American Open had just started at Columbus, Ohio, we said that someone in this business should meet Bobby Jones as he walked off the last green with a picture contract.

Although we did not predict it, Jones walked off the last green with the American Open added to the two championships he already held, the British Open and the American Amateur.

In the New York Morning World of last Wednesday, George Daley, commenting in his "Sport Talk" column on our Jones article said: "It has come to pass in these highly commercialized days that if a man or a woman does not reach out to capitalize his or her athletic fame somebody is sure to make a grab for the prize. There is no escape for those who really excel. Mothers might well paraphrase an old nursery rhyme and sing to their children, 'The moving picture man will get you if you don't watch out.' No doubt many a tempting bait will be thrown in the general direction of the first holder of the Triple Crown in golf. 'My Name Is Jones' would be a taking caption for a serial of the links. But Bobby, they tell us, has ambitions to be a lawyer, not a film ambassador. And somehow it is hoped he will not swallow the bait and get hooked. Fame in sports is apt to last longer when it is not capitalized. One does not have to be pictured to gain immortality."

As Mr. Daley said, too, points of view vary. Personally, we do not believe in the wholesale snatching of sports champions by picture producers. Like the nimble mountain goat, a champion does not necessarily jump from a sports-pinnacle to a movie peak. Jones has been famous without being notorious. He is not a professional and does not have a manager of the school created by Jack Kearns and Billy Gibson to ballyhoo him and promote him into a movie contract.

In this case the initiative rests entirely with the producers. It is up to them to see the picture and audience possibilities in Jones, without waiting for a manager to build up a case. It is not a case of "You sell me" but "I buy." That's the lowdown on Jones from the Production angle.

GEORGE DALEY said, "One does not have to be pictured to gain immortality." Naturally. Imprinted on George Daley's mind are pictures of former champions he has seen in action in many lines of sports, that will stay with him as long as he lives. But who will carry on with those pictures? The celluloid picture lasts longer than the mental picture. Today it is the main highway to immortality.

It may be that Bobby Jones wants to follow in his father's footsteps as a lawyer. On the screen he would win in a week more cases for future generations at the bar of good sportsmanship than he would at the Atlanta bar or wherever he chooses to practice, during his lifetime. If Bobby Jones could be persuaded into becoming a picture star, it would be a splendid thing for sports and screen.

We Bank on Giannini

IN the last fifteen years I have lent millions of dollars to motion picture producers." That statement has a familiar ring. It sounds like the prelude to an ominous follow-up. But what follows? Here it is: "AND I HAVE NOT LOST A NICKEL."

It is Dr. A. P. Giannini, scholarly and astute head of the Bowery and East River National Bank talking. Quite a different story from the day when a picture producer had to jimmy and TNT his way into a bank to borrow money. And Dr. Giannini's banks in California are almost bang up against the motion picture studios!

In the crisis of 1921, Dr. Giannini states, certain motion picture stars were more of an immediate market asset than government paper. "In a short time," he said, "we convinced the inspectors that motion picture companies met their debts as promptly as did other kinds of industry." Dr. Giannini goes to the pictures as a fan and as a banker. Because he likes pictures, but because through a producer's pictures he comes to know the producer.

We are banking on you, Dr. Giannini, to contribute more than money to this business.

"An Exhibitor from Dover"

AT the Los Angeles convention of M. P. T. O. A. after Pete Woodhull turned over the gavel to his successor, Eli Whitney Collins, he took his place on the floor with the rank and file of exhibitors. About ten minutes

By Bill Reilly
later a resolution was put before the house. Pete Woodhull arose to move its adoption. "I rise," he said, "as an exhibitor from Dover."

The sequel to that incident came on last Saturday night when Pete Woodhull went before a crowded house in his Baker Theatre in Dover, New Jersey, as an exhibitor. A few hours before the government arsenal at Lake Den- mark, five miles away, had exploded, doing damage later estimated at $100,000,000 and wrecking havoc in human life.

As an exhibitor, Pete stood before his Saturday night house. "Folks," he said, "I don't think we should be here. I think we ought to be out doing whatever we can to help. The program for tonight will end now. Get your money back at the box-office as you file out." * * *

Knowing Pete as we all do, we can almost hear him say that in his own slow drawl.

The Baker Theatre did not reopen until Monday night. In the meantime Pete had joined the emergency relief corps, working around the clock to help relieve the sufferings of the victims of the blast which had devastated the entire countryside. On Monday night, still true to form, he showed the news reels on the explosion.

In Los Angeles and in Dover Pete Woodhull rose to the occasion as an EXHIBITOR. There is an object lesson in humanitarianism from the past president of M. P. T. O. A. which exhibitors all over the country can take to heart.

If your theatre is not an actual, living PART of your community, it would be better for the picture business and yourself if you were not in it.

When they played "The Fields of Dover" for Pete Woodhull at Los Angeles they did not realize that those lyricized fields, a month later, would be shaken by disaster, and that Pete would be out among them with a helping hand.

We hope Dover is as proud of Pete Woodhull as we are.

What Is Duncanism?

THE people of Jersey City will shortly be answering the above question for themselves. And, in fact, all over the country, Duncanism, in modified form, may become an accepted movie philosophy.

The philosophy gets its name from the manner in which the Duncan Theatre in Jersey City will be handled by Colby Harriman, presentation editor of Moving Picture World, and Tom Waller, formerly of this paper, and recently resigned editor of the M. P. T. O. A. Bulletin.

The Duncan, a 500-seat house, will have all the advantages of much larger theatres, including a two-hour program of good pictures, special presentations, a symphonic orchestra—all at thirty-five cents top.

Harriman and Waller are president and secretary, respectively, of the Duncan Theatre Operating Company. Their model house opens July 19.

Duncanism is a blood brother of showmanship—applied to a 500-seater. We hope the Harriman-Waller gospel will spread.

Hugo Speaks

Victor Hugo spoke at the New York premiere of "Les Miserables" in Carnegie Hall last week. In a musing mood, he wondered if the character creations in his books had taken on life. Then he slept.

From a giant copy of "Les Miserables," at the other side of the stage, the characters of this great novel, with an eerie cracking of the pages, stepped forth. They lived, indeed.

And then, in the reels of "Les Miserables," they lived again. Hugo is dead. But his voice is still heard.

The Hugo speech and the resurrection of his characters were part of the Universal presentation given "Les Miserables" by James V. Bryson and Joe Weil. The idea was taken from the original prologue in the picture itself and made an effective opening for this really fine production.

Broadway and F. B. O.

OSEPH P. KENNEDY, Boston financier who this week acquired full control of F. B. O., is not one of the screen's Twelve Immortals, as elected by A. M. P. A. Mr. Kennedy was not a Movie Boss when the elections were held.

He is rapidly overcoming that handicap, however. Two of his pictures crashed the Broadway gate last week—one of them, "Bigger Than Barnum's," the first Gold Bond of the season, at the Colony; the other a special Western, "The Two-Gun Man" with Fred Thomson, at Warner's. "Her Honor, the Governor," with Pauline Frederick, follows "The Two-Gun Man" at the Warner Theatre this week.

Mr. Kennedy is setting them up in the right alley—the alley of exploitability.

These first run contracts on the head of a new line of product show the impression F. B. O. is making in a season that has all the earmarks of a keen picture year.

"Her Honor, the Governor," incidentally, is a 100 per cent F. B. O. production. It was written by two sons of F. B. O.—Ely Daab, advertising and publicity director, and Weed Dickenson, West Coast publicity director. The story hits an exploitable idea right on the button. We’re glad to see two bright boys getting along like that.
San Carlos Theatre Opens in Los Angeles

With auspicious inaugural ceremonies, and an array of stars present, the San Carlos Theatre at North Main and Griffin Streets, Los Angeles, took its place as the latest link in the West Coast chain of motion-picture playhouses, with formal opening and dedication last week.

This newest playhouse under the West Coast management is of Spanish architecture. With its warm tones of blue and brown and its soft lighting effect, the interior carries out most pleasingly the colorful charm of Spain.

Among the guests of the evening were M. Gore, President of West Coast Theaters, Inc., and A. M. Bowles, General Manager. Bryant Washburn acted as master of ceremonies and introduced Vera Gordon, Tom O'Brien, Karl Dane, Peggy Hamilton, Virginia Vance, Adrienne Dore, Walter Miller, Joan Meredith, Grace Dalton and a host of others.

"Sweet Daddies," a First National release, was the feature motion picture attraction. Charles Murray, George Sidney, Vera Gordon, Jobyna Ralston, Jack Mulhall, and Gaston Glass were the feature players.

To Start "Rough Riders" Soon

The tentative date for "The Rough Riders," Paramount's epic of Theodore Roosevelt and his famous regiment in the Spanish-American war, is now set for August 1. The announcement came after Jesse L. Lasky, first vice-president of Famous Players-Lasky in charge of production had gone over the tremendous plans to film the picture. The original date was July 15, but Mr. Lasky urged that two added weeks be taken in order that every preparation might be made by Director Victor Fleming to film the story on a big scale, and with historical accuracy.

Mong in Langdon Film

For the first time in his long cinematic career, William V. Mong will essay a role in comedy when he dons the make-up for an important part in Harry Langdon's second feature comedy "The Strong Man." This was the import of an announcement from William H. Jenner, general manager of the Langdon company for First National, who signed Mong to portray the role of Priscilla Bonner's father, a preacher of the gospel. This characterization is replete with opportunity for the display of the well-known character actor's ability.

Others in the Langdon supporting cast besides Mong and Miss Bonner are Gertrude Asto, Robert McKim and Arthur Thalasso. Frank Capra is directing.

Hamilton Opens Office

Ken Hamilton, manager of Peppy Hopkins Joyce and until recently exploitation specialist for Associated Exhibitors, has opened his own offices here in Hollywood as artists' business and publicity manager. He is representing Harrison Ford and has just signed Nick Caruso, Ervin Renard and Lee Churchin to look after their interests. Mr. Renard starts again with Frank Lloyd for Famous in the outstanding part of Don Robledo in "Capt. Sarazac." Both Caruso and Churchin should go far under the management of Hamilton, whose personality, pep and ability have won him a host of friends and supporters in the industry.

Signs 12 Actresses Under 21

All efforts to force youth from its commanding place in motion pictures during the last year have failed dismally, according to Jesse L. Lasky, film executive. In proof, Lasky points to the fact that Paramount, the company of which he is production chief, has added a dozen actresses under 21 years to its list of long term contract players and that of these seven only play starring or leading roles.

The newest acquisitions are Lois Moran, 17, who became famous in "Stella Dallas," and Betty Jewel. Among the others in the "under twenty-one" class are Betty Bronson, Mary Brian, Margaret Morris, Clara Bow, Louise Brooks, Charlot Bird, Marion Ivy Harris, Dorothy Nourse, Mona Palma, Thelda Kevin, Jeanne Morgan, Iris Gray and Thelma Todd.

Busy Days at Columbia

Three new pictures, forming part of the schedule of 24 to be made this year, are being prepared for production by Columbia Pictures at its studio on Gower Street. The first of these is "The Sidewalks of New York," which will be directed by Phil Rosen with an all star cast. Shirley Mason is to head a cast of players now being selected for "Sweet Rosy O'Grady," which will be directed by Frank R. Strayer. The third is "The Price of Honor," which is also to have an all star cast and will be directed by Al Rayback.

J. G. Bachmann to Continue Production in Hollywood

Jean Hersholt Will Star in "Cat and the Canary"

Sam Rork Prepares for "Blonde Saint"

Silvey to Assist Brabin

Samuel A. Briskin, head of Banner Productions, has signed Tom Forman to direct "Devil's Dice," which will go into production this week at the Fine Arts Studio.

"The Third Degree"

Curtiz' First Opus

Michael Curtiz, the foreign director recently signed by Warner Brothers, will direct Dolores Costello in her first starring vehicle, "The Third Degree."

Larry Urbach, Manager
Leroy with Mathis Unit

Mervyn Leroy, comedy constructor at the First National studios, is now lending his efforts to injecting comedy relief in June Mathis' current production for First National, a screen version of the New York stage play, "The Masked Woman."

Ripley Heads Langdon Scenario Department

Arthur Ripley has been signed by William H. Jenner, general manager of the Harry Langdon unit with First National, to head the comedy star's scenario department. Ripley takes the place of Tim Whelan, recently resigned.

Ripley has had long experience in both the dramatic and comedy fields, having held the position of supervising editor for three years with Universal and two with Metro. Besides taking charge of the scenario department which at present includes Hal Conklin and Bob Eddy, Ripley will edit all of the Langdon feature comedies.

J. P. Hogan Recovered

Before anyone in Hollywood knew about it, Director James P. Hogan had returned to his home after a week at the hospital following an appendicitis operation. He is doing nicely and expects to start another picture in a couple of weeks. What's an operation to an Irishman?

Neilan to Make Next In California

Marshall Neilan, after making plans to film his next production for Paramount in Ireland, has decided instead to produce a picture at the Neilan Studios, with Betty Bronson cast in the leading role.

This is to be a screen version of an original, written by the director himself and is a modern story placed in New York. Benjamin Glazer is putting it into scenario form. Production is scheduled to start in two weeks.

Bachmann Preparing Production on Coast

BACHMAN head of Preferred Pictures is busy preparing his production schedule on the West Coast. Mr. Bachman has leased Studio space and offices at Universal City, and expects to go into production next week.

Mildred Davis, wife of Harold Lloyd, will star in a series of four Preferred Pictures. "The Old Fashioned Girl" will probably be Miss Davis' first starring picture.

Dr. Alexander Arkatove, well known German and Russian director, under contract to Mr. Bachman, will direct.

Gloria Gordon, who arrived on the West Coast last Wednesday, has been signed by Bachman to be featured in his forthcoming productions.

Rork Preparing "Blonde Saint"

HAVING completed arrangements for merging his producing activities with those of Marion Fairfax, producer Sam E. Rork, one of the first and most successful independent producers associated with First National, has returned to Hollywood from New York.

Immediately on his return Mr. Rork busied himself with preparing to launch filming on "The Blonde Saint" which he will co-produce with Miss Fairfax. Lewis Stone and Doris Kenyon will have the leading roles in this feature. Others already assigned to featured parts are Tully Marshall and Ann Rork, daughter of the producer.

To Star in "Cat and Canary"

AFTER a long search for a suitable story, Jean Hersholt will be starred in "The Cat and the Canary."

Hersholt, since his elevation to stardom last winter, has appeared in "The Old Soak" directed by Edward Sloman and was given a new contract as a result of his excellent character delineation.

The famous New York mystery drama, "The Cat and the Canary," was purchased recently by Universal and will be directed by Paul Leni, European director.

A departure from the usual adaptation of stage plays will be used. Instead of attempting to drag the play into seven reels, Leni, who is writing the adaptation, will use the stage play as one or two sequences in the photoplay and will build up the events about this climax.

O'Brien Signs With M-G-M

Tom O'Brien, the famous "Bull" of "The Big Parade," and who recently scored a sensational success at the studio in his role in "The Fire Brigade," has been placed under a contract which will retain his services exclusively with the Metro-Goldwyn-Mayer Studios, according to an announcement from the offices of Louis B. Mayer.

O'Brien is now appearing in "Tin Hats," a story of the American Army of Occupation in Germany, being directed by Edward Sedgwick, from his own original story and in which Conrad Nagel, Claire Windsor and a notable cast appear.

Melford Signs for Fox Studios

George Melford has been signed to direct for the Fox Studios. His first production will be "Going Crooked."

La Plante's next starring vehicle for Universal will be "The Stolen Lady," an original story by William Dudley Pelley.

Hannon has been signed for a role in "The Flaming Forest," to be directed by Reginald Barker for M-G-M.

Pidgeon started work this week in first scenes for "Up-stream," Fox picture for which he was loaned by Joseph Schenck. He plays opposite two leading ladies, Deloris Del Rio and Shirley Mason.

Walter Hires and Douglas Maclean are enacting comedy scenes for "Ladies First" at Associated Studios. In twelve years of film work, Hires has never before been inside the Associated gates.

Morgan is taking a brief rest following completion of the script for "The Half Back," starring vehicle for "Red Grange."

Devore has been invited to become filmdom's first woman Master of Ceremonies. A new theatre is being opened in San Francisco, and she has been asked to officiate. "Lord Hokum," a comedy drama in which she is featured, will probably be shown at the opening.

Dunn, assistant director at Fox, leaves for London, England, this week to join Harry Beaumont, who will direct "One Increasing Purpose."

Hilliard began work this week in "Compassion," a Victor Adamson production, at the Richard Thomas Studios. Victor Adamson will direct.
### Daily High and Low—Per Share

| 1925 RANGE | 1926 RANGE | PAR | July High | July Low | August High | August Low | September High | September Low | October High | October Low | November High | November Low | December High | December Low | January High | January Low | February High | February Low | March High | March Low | April High | April Low | May High | May Low | June High | June Low | July High | July Low |
|------------|------------|-----|----------|----------|-------------|------------|----------------|--------------|--------------|-------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|
| 15%        | 15%        | 62  | 100      | 62       | 100         | 62         | 100            | 62           | 100          | 62          | 100          | 62           | 100          | 62           | 100          | 62           | 100          | 62           | 100          | 62           | 100          | 62           | 100          | 62           | 100          | 62           |

(*) Bid and asked; no sales these days.
(a) Chicago Stock Exchange.
(b) New York Stock Exchange.

### Dividends

A weekly list of all dividends declared but not yet paid.


### International Projector Corp.

THE International Projector Corp., which is a consolidation of the Nicholas Power Co., Precision Machine Co., and Acme Motion Picture Co., appears to be doing very nicely. There is at least a considerable improvement over the old companies operating individually.

For the five months ending May 31, 1926, sales amounted to $861,622, and the net income to $258,394. This compares favorably for the same period in 1925 when sales amounted to $719,805 and net income to $103,737.

The corporation also reports, according to the Financial Chronicle, that for the month of May sales were 15 per cent. greater than in 1925, and net income 53 per cent. greater.

The stock is selling around $14.00 a share, and paying 25c a quarter. The last dividend was on July 1, 1926.

### Loew, Inc.

THE stock of Loew, Inc., has been in considerable demand for the last two weeks at rising prices. Wall Street believes that the activity in this stock is due to the acquisition by the company of several new theatres on a profit-sharing basis. At any rate, the stock continued its upward movement this week.

### The Market

THE market this week continued its upward movement led by U. S. Steel and General Motors. The list as a whole was well supported. All the Film Stocks showed strength.

The outstanding leader this week was Loew's, Inc., which during the past week advanced to 102% which is only 1% under the 1926 high of 102% established on March 16. The turnover was also very high, amounting to 36,000 shares.

Famous Players also closed the week at higher prices, fluctuating between 110% and 117% on July 14. Some weakness was shown during the week when the stock receded to 114%. The turnover was the heaviest on the list amounting to 40,250.

### Stanley Company Establishes Another High

Stanley Company of America continued the advance of last week and established another new high for 1926 of 67%. This is 2½ points above the new high of 65½ reached a few days ago. Considerable buying was in evidence even at the advanced prices, 10,650 shares changing hands.

A new 1926 high was also made by Universal Pictures, Pfd. of 97½. There was little activity, however, in this stock most of the quotations being Bid and Asked.

The market, however, went to a high of 58½ on July 8. From that point it gradually worked lower.

All the other stocks held ground pretty well. Our Average Price Index made a small gain advancing to 63½.

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**Add this to Your Chart**

**Average Price, July 14—63½%**
Don't Sell Just One Dramatic Feature
Offer Your Entire Program to Patrons

DESPITE all that has been written
about selling your entire program,
particularly the short subjects, there
are still far too many managers who offer
their public information about the star fea-
ture to the exclusion of the remainder of
the bill, overlooking the fact that every item
of a program has some sales value.

The other night we got an interesting
slant on this matter of appeal in one of the
neighborhood houses in Brooklyn. We
had dropped into the Manor theatre for a little
chat with A. L. Green, the manager. It was
just about the break of the night show.

One of the ushers brought in a patron
who explained that he had seen the feature
downtown and wanted to know if he could
come some other night.

Without question Green issued passes good
for a return and urged him to sit through
the show as his guest.

"Don't think I care to," was the reply. "I
just came in to see the bathing contest and
didn't happen to see that you had a feature
I had seen."

Green explained that the bathing contests
had been discontinued for the summer and
asked if his patron would have sat through
the feature if the girls had been on.

The response was emphatic that he would
have remained. He had come to see this
added attraction and had paid no attention
whatever to the feature, either on the bill-
boards and window cards or in two foot
electric letters in the marquee.

It is reasonable to assume that a large per-
centage of those present had been attracted
by the feature, but here, at least, was one
patron who had not even looked to see what
the feature might be, and he represented a
sale of four tickets.

If this is the case, it surely is illogical to
argue that the main feature is the only thing
that sells the bill.

Another patron said not long ago that he
avoided the Manor on Mondays, when they
had the bathing girls, because he did not
care for vaudeville, but that he went to the
Manor in preference to a smaller but nearer
house, because the Manor ran the news reels
at a better speed.

The smaller house raced the news reel to
get it out of the way. They had one, be-
cause every theatre has one, but it races
it through because the bulk of the patrons
seem to prefer the comedies, and so at least
two ticket sales are lost about three times
a week.

There is not a single item on your program
that does not represent possible sales if
played up properly, and we believe that many
sales could be made if the individual fea-
tures of the news reels could be displayed.
The manager may not care for the news
topics, but that is no excuse for slighting
them.

Every item of every program is a possible
seller. You are not making the most of your
opportunities unless you sell every item.
Not only name it, but sell it, which is some-
thing else again.

Added to Ads

About half the managers who have played
That's My Baby seem to have used the baby
picture in the paper stunt to get the picture
over.

James M. West, of the Victory Theatre,
Tampa, Fla., managed to make the idea work
a little harder. The newspaper's photographer
took baby pictures at random, as usual, but
instead of running these in the news columns,
the cuts were laid off to merchants who used
them in their display ads, the paper covering
with an offer of tickets to parents who could
say: "That's my baby." All it cost West
to get advertising on practically every mer-
chant space was a ticket for each mention.

A good slant was the requirement that the
mother take the baby to the merchant when
claiming the ticket.

Kimberly of Tacoma
Gets an $8 Winner

Usually the Colonial Theatre, Tacoma,
Wash., runs a picture either three or four
days. Recently Douglas S. Kimberly ran
Mike for an entire week to packed business
at an additional cost of $8.

Really it was not Mike that made the run,
but a special five-reeler that Kimberly made
up, but Mike helped in that it was a picture
police did not mind seeing a second time.

Knocking around in the storeroom were
a lot of short lengths that had been used from
time to time, mostly with the news reels.
There was enough to provide a five-reel sub-
ject that covered about eleven years of
Tacoma's progress, and with about $8 worth
of sub-titles. Included in this was a locally
made two-reeler, a simple love story for
which the then Mayor and many prominent
citizens posed. With an all local background
this fitted right into such shorts as an old
Rotary Club pictures with the girls in long
hair and skirts, the chief residential district
of ten years ago, some auto races with
Barney Oldfield officiating as starter, and a
once-famous race between a local crack train
and an automobile.

Most theatres have some old time stuff
lying around. If you can make only a single
reel you will be surprised at the drag
it can exert. It had them standing on each
others' toes in Tacoma.

For Mike Mr. Kimberly arranged with the
police to let five of his girls ushers, in over-
alls, act at traffic controls, the discs showing
"Stop, See Mike at the Colonial" and
"Go—" with the same message.

By Long Distance

George Hoffman, of the Palace Theatre,
Lakeland, Fla., did a new one when he re-
layed his musical number several blocks. He
was playing The Volga Boatman, and when
the boat came on the screen the song was
sung by fifty-old members of the Lakeland
Choral Society, singing several blocks from
the theatre, the music being relayed by micro-
phone and amplifier.
Sells Five Titles With Only Fifty Free Tickets

Sold Five Titles
On Single Contest

Jay Merritt, of the Baldwin Theatre, Royal Oak, Mich., put over five Metro Goldwyn titles with a single contest that cost only fifty tickets.

He took columnist mats for The Barrier, Beverly of Graustark, Money Talks, The Exquisite Sinner, The Torrent and gave these merchants who inserted them in their advertising on a certain day.

In consideration of the extra space these merchants took, the newspaper contributed a front page box telling about the contest. Fifty ticket prizes were given the best replies naming the players and productions and telling when they were to be seen at the Baldwin.

This information was to be had at the Baldwin, where the sheets of the annual announcement of Metro-Goldwyn were on display in the lobby with the nearest underlines dated; not only those five, but others, to make it more interesting.

The result was that a large section of the population knows all about the coming M-G releases. The merchandise liked the stunt because they got added interest in their announcements at merely the cost of the space used for a one column cut.

Try this out any time before the first of September and it will help you put things over to good returns.

Paid to Remember

It paid to have a good memory in Sandusky lately, for George J. Schade put over Mlle. Modiste with an offer of tickets for the best 200 words reminiscences of Fritz Scheff in the original musical production, which was played there longer ago than Miss Scheff probably likes to remember.

The rest of these letters were printed and the writers rewarded with tickets. Naturally preference was given those writers who told what a wow the original was.

HYMAN'S PROLOGUE TO THE VOLGA BOATMAN

Utilizing the male chorus from The Student Prince, Edward L. Hyman, of the Mark Strand Theatre, Brooklyn, made an effective prologue to the Pro-Dist.-Co. release as described in his story on this page.

Made His Cacti for The Border Sheriff

Making a strong bid on Jack Hoxie in The Border Sheriff, E. W. Street, of the Princess Theatre, Birmingham, Ala., had to make his own cacti, since none were to be had.

He made his box office into the suggestion of a western store shack, with the title of the Universal where the business sign should have been. In front of this he placed a signboard to denote the United States-Mexico boundary line, and this was flanked by two cactus plants.

He used the ribbed cactus and made these by padding a post with excelsior and covering with burlap, which is shellacked. For the ribs rope was glued to the foundation and covered with cloth. The whole was painted to suggest the plant and then covered with spines made from stained toothpicks. The effect was so realistic that the cacti sold more tickets than the display as a whole.

Keep this in mind against that time you wish to exploit some western picture.

Advance Work

Harry Somerville, of the Vivian Theatre, Daytona, Fla., is not the only manager to use the orthophonic and Russian records with The Volga Boatman, but he seems to have been the only one to have done a little advance work for the instrument.

He borrowed the finest machine the local agency had; one priced at $1,000, and for two days in advance he spotlighted this during the intermission with the announcement that it would be used in the De Mille picture for the Volga Boat Song and a Balaikina orchestra.

It made the orthophonic a co-star instead of an accessory, and gave that much greater appeal. Just a dash of real showmanship to an otherwise commonplace stunt.

Production Hints from Edward L. Hyman
Managing Director, Mark Strand Theatre, Brooklyn

Two stage presentations were designed for the week which had "The Volga Boatman" as the chief celluloid attraction. The same people were used in both of these stage incidents, which were the only presentations of the show. Besides these and the feature itself, the program also contained the usual Mark Strand Topical Review, the entire performance running for 2 hours and 5 minutes.

Of this time "The Volga Boatman" required 1 hour and 44 minutes, and 13 minutes were given to the two incidents. The Topical Review took up its accustomed 8 minutes.

Each of the four du luxe shows of the day was opened by the Heidelberg Male Chorus of twenty voices from the original production of "The Student Prince." The setting was a village in Russia, similar to the original stage production. The chorus was costumed to fit the setting. Their selections were sung ensemble, these being the "Marching Song," which started off stage as the chorus marched on; "The Drinking Song," with pantomime by 8 girls of the ballet corps, and the Soldiers' Chorus from "Faust."

Following the Topical Review came the atmospheric prologue to "The Volga Boatman." The setting was copied from one of the scenes in the film showing the Volga River, with castle on a mountain in the background. This back-drop was transparent at different places in the sky to give cloud effects through the lighting which was used behind it. At opening girls of the ballet did a Russian dance as several of the men in the chorus looked on. Then the strains of the "Song of the Volga Boatman" were heard in the distance and presently other men came on tugging at the heavy rope which pulled the boat up the river. The curtains closed in on the presentation on the dying notes of the song.

Liberal

Putting over Brown of Harvard in a college town, Mr. Weir, of the State Theatre, Washington, Pa., improved on the usual courtesy pass by issuing an invitation to each member of the faculty of Washington and Jefferson College to bring his family to the picture the opening night, no limit being placed on the number of admissions to be had on one card.

It was a college night and the entire lower floor had been reserved for the undergraduates, who paraded to the theatre with their band, and the college glee club supplied the prologue.

Many of the boys came back the following nights and helped swell the resident patronage, with the result that Brown was one of the most profitable dates of the season.

MOVING PICTURE WORLD
July 24, 1926
Good Copy on Harry Langdon from J. W. Sayre

Original Posters On Volga Boatman

Pat McGee dovetailed his stunts for the Volga Boatman. First he got a local artist to do a series of colored posters with life sized figures which were put in the lobby of the Criterion theatre, Oklahoma City. These were photographed and reproduced in black and white on the cover of the Bulletin, a local theatrical weekly. Then he offered the original posters as a prize for the best colored miniatures.

It gave him three strong angles for the cost of the posters.

He used an amplified orthophonic playing the Volga Boat Song for his marquee and on the stage produced a Russian dancing act with pupils from a local school.

The stunts appealed to lovers of art, music and dancing, and these are the ones who would most appreciate the play. The run of mill patrons were gotten in with an intelligent regular campaign.

Wages for Wives

Charles Morrison, of the Imperial Theatre, Jacksonville, noticed that an electric ice box was getting a lot of attention in the window of the agency, so he borrowed it to put in the lobby of his house with the suggestion that an automatic icebox was part of the Wages for Wives. Meanwhile the agency made a splash in the window to hook to the lobby display, and that helped to send them down to the theatre.

Elaborating this scheme should be worth a double truck, but Morrison did not need that much. The icebox was ample to get him the business.

A Clever Display

One way to get an exploitation exhibit that is certain to be written up in the newspaper is to get the material from the newspaper itself. That's what Art La Mann, of the Home Theatre, Alexandria, La., did for The Last Edition.

He obtained pigs of type metal and stereotype metal, several page plates for a cylinder press, half a roll of newsprint paper, a matrix, some linotype slugs and other printing material, lettered explanatory cards and put the display into a show window with ample hook-ins to the picture.

A HOUSE SIGN BUILT FROM STORE ROOM MATERIAL

The large star name looks like a lot of money, but the letters were made from compo board bits which had served other pictures before selling this First National. Built by H. W. Sherburne, of the U. C. Theatre, Berkeley, Cal.

Gets Good Copy Using Initials

J. W. Sayre, of Seattle, sends in some good copy in the shape of a novelty advertisement for Tramp, Tramp, Tramp. He suggests that it will work well in a box as well as a special display. It runs:

H. L.

There must be some comedy magic about those initials.

Harold Lloyd has them

Harry Langdon has them.

And Langdon in Tramp, Tramp, Tramp is a riot at the Liberty this week.

Out in Seattle one of the newspapers has been conducting a hike, and, of course, Sayre had to kick in on that. These pleasant days why not have a Tramp, Tramp, Tramp of your own in case you have no obliging paper to start one for you?

Started Midnight

Warren Irvin opened his run on For Heavens Sake at the Imperial Theatre, Charlotte, N. C., with a midnight matinee that got a crowd out to talk about the picture before the nominal opening the following afternoon. The result was the best opening day in the history of the house and the second largest receipts.

A new wrinkle was putting the cashier and doorman wearing masks the week before the showing. It is not practical to mask the ushers.

It is far from new, but the old fashioned fire engine can still put a kick in the box office as witness the general use of obsolete machines for advertising The Still Alarm.

At the Colonial Theatre, Indianapolis, a card on a 1918 model invited contrast with the new style apparatus to be seen in the Universal production. Here they also used a newsboy's parade with the Times.

THE BAT HUNG AS HIGH AS THE GOOSE IN KNOXVILLE

Milton H. Kress, of the Riviera Theatre, used 25 smaller cutouts under the marquee. He used the press book puzzle picture with fine results, and with a good general campaign he batted in large extra receipts.
Tied Peggy Joyce to Her News Items

Tied Skyrocket to A Live News Item

It's a little late to be using an April date-line, but Arnold S. Rittenberg, of the Fulton Theatre, Jersey City, was late in sending this in. It's too late to be used on Peggy Joyce, but you can salt away the general idea.

Had a Fire

Borrowing a mechanical display from an insurance agent made a profit on The Still Alarm for Rodney Bush at the Galax Theatre, Birmingham, Ala. This was one of the new mechanical signs with light effects showing a burning building. Flanked by profile houses to form a miniature street, it was highly effective.

A Fireman's Benefit Cleaned Opposition

Realizing that an Elks Street Carnival was going to dent a lot of box offices, Kenneth Talmadge, of Pantages' Theatre, Vancouver, B. C., gave the Firemen's Athletic League a percentage on all the tickets they could sell on The Still Alarm.

Instead of dipping into red ink for the week, he was able to write in nearly $2,000 increase and that in spite of one of the early warm spells, which helped the carnival and hurt the theatres.

With the benefit angle for an excuse, he took eight tens for a display, with stress on the benefit.

You will note an ear in the lower right hand corner. This reads: "Ladies—Guest matinee Wednesday afternoon. Bring a lady friend as your guest extra charge. Just say 'Guest ticket' at the box office."

This is just another form of two-for-one, but it sounds more important.

Plenty of Talk in A Four Inch Space

Selling heavily in a four twos, J. B. Whitney puts out Outside the Law at the Olympic Theatre, Buffalo, with a minimum of cost. He has to drop to six point for many of his lines, and yet working mostly with six and eight point he gets the same relative display that would come from larger sizes in more space.

Pantages Offers The Picture of A Million Thrills!

"This Moving Picture World advertisement, as shown on this page. This ran in a two eights, and sought to tie the star to the curiosity angle. This tied to her previous matrimonial ventures and had sunk in well just as the news broke that Peggy was about to try it again. The space ran in the same issue with the front page story of the engagement."

But as soon as the news broke Rittenberg hustled it into the opening day advertisement, with a repetition of the "lure" line, and proved by the papers that he had not been kidding about Peggy.

Not all stars are so obliging as to break onto the front page for your playing dates, but often you can hook some news story to your offering through a parallel, and it always will make for greater interest in what you have to offer. Often a local divorce or separation will break nicely for you. All you have to do is to take what the fates provide, but keep your hand out.

What Is The Lure of PEGGY HOPKINS JOYCE?

This Is Your Chance To Find Out. See The Skyrocket

TIED TO A NEWS ITEM

He had The Skyrocket booked just about the time the news of the last engagement was made public, and for his opening gun he used a press clip from the Jersey Journal, the newspaper in which the item appeared. It was set in precisely the type used the previous day for the news columns, flanked by a couple of cuts in a space about a three lines.

THE TOMORROW SPACE

He already had used the line "What is the lure of Peggy Hopkins Joyce?" in his preceding advertisement, as shown on this page.

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Used Three Mats to Make One Layout

well as through previous picture release. You can get these the moment your eye hits the space. He puts over the reissue in a six point line and goes to ten point for Priscilla Dean and Wheeler Oakman.

There is a slight loss at the top with four lines of unleded matter, mostly bold gothic caps. Very little of this gets over, and it would have been better to have cut off the two lower lines for a better display of the dates, but apart from this he offers a nice study in relative values, and once you appreciate that you do not have to take enormous spaces, you start to save money without losing any.

One thing we note in a number of samples sent in by Mr. Whitney. He seldom uses all-cap lines. The lines just referred to are about the only ones in more than a dozen samples.

Builds a Layout From Three Mats

This attractive three nines from the Liberty Theatre, Zanesville, Ohio, is of especial interest from the fact that it is a composite of three mats. It was put together by B. J. Metchling.

The title is cut from the Style B three-column mat. You will notice if you look very closely, that the last letter in Barrymore’s name has been cut off. In the display it looks like a battered letter, if it is noticed at all, but in the mat the lower part of the letter was covered by the illustration.

The scene cut from the bottom is from a three-column cartoon, Style O, which was intended for use in the news columns. It fits just as well into the advertising space.

The faces come from a two-column mat which is shown here. The cut was sawn apart and the edges roughed a little until you cannot realize that Mr. Metchling interrupted an interesting clutch.

The combination makes a more attractive space than either of the originals and provides a better scene cut. It was a little trouble, perhaps, to rearrange the material, but the result was well worth the time and labor.

The body of the display shows the rule underline, which is seldom used in spite of its unusually good display value. Mr. Metchling has done an exceedingly good job.

Silhouette Gives A Reverse Effect

Getting the double value of white space and reverse in one display was gained by the Hann Theatre, Cleveland, for the big run of The Big Parade. This was for the roadshowing. It did not look as well in the newspaper as it does here because the imprint was rather poor and did not come up with the nice black that slower work and better ink will give it here. However, it would seem that the intention was to avoid a very black outline for this is not the straight reverse, but the outline has been put in with a stipple effect that barely shows.

Apparently a halftone was made in about 100 screen and the letters routed out, or it may have been done on prepared paper. Usually most reverse cuts used in newspapers are grey without being intended for that color, but here the artist made sure that it would be just that. In the original it is 60 by two or about five and a half inches across two columns. It stands out very nicely on the page and it is readable all the way through because the artist had the intelligence to make the lettering large enough to be read through the black. There is no reverse line lower than twelve point, and there is no crowding. It is a good example of how to use reverse without waste.

Starts Stella on The Costume Angle

Out in San Francisco the opening gun for Stella Dallas, at the Imperial, was the costume angle, and Stella in her idea of what the smart set will wear this season was made the attractor for a 300 by 2 that would have been better had the copy been run in type.
Switching the Spotlight to the Exhibitor

Edited by Peter Milne

F. & R. Friedman Merger Ends Competition

Moving Picture World
Bureau, Minneapolis, July 12.

The Northwest Theatres Circuit, Inc. (Finkelstein & Ruben), have pur- chased the theatres of the Amusement Company and, as a result, the two largest circuits in the Northwest have ended competition. Details of the transaction were announced last week by Benjamin Friedman, president and general manager of American Amusements.

Thirteen houses which were operated by the two circuits in competition will now be managed by American Amusements as a re- sult of the transaction. F. & R. will have an interest in these and will direct the booking. Five of these houses are at Fargo, N. D. They are the State, Fargo, Garrick, Orpheum and Grand. Four are at Mankato, Minn., and four at Minneapolis. The Mankato houses are the Grand, State, Lyric and Orpheum and the Minneapolis houses are the Empress, Emerson, Northern and American. E. A. Phillips will have charge of the Fargo houses for the American Amusement Company, the Mankato houses will be under the direction of Al Kvol and the Minneapoli- s' theatres will be managed by George Henderson.

OVER-COMPETITION

The theatre business in Fargo and Mankato has suffered from over-competition and the control of these theatres by the Friedman company will bring welcome re- lief. Fargo has had about one theatre seat for every four inhabitants, while Mankato has had about the same ratio, and business necessarily suffered, as the towns were over- seated. Two Fargo houses, the Princess and the Isis, are still outside the Friedman con- trol.

The Friedman houses at Albert Lea, Minn., operated by Mr. Friedman and his brother, I. Friedman, are not affected by the deal.

HYMES RESIGNS

Charles F. Hynes, who edited Greater Amusements since 1920, has resigned from that publication, whose headquarters are in Minneapolis, to associate himself with the editorial staff of the Film Daily in New York. E. E. Seibel, formerly with the Minneapolis Journal, is taking his place.

PROHIBITIVE LICENSE

Merchants of Mount Vernon, Minn., are reported up in the air because they are unable to meet the financial requirements of the state law and have been forced to sus- pend their free outdoor movie shows as a result. The law requires a license fee of $5, and an indemnity bond, which means an ex- pediency of about $10 a night. There is no talk of moving the shows into the Opera House. Merchants explain that the financial requirements imposed by the law are prohibitive.

FREE SHOWS STOPPING

Things are looking up for the exhibitor in Nebraska. Pickrell has been forced to discontinue its free shows and Liberty is planning to charge admission in order that, its service contracts may not be cancelled. Other towns are reported on the verge of giving up free shows because of inability to obtain service. Blue Springs is still giv- ing free shows on Saturday night and mainta- nants that its contract cannot be cancelled.

SMALL WAR

The 219 inhabitants of Tappan, N. D., are waging battle with their neighbour between the Dreamland and Union Theatres. The theatre war doesn’t grow in towns much smaller than that.

Detroit Works to Stamp Out Free Shows

Moving Picture World
Bureau, Detroit, July 13.

After spending nearly three years on the proposition it now appears that the non-theatrical and free show situation is reaching a solution, according to a statement issued this week by H. M. Richey, manager of the M. P. T. O. of Michigan.

A joint committee of three members of the M. P. T. O. of Detroit, the Detroit Film Board of Trade have been holding a series of meet- ings and carefully going over the most ob- jectionable situations, with the result that free showing of pictures in Michigan has been practically outlawed.

With the exception of one exchange, an independent organization, Richey reports that all the producers in this section have co- operated loyally with the association in stamping out the evil. The carnival business has also been practically crushed through the activity of the association and the Detroit common council.

VISITORS

Holiday visitors over the Fourth in the Film Building were Joseph Kiliski, Pittsburgh manager for Educational; James Keat, Pittsburgh manager for Warner Bros.; Joseph Friedman, special representative for Universal, and Jack Kerk, who both reside at the home office of Metro-Goldwyn-Mayer. They enjoyed a safe and sane homecoming celebra- tion.

REPAIR COLONIAL

For the first time in the history of the house, the Colonial has closed for repairs and redecorating. Ben and Lou Cohen took over the management of the house and it has been open to the public ever since. The Colonial will reopen the first of August, with the same policy, first-run pictures and vaude- ville.

KOPPIN’S EMBASSY

The new George F. Kopple Embassy will seat approximately 2,300 people and be open for the first five years and more after that. Figured out in matter of individual seats the Embassy will pay $400,000.00 per year, which is the highest per seat in Detroit’s amusement annals. It is now under remodeling and will be ready to open in three weeks.

FORDSON HOUSE

Fordson, Mich., a Detroit suburb founded and developed by the Ford industries, will soon have another house, to be known as the Fordson. It is located on Dix avenue and will seat around 600 people. The proprietors are Victor Retty and Joseph Staia.

BETTY IS BACK

Edward Beatty, general manager of the Bijou Theatrical Enterprises for Col. W. S. Butterfield, has returned to his desk after a month’s vacation trip to the West. Mr. Beatty was accompanied by his family.

MCLAREN MARRIES

W. S. McLaren, manager of the Capitol Theatre at Jackson and former president of the M. P. T. O. M. has taken unto himself a bride. He was married a few days ago in Chicago to Esther James, prominent manager and performer. The couple left for Atlantic City, New York and Philadelphia on their wedding trip and will be at their Jackson home to friends after August 1.

MILES ROBBED

The Charles H. Miles office safe was re- leased of $1,500 by safe-crackers one night last week, the amount including receipts for the Miles downtown theatres—Regent and Miles.

IVES A BLANK MANAGER

A. H. Blank of the Blank Theatre Enterprise, has appointed Peter Ivfes, associate manager of the Family at Davenport, Iowa. Ives is only 28 years old. He succeeds Dan Burgum, who went to New Orleans to manage a theatre.

IOWA CITY HOUSE

Construction will be rushed on the Englert at Iowa City, Iowa, and it is hoped to com- plete it at an early date at $76,000 and will replace the theatre destroyed by fire some time ago.

THEATRE CHANGES

T. L. Johnson has bought the Joy at Lyle, Minn., from Viggis Peterson. Mr. Johnson has managed the theatre for several months. The O. M. Blue Springs Theatre has been sold to Joseph Schindele by William Ruud. Mr. Schindele was in Minneapolis last week visiting the P. D. C. and F. E. O. exchanges. M. B. Quire has purchased the Star at Kana- wha, Iowa, from Woodward Bros. Frank Wolcott will construct a theatre at Junction- ville, Wis., and will show vaudeville and pic- tures.

NEW HOUSES

Ten thousand dollars has been raised by the Community Club at Rushville, Iowa, to build a theatre. H. N. Davies is planning to build a larger theatre at Storm Lake, Iowa.

LEASE EMPRESS

The Empress Theatre in St. Paul, con- trolled by Finkelstein & Ruben, has been leased to the McCall-Bridge Players. It will be remodelled and will open in the fall with musical comedy and movies.

TAKE OVER WOODMAN

Becker & Ernest have taken over the Woodman house at Pillager, Minn., and will operate it for the summer. They operate a theatre at Motley, Minn.
AFTER a third trip to St. Joseph, Mo., C. E. "Doc" Cook, business manager of the M. P. T. O. Kansas-Missouri, has completed details of an advertising campaign of the exhibitors in Kansas-Missouri again for financial support of the Motion Picture Theatre Owners of America, which is under consideration by Mr. Cook, who is planning to place the Motion Picture Treaty Owners of America in Kansas, as strong a financial basis as any exhibitor in the country.

EISNER IDLE
For once in his life Adolph Eisner, former president of the M. P. T. O. Kansas City, is idle. Having tired temporarily of building up run-down theatres—a pursuit which he has followed successfully in Kansas City for many years—Mr. Eisner accepted an offer to do some special service work for Universal in the southern states. While his "manager," Mrs. Claudie Eisner didn't think so much of having a "road man" for a husband, so Michael came home and reserved his regular seat at the local American Association baseball park, where he has been daily for the last week or more.

"SEASON" PLANS
At a meeting of forty motion picture theatre owners and operators of Greater Kansas City at the Liberty Theatre, Kansas City, Saturday, plans were made for Kansas City's program in the nation-wide Greater Movie Season campaign in July and August. Henry Harding, one of the owners of the Liberty Theatre, first run Universal-leasing house, was elected general chairman. Louis F. Gulmont of New York, special representative of the Motion Picture Producers and Distributors of America, was the principal speaker. It was planned to stage a large movie battle at one of the old downtown hotels, to be presided over by visiting screen stars.

MIDLAND CONSTRUCTION STARTS
The old buildings on the site of the new $4,000,000 theatre now are dismantled and actual construction work ready to begin. Much of the basement already has been excavated.

WEATHER HURTS
Unusually hot weather, which already has established a heat record, is having a telling effect upon Kansas City theatres, although the attendance, as a whole, is better than at this time last year, it is estimated. Virtually all suburban houses now have installed cooling systems of some type which was not the case last year.

TURNS EXHIBITOR
"Harty" Wegg, who has the reputation of being the oldest film veteran in point of service in the Kansas City territory, now is an exhibitor, having taken charge of the Mirra theatre at Pittsburgh, Kas., a 2,400-seat house which was scheduled to open July 9.

BUYERS
Among the out-of-town exhibitors in the Kansas City market last week were: M. W. Hubbard, Hubble theatre, Trenton, Mo.; Arthur T. Schnell theatre, Harrisonville, Mo.; C. B. Christian, Excelsior Springs, Mo.; J. S. Porter, Electric, Coffey, Mo.; H. Lytle and M. Peters, Neosho Falls, Kas.; A. L. Myers, Auditorium, Slater, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas. C. M. McErlay, veteran Kansas City exhibitor, was hardly able to limp along movie row this week—the result of a collision with a motor car which refused to budge.

MEERLOY HURT
L. C. McErlay, veteran Kansas City exhibitor, was hardly able to limp along movie row this week—the result of a collision with a motor car which refused to budge.

WHEELING, W Va. Theatre to be Launched Soon

PLANS for the new Wheeling, W Va., playhouse, to cost $1,500,000, with a seating capacity of 3,500 are being drawn, and the big project tentatively launched some time ago will be under way within a very short time. Such was the announcement of George Shafer, manager of the Court theatre, and acting officially for Wheeling and New York interests which, he says, are behind the new theatre. Shafer said the final block of property required to insure an adequate site for the new theatre has just been closed. Work probably will be started in the near future. The building will be either Palace or Capitol.

MOUNDSVILLE HOUSE
Frank P. and Charles F. Absomar have been granted a permit by city council at Moundsville, W Va., to erect a new theatre on Seventh street, near Lafayette avenue. The new building will front 48 feet on Seventeenth street and extend back a depth of 100 feet. Seating capacity will be 1,000. The building will be three stories in height.

NEW HOLDING COMPANY
The Third Avenue Theatre Company, of Cleveland, has been granted a charter at Charleston, W Va., $15,000 organized to own lease and operate theatres and motion picture houses; incorporators, B. L. Parmer, R. E. Odenkamp, F. A. Drexler, E. B. Taft and W. E. Holland, all of Cleveland. The firm will locate a theatre in Huntington.

Petitions in voluntary bankruptcy have been filed at Huntington, W Va., with Deputy U. S. Clerk R. L. Gausling for the Liberty Amusement Co., and the Cabell Amusement Co. Both petitions were filed in the name of A. Colt, president of the Liberty company.

ON THE AIR
Low's Aldine, 1470, is giving weekly radio programs via Radio Station WJAS. They will be on the "air" each Tuesday evening at ten o'clock, the first program having been given July 6th, and the feature attraction being Warner's Pennsylvanians. Radio fans of Pittsburgh and surrounding territory are very much enthused because of the Aldine's decision to again give radio entertainment, as their programs a year ago, were among the most popular ever broadcast here.
George Roberts to Build Albany Theatre

G EORGE ROBERTS, former general manager of the Bernstein chain in Elmira, Albany, Schenectady and Troy, is to branch out on his own account, having purchased the Catholic Union Hall in Albany, which is to be remodeled into a modern motion picture theatre. Roberts is one of the old-timers in the business and for several years handled various theatres in Albany before assuming the general management of the Bernstein houses, which he relinquished nearly a year ago. His son, who was formerly manager of the Hudson Theatre in Albany, will be associated with him in his newest venture. The hall, which Roberts will convert into a theatre, is one of the largest in the city, and is located only three blocks from the business center, and about the same distance from the Leland, the Buckley house, and the New Mark-Ritz, which is to open in September. Roberts is backed by substantial financial interests in his venture, and his theatre will probably be devoted to second-runs at popular prices.

Despite the heat, there were quite a number of exhibitors in town during the past week, including Julius Byck, of Tannersville; Frank Asher, of Rhinebeck; Dick Yates, of Lake George, and George Markell, of the Strand in Pittsfield, Mass. L. M. Banshegrin was also down from Lake Placid.

SAYLES TO REST

Alex Sayles, of the Leland Theatre, in Albany, is to take a vacation, the first in eighteen months. First of all, Mr. Sayles plans to spend a week or so in Atlantic City, during which time he will visit the motion picture theatres there in gaining ideas that might be adaptable to the local house. From there he will go to Philadelphia for a week or so. It might not be amiss at this time to also mention that since January 1 the Leland has sold over $50,000 tickets of admission, which is a pretty good record for an Albany theatre.

NEW SCHENECTADY HOUSE

There is to be a new residential theatre in Schenectady, but just who is behind the deal is being kept under cover at the present time. The house is to be located in the vicinity of Union College, a large and populous section of the city.

ANOTHER FOR SCHENECTADY

The Schenectady, who has so many theatres that they admit that they really don't know the exact number, or at least they so informed the World representative recently, will add another to their string on July 16, when they take over the Bisito in Massena, which has been operated by Frank Kuras. Herman Vinberg, recent owner of the Albany Theatre in the capital city, who went with the Schenectady, is now said to be handling their house in Little Falls.

PART TIME

Motion picture theatres in Watervliet are apparently having a rather touchy time this summer. The SanSouci, operated by Maurice Sullivan, is running on its schedule and the same holds true with the Grand, owned and operated by Ernest Tet- ra. John Christy has closed the Strand for the summer.

ALBANY TO REOPEN?

According to reliable information, the Albany Theatre in Albany, one of the Strand group, which was closed several weeks ago, is to reopen this fall, rather than be transformed into a store. If this proves true, the Strand interests will have four motion picture theatres operating on the main business street of the city. Mark Strand is a first-run house, the Albany and the Re- gient a second-run. The balance of the new Mark-Ritz is yet to be determined.

REOPENING SCHEDULED

Hickey and Roach, of Schenectady, are planning to reopen their Broadway Theatre in September. Both men are associated with the Parley houses.

Allied Amusement Meets in San Francisco

HE annual meeting of the Allied Amusement Industries of Northern California was held at the headquarters of the organization, 100 Golden Gate avenue, the last of June, when officers were chosen for the ensuing term, and reports made on last year's activities. Several changes were made in the make-up of the organization, the board of directors having been increased from three to five and an executive committee provided for. It was also decided to hold monthly luncheon meetings. The new board of directors consists of Irving C. Ackerman, of Ackerman & Harris, chairman; Harry Singer, Orpheum Circuit; E. B. Baron, of Public Theatres; Henry Duffy, of the Duffy Theatres, and Homer Curran, of the Curran Theatre. The executive committee is composed of E. B. Baron, chairman; Charles M. Thall, Rodney Pantages, J. C. McCann, Dean Worley, Cliff Work, Louis R. Greenfield, Aaron Goldberg and Harry Sack. Thomas D. Van Osten continues as secretary-manager, having been chosen for a period of three years.

HOLD UP FOILED

An attempt was made on the evening of July 4 to hold up the Golden Gate avenue box office of the Granada Theatre, but from luck in the cash register, the cashier in charge, let out a series of screams and ducked under the counter with the cash box. Luck had it that the money on demand. The holdup man fled toward Market street and was in the crowd before he could be overtaken.

PERKETT ON HONEYMOON

When theatre business interferes with a honeymoon, give up the theatre business. This, in effect, is the motto of Frank W. Perkett, who for years conducted the Kinema Theatre at Reno. He got tired of sitting down a charming bride to the altar, but the management of the theatre interfered with plans for a long honeymoon. He accordingly sold the theatre, bought tickets on a Dollar around-the-world liner and the couple sailed from San Francisco July 3.

NOW HE CAN BE SOLD

Barney Garnett, for years associated with San Francisco film exchanges, has turned a full-fledged exhibitor and has been made manager of the T. & D. Theatre at Paso Robles, succeeding S. Harvey Levey, who has been appointed manager of the State, Martinez, opened on the evening of July 2.

STATE OPENING

The opening of the new State at Martinez, on July 2, was the motif for an interesting gathering of film folk, with several executives of West Coast Theatres, Inc., in attendance. This theatre, which has a seating capacity of 1,500, was started several years ago by George Winkelman and J. J. McManus. Work was suspended for a long time following the death of the latter and about eight months ago the property came under the management of the theatre syndicate.

CHAIN BUYS POINT

The Point Theatre at Point Richmond, has come into the ownership of John Peters and J. B. Lima, who are interested in a chain of moving picture houses. The theatre was purchased from R. Tesharsity, who has conducted it for years.

MRS. BAILEY HURT

Mrs. Warren Bailey, wife of a well-known San Francisco theatre owner, suffered serious injuries July 2, when she was knocked down by a street car. She sustained a fractured skull.
St. Louis to Have New $300,000 House

The St. Louis Amusement Company will erect a $300,000 theatre store and apartment building on Union boulevard near Terry avenue at once. The general contract has been awarded to the Barnsdall-Kiel Construction Company, builders of the Ambassador Theatre at Seventh and Locust streets. The plans prepared by Kenney & Stiegemeyer, contain three-story building and basement, 92 by 193 feet. It will be of fire-proof construction.

Another New House

Plans for a new theatre in St. Louis are being prepared by C. W. & G. L. Rapp, 109 North State street, Chicago, Ill., but the name of the owner has not been revealed. This building will be two stories and basement, 147 by 199 feet.

The Electric

The contract for remodeling the Electric Theatre, at 1415 Market street, has been awarded to the Electric Theatre Amusement Company to Roy Huffman of Joplin. The enlarged house will have accommodations for 1,400 persons.

Bids Asked

Bids are being taken on the revised plans for the new Missouri Theatre in St. Joseph, Mo. This house will be three stories and basement, has 110 by 100 feet and the site about $150,000. The owners are J. H. Cooper, 390 Riverside Drive, New York City, and Eli Bro., Lincoln, Nebr.

Goldman Denies

William Goldman, prominent St. Louis motion picture theatre owner, in a deposition filed in Circuit Judge Calhoun's court on July 9 denied that E. A. Freuderig, his former auditor, had any interest in property on Union boulevard near St. Louis avenue, St. Louis, purchased by Goldman in November, 1924, as the site for $173,000 motion picture theatre and store building. The site cost $18,950 and Freuderig in a suit filed some time ago claimed one-fourth interest in the property.

Goldman in his deposition stated that he bought the property in his own name and that Freuderig became interested after the transaction had been closed. He said that Freuderig put up $2,000; Max Goldman, $2,500; Sam Goldman, $2,000, and himself, $3,500. William Goldman gave his note for $5,000 to cover the balance of the purchase price, his deposition sets forth.

Yeggi Uses Torch

An acetylene torch was used to break into the safe of the Midway Theatre, 525 North Grand boulevard, St. Louis, early on July 6. The robbers secured about $500 in cash. It was the first time that a gas torch was used to "crack" a safe in St. Louis according to the police.

Crock Sentenced

Upon his plea of guilty George Tiano, 25 years old, of Chicago, Ill., was sentenced to serve from ten years to life for his part in the hold up of the Port Armstrong Theatre at Rock Island, Ill., late in June. His companion, James McGinnis, 25 years old, also of Chicago, will stand trial on the charge. The property is supposed to have taken $200 from the theatre and escaped after an encounter with the manager and an usher in which two shots were fired.

Taylor to New Orleans

W. V. Taylor for the past two years manager of the local Orpheum Vaudeville Theatre has gone to New Orleans to take charge of the New Orleans Theatre in that city. He succeeds John Bystram, deceased.

Skouras Staff

Richard W. Hill, formerly assistant manager of the McVickers Theatre, Chicago, and Clément Kregg, assistant manager of the Uptown Theatre, Chicago, Ill., will be assistant to Cullen Espy, manager of Skouras Brothers Ambassador Theatre scheduled to open on August 21. The staff of the Ambassador will include a chief of service, assistant chief of service, thirty-five ushers, four doormen, three cashiers, a page boy and a cleaning force of fifteen. In addition there will be the usual motion picture operators, electricians, carpenters, stage hands, etc.

Heyde's House Opens

Phil Heyde opened his Arcadia Theatre, Olney, Ill., on July 12.

Midway Closes

The Midway Theatre, 525 North Grand boulevard, closed this week to make way for the $5,000,000 theatre-office-hotel building to be erected on Grand and Washington boulevards by William Fox. The actual construction of the new house is expected to start in early Fall.

Visitors

Visitors of the week included: Messrs. Josephine & Finklestein, Grand Theatre, Medico, Mo.; S. E. Pertie, Jerseyville, Ill.; J. Evan, St. Louis, Mo.; Theodore Colman, Mount Carmel, Ill.; and H. L. Barnes, Norris City and Ridgeway, Ill.

New Chicago Theatre Circuit Formed

A new theatrical circuit has been organized here by S. J. Gregory, formerly the head of the Gregory Theatre circuit in Gary and other suburban cities. The new company will be known as the Gregory-Bernasek Theatre Corporation with offices at 190 North State street in the State Lake building and a capital of one million dollars. Associated with Mr. Gregory are Benjamin Bernasek, James Craidon, Lee Currier and George M. Tarrycyn. It is expected that the operations of the new circuit will be confined to the Chicago territory.

New Loop House

Another theatre is planned for the loop by Samuel H. and James M. Lovelette, who have leased the land under the Hotel Astor at 173-175 North Clark street for a term of 99 years. This fine location is next to the Hotel Sherman and across the street from the Olympic Theatre. Leo Steff and Co., architects, are drawing preliminary plans for the structure which is to include a 22-story office building.

Phinney Houses

The Rialto Theatre at Princeton, Ill., has been closed and the Apollo Theatre will be kept open for the summer months.

New Gary House

James Jikan has started work on a 1,000 seat theatre at Gary and expects to have the house opened by the holidays.

Rush Asher House

The new Asher Sheridan Theatre at Irving Park Boulevard and Sheridan Road is being rapidly pushed to completion and it is expected to have the house ready for an early fall opening. The theatre has been designed so as to give the auditorium an old Greek setting and a fine, large lobby sixty feet long with a foyer 190 feet in length and 24 feet in width. The house will seat 4,000 and the cost is estimated at $1,000,000.

Empire Theatre

Charles Beck, well known loop theatre owner; Louis L. Berg and Herman F. Schmacker have organized the Symphony Theatre Corp., with offices at 111 West Monroe St. to erect a new theatre. The company has a nominal capital of $100,000 to start with.

Vanity Theatre Corp.

Arthur H. Flavin, F. Shikabana and E. E. Harkin have organized the Vanity Theatre Corp., with a capital stock of $250,000 and offices at 123 North Clark street to lease and operate theatres in this city.

Brothers Takes Maplewood

J. Brotman has taken over the Maplewood Theatre on Diversey avenue and will fix the house up for an exclusive picture theatre.

Springfield Houses

The Pantheon Theatre was opened at Springfield, III., by Gray and Courton circuit last month. The house seats 600 and is one of the finest neighborhood theatres in that city. The new Lincoln Square that is being erected by the Balaban and Katz in this circuit is expected to be ready for fall opening and Maurice Rubens of the Midwest offices says that the coast will exceed one million dollars.

Guyon Gets Loan

Louis Guyon, well known manager, has placed a loan of three quarters of a million dollars through the Muirro Bond and Mortgage Company in his Paradise Hall and three flat buildings that he owns.

Hill's New Post

R. W. Hill of the McVickers Theatre has been named as assistant manager of the new Norshore of the Balaban and Katz circuit.
Educational-Greater Movie Season

Educational’s release schedule for August, Greater Movie Season, shows for the new 1926-27 series of two-reel comedies and an equal number of new one-reel subjects getting under way. This puts the schedule of Educational Film Exchanges, Inc., a month ahead as compared with production at the start of the season last year. The first picture of the Romance Productions series of Two-reel classics in natural colors, “The Vision,” has been released. The first Christie Comedy on the new schedule features Neal Burns in “The Daffy Dill.” There also will be a Bobby Vernon Comedy entitled “Dummy Love,” and the first new series Tuxedo Comedy, “Open House” featuring Johnny Arthur. “Jolly Tars,” the first Harmony Comedy, will be ready for release late in August. In this new subject, Lloyd Hamilton plays the role of a sailor on a battleship. The locale of this Short Feature on board of one of the war vessels stationed at San Diego. A Jimmie Adams Comedy, as yet untitled, also is to be released in August. The first two productions for Walter Pathe’s Curiosities series, “All-Star Freaks” and “Rare Bits” will be ready for release the same month. The first of the Life Cartoons series, also new one-reel Educational subjects this season, entitled “Red Hot Rails” and “Balloon Tired” will be released in August. The first 16 Robert C. Bruce Scenic Novelties which includes three short subjects “Falling Water Valley,” “The Little Brown Rug” and “Gold and Fleece,” while not on the August release schedule, is completed and will be ready for pre-release showings during the month. Kinograms, with the regular two issues for week, and Lyman H. Howes’ Hodge-Podge releases will continue right through the summer without interruption.

Pathé Schedule Week of July 25

An unusually diversified group of short features will be presented by Pathé during the week of July 25, including Smith’s Baby, the initial release of Mack Sennett’s latest domestic series, “The Smith Family”; “Along Came Auntie,” Hal Roach’s latest two-reeler with Glenn Tryon; “Songs of Italy,” one of the “Famous Melody Series”; “Kicked Out,” another Harold Lloyd single-reel reissue; “Redfield Strikes,” the fourth chapter of the Patheserial, “Snowed-In”; “Amidst the Milliona,” a Greatland Race Spotlight; Pathé Review Number 30; “Her Ben,” one of Aegean’s Film Fable; Topics of the Day Number 30 and two issues of Pathé News.

Newlyweds Comedies Prove Popular

Early reports from exhibitors in various parts of the country who are giving pre-release showings to the new Stern Brothers comedy series, “The Newlyweds and Their Baby,” indicate that the series is all that its makers and Universal, its distributors have claimed for it. Public reaction to the new two-reelers, and especially to Smokey, the unusual baby engaged for the principal role in the comedies, is said to be exceptionally favorable, according to reports which have reached the home office of the Stern Film Corporation. The series is definitely hailed as a first rate box-office offering, fit for any program in any house.

Bruce Arrives in Portland, Ore.

Robert C. Bruce has arrived back in Portland, Ore., his chief photographic base, and has resumed work on his novelty films and scenic effects. The first of the 1926-27 series of Bruce Scenic Novelties to be released through Educational Film Exchanges, Inc., will be ready soon. While in Los Angeles recently Mr. Bruce added “Static,” a wire-haired fox terrier raised by the Christie brothers, to his staff to appear in some remarkable novelty effects. “Static” will cavort in the movies with “Fa’i Out,” a Scottish terrier, which is nearly as black as ink.

Only eight "cops" are needed to land Wanda Wiley in the patrol wagon in Stern Bros. Comedy, "There She Goes" (Universal).

F. B. O. Announces San Francisco Sales

The San Francisco office of F. B. O. has recently made several important sales of short product to first run houses in that city.

"Beggars On," a Whirlwind comedy, was sold to the Imperial, in San Francisco, a Public house, to be played the week of July 16. "Alice Chums the Fish," first of the twenty-six Alice Comedies, and "Chicken Chaser," first of the twenty-six Krazy Kat cartoons, were sold to the California and Canada Theatres, to be played through the week of July 16 and 23, respectively.

McGuire on Tour

C. Francis McGuire, recently appointed special representative for Red Seal, left Sunday on an extended sales trip through the Western territory, with Detroit as his first stop.

Loew’s Playing “Guessing” Series

Loew’s Circuit is playing next week the second of the “Keepin’ Em Guessing” series, with “Hot After It” the latest Out of the Inkwell comedies, to follow it the next week.

One of the charming scenes in "Songs of Italy," the attractive Fitzgerald little feature which Pathe is releasing.

International Shows

Arsenal Disaster

International Newsreel showed motion pictures of the $100,000,000 arsenal explosion at Lake Denmark, N. J., on Broadway last Sunday at the Capitol, Strand, Rialto, Colony, Warner’s and Loew’s State. In addition, practically every town of importance in the New York territory, particularly in New Jersey, was covered.

Directors Support Leo Maloney

Seven former screen directors appear in support of Leo Maloney in "The High Hand," this star’s first feature for Pathe. The man who stands out among the seven is Paul Hurst, who plays the part of Chris Dohle, the heavy.

Harry Bernstein Returns

Harry Bernstein, general sales manager for Red Seal Pictures, has returned to New York City after an extended trip throughout the territories, during which he effected negotiations for the opening of several more Red Seal Exchanges.

"Big Boy," Educational’s 2-year-old star, gets the black and white ladies mixed up, in "Excess Baggage." The mammas straighten out the tangle.
After a year of spectacular triumph in ChristieComedies, Billy Dooley is raised to stardom.

By sheer merit this “goofy gob” comedian has won his way into the hearts of picture-goers and exhibitors and created the demand for the Billy Dooley Comedies that are going to pull in that extra profit at your box-office next season if you get busy and land them now.

6 TWO-REEL COMEDIES
“Produced by Christie”

Also to be
“Produced by Christie”
for 1926-1927

8
Bobby Vernon Comedies

6
Jimmie Adams Comedies

10
Christie Comedies
with Neal Burns, Jack Duffy, Anne Cornwall and Bill Irving
It is doubtful whether Lloyd Hamilton has been seen in a funnier picture than in "Move Along," his current Educational release.

**Educational in Art Films Program**

Educational pictures scored heavily on the exhibition of art films program held in Chicago, Ill., June 25, during the Eucharistic Congress. Of the four pictures shown, two were from Educational Film Exchange, Inc. "The Voice of the Nightingale" and "The Vision." The program inaugurated Catholic Drama Exhibit and summer studies in stagecraft and was featured by an address by Charles A. McMahan, director of the Missouri Presbyterian National Catholic Welfare Conference, Washington, D. C.

The pictures shown, the program explained, were "selected to illustrate the harmonious advancement in the technique and artistry of the screen as well as to point out the exceptional combination of educational and entertainment features which a large percentage of present-day motion pictures offer."

Tilting "Carrie of the Chorus" Harry Chandler has known scenario and title-writer and who is now on the staff of Red Seal Pictures, is finishing up the titles of the third and fourth of the "Carrie of the Chorus" series of two-reelers for which Max Fleischer is producing for Red Seal's early fall release.

**What’s Doing on the Sennett Lot**

Mack Sennett’s Funsters are busy on the forthcoming Pathé Comedies that promise a high note in Merriment. Ben Turpin’s fancy has turned from brunettes to blondes, hence, in his next Mack Sennett Pathé comedy he will have as a sweetness Ruth Taylor. Madeline Hurlock is being assigned to featured roles in other Sennett comedies.

Eddie Quillan has been promoted by Sennett. Hereafter Eddie will be co-featured with Miss Day.

Life is just one series of domestic troubles after another for Raymond McKe and Ruth Hiatt. They are the Mr. and Mrs. Smith of Mack Sennett’s new "The Smith Series," comedies now being directed by Alf Goulding, based on the home life of two newlyweds, their baby and dog "Omar." Mr. Sennett is seeing to it that their studio domesticity is replete with complications, surprises and thrills.

Teamed together in a score of comedies Billy Bevan and Vernon Dent are again cast to play rival husbands in the newest Mack Sennett comedy which Del Lord is directing while Barbara Tennant and Thelma Parr, seen as wives of the respective rivals, in "Hubby’s Quiet Little Game," are cast as their doubting spouses in this most recent production.

Bennie Frederick, four-year-old screen player; Janet Royce and Andy Clyde, veteran comedy characterity, are the latest additions to the cast of Mack Sennett’s "The Smith Series" of domestic comedies.

An All-Pathé program of short features was arranged for the Warner Theatre, New York, premiere of "The Devil Horse," the latest Hal Roach special with Rex, the wild horse star.

**"Felix the Cat" in Cleveland**

Educational Film Exchange, Inc., has completed a highly successful exploitation tie-up for Felix the Cat animated cartoons with the Cleveland Plain Dealer which has already brought much publicity for this famous animated cartoon creation of Pat Sullivan.

At the suggestion of the Plain Dealer, H. R. Skirboil, manager of the Ohio Exchange for Educational, arranged through the home office to have the Sullivan Studios, New York, prepare an attractive trailer design. The trailers, worded: "Follow Felix the Cat in Cleveland Sunday Plain Dealer," are used at the end of Felix cartoons shown in Northern Ohio theatres. The Plain Dealer carries in its Sunday edition a list of 150 houses in this territory using the Sullivan creations. Ward Marsh, dramatic editor of the Cleveland Plain Dealer, in connection with this tie-up, carried a story, more than a column in length, describing the origination of the Felix cartoon, in the Sunday, July 4, issue. It was used in the dramatic section, first page under a 2-column head, "Tail of Felix the Cat."

On another page of the Plain Dealer’s dramatic section the same day appeared a story relating the popularity of the cartoons in newspapers and on the screen. Loew’s theatres in Cleveland employed an effective Felix the Cat lobby display, the week of July 4. Large cutouts of Felix, supplied by George Borgefeldi Company; smaller wooden cast from the C. B. G. Studio, and other Felix the Cat novelties manufactured by the Borgfeld Company, formed the basis of this display.

**Straight From the Shoulder, Jr.**

Reports on Short Subjects from Exhibitors

Edited by Van

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**BACHELOR’S RABIES. (Educational Comedy).** Star, Franklyn Farnum. A very good serial. Play it as long as you can! In the market. Appeal, good. Draw all classes. Admission 10-25.

**BABY BLUES. (Educational Comedy).** Star, Fred MacMurray. A very good serial. Play it as long as you can! In the market. Appeal, good. Draw all classes. Admission 5-10.

**BE NIGHTMARE. (Educational Comedy).** Star, Jimmie Adams. Funny! I’ll say so! It was chocked from the start to the finish. It was greeted with gales of laughter in our house. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglim & Co., Y Theatre (400 seats), Nazareth, Pennsylvania.
Reviews of Little Pictures with a Big Punch

"The Fire Barrier" (Universal—Two Reels)
There is a radical departure from the usual idea in this Western starring Jack Mowvet, as he does not marry the girl. There is a girl, of course, and Jack is attracted to her, but it develops that she is the wife of the boss, who has a bad temper, and is teaching him a lesson. Jack saves him from being robbed by discharged cow-punchers and a forest fire and to the excitement. Plenty of action here for the Western fan.—C. S. Sewell.

"Under Desert Skies" (Universal—Two Reels)
Employed by a claim jumper to spy on a prospector who has rediscovered a gold mine, Fred Humes falls in love with the prospector's daughter and eventually saves the claim for the girl by a thrilling chase to the recorder's office. A fast-moving western which proceeds along familiar lines and should please the average clientele.—C. S. Sewell.

"The Thirteenth Man" (Universal—One Reel)
The comedy in this Charles Puffy offering depends almost entirely on the idea of Puffy being alternately brought in and thrown out of a dining room because the hostess is suspicious of thirteen at the table, and the amusement value is weakened by the repetition of the same stunt so many times. Elsie Tarron does good work in the role opposite the star.—C. S. Sewell.

"Honest Injun" (Universal—Two Reels)
One of the best of the Johnny Arthur series and an e x c e p t i o n a l amusing comedy that should please all classes. Johnny is cast as a tenderfoot who, when a woman writer from the city makes love to him so that she can get material for her story, gets some friends to impersonate the sheriff and minister and force the girl to marry him, and turns the tables on her. Mildred June is leading woman.—C. S. Sewell.

"The Village Cut-Up" (Universal—One Reel)
Arthur Lake's role in this one is a departure from his usual characterizations. Here he is in high-cracking rube who, when a woman writer from the city makes love to him so that she can get material for her story, gets some friends to impersonate the sheriff and minister and force the girl to marry him, and turns the tables on her. Mildred June is leading woman.—C. S. Sewell.

"Chop Suey and Noodles" (Pathé—Cartoon—One Reel)
Paul Terry has drawn his hats and mice with slant eyes and supplied them with mining steps of oriptals. The animals go through their uprooted pastures and there is a superfine quality of the reel's humor. In the laundry, one mouse files the edges of the collars while another rips them. There is a long war in which trap doors open, close and disappear.—Peter Milne.

"Smith's Baby" (Pathé—Two Reels)
Splendid comedy of the cute Baby—Mary Ann Jackson prominent. Husband and wife finally take their baby with the wife's mother and go to the movies. Husband disturbs the whole theater by getting out of his seat and phoning home every few moments. Fine gags, good suspense and a clever dog opposite the baby with Raymond McKee and Ruth Hiatt playing the married couple. Eddie Cline directed for Mack Sennett. A fine attraction for any house.—Peter Milne.

"Who Hit Me?" (Educational—Two Reels)
Al St. John is featured in this Jack White Comedy, with Zelma O'Neal and Phil Dunham joining in the fun. Al is a messenger boy who gets hit by the other player's auto and taken home where he has a gay old time. His dance with a dummy is a good gag and there are others, including one with gold fish that is of a more familiar nature. It is a fast-moving, laughable slapstick.—C. S. Sewell.

"Songs of Italy" (Pathé—One Reel)
"O Sole Mio," "Santa Lucia," "Ciribibibi," "Oh Marie," and "Fanfula Fanfula" are the popular songs woven into the action of this reel featuring Peggy Shaw. The action is pretty and this time carries a vein of humor throughout.—Peter Milne.

"Her Ben" (Pathé—Cartoon—One Reel)
This number of Paul Terry's Aeop Fable series which features a burlesque chariot race is well up to the high mark of the series.—Peter Milne.
“The Two-Gun Man” — F. B. O.

Dash, Stunts, Fast Action in Rattling Good Western, with Fred Thomson and Silver King

Reviewed by C. S. Sewell

CAST:
Dean Randall ................ Fred Thomson
Harriet ................ Sheldon Lewis
Bowie Bill ................. Frank Hagney
Grace Stieckney ............ Olivia Huskneuk
Dad Stieckney ............. William Courtright
Sheriff ................... Arthur Millet

Directed by David Kirkland.
Scenario by W. S. Wing.

One can hardly accept as entirely plausible some of the situations as for instance when Fred easily overcomes a half dozen men hidden in a room to ambush him, but it makes good peppy entertainment, nevertheless. There is an exceptionally fast climax which culminated in a vigorous chase over the hills on horseback and a fight that is material and villain who roll down a steep incline into the hands of the sheriff.

Thomson is excellent as usual, and Silver King does wonderful work. The supporting cast is thoroughly capable and there are some strikingly beautiful photographic shots.

“The Two-Gun Man” should go over big with audiences that like stunt westerns with loads of snap, dash and action.

“Poker Faces”—Universal

Edward Everett Horton and Laura LaPlante
in a Comedy of Business and Domestic Life

Reviewed by C. S. Sewell

CAST:
Jimmy Whitmore ............ Edward Everett Horton
O’Brien .................... George O’Brien
Wife ...................... Dorothy Revier
Story by Eddie Franklin.
Directed by Harry Pollard.

The various complications naturally develop quite a number of amusing moments, however, it would seem as if the director has striven too hard at times to get the laughs. Several of the situations are worked out at such a rapid pace that the action is materially slowed up and the story as a result seems lacking the usual pep and punch of the spirited fast-moving type of farce, there is also considerable repetition of scenes of the same kind, and the outcome of the action is at all times easily forecast.

The entire cast works hard and makes a creditable showing. The result is an amusing farce, but it would seem that with the material at hand a much more uproarious laugh-getter could have been made.


Priscilla Dean Stars in Fast-Moving Story of Transcontinental Race of Auto and Train

Reviewed by C. S. Sewell

CAST:
Emily Dale ................. Priscilla Dean
John Steele ................ Robert Frazer
Midge Rossey .............. Dale Fuller
Chet Higgins .............. Ray Ripley
Joe Morgan ............... Charles Selon

Based on story “Behind the Wheel” by Welford Beaton.
Directed by Robert Thornton.

Maintained, and the story as a whole should appeal to patrons that have enjoyed these automobile melodramas, even though there is little that is new and the story is rather slight and the racer is not faced with as much trouble and villainy as usual.

Miss Dean gives a spirited performance in the leading role which, however, does not tax her ability as an actress. Dale Fuller as her chum supplies the comedy relief and Robert Frazer is an acceptable hero. Ray Ripley is an excellent polished villain. There are some thoroughly entertaining situations leading up to the race that are good for smiles and a good punch scene in which the star fights with the villain and his henchman in the dark.

O F SIMILAR TYPE to the automobile stories in which Wallace Reid and Richard Dix have been starred is “The Speeding Venus,” a producers’ distributing Corporation production starring Priscilla Dean.

As is usual with stories of this kind the action finally centers around a gruellng race on the outcome of which the whole plot depends, and, of course, the hero or heroine wins. This time, it is the case of two rival inventors seeking to rush a gearless car from Chicago to the Pacific Coast. One of them, the villain, steals the hero’s plans, places his own model aboard the limited and wrecks the hero’s car. But his sweetheart, portrayed by Miss Dean, has it repaired and starts on a mad race to beat the limited.

There are some clever scenes and amusing incidents in conjunction with the trip, and there is the dash and pep that is to be expected in the race. At all times, the idea of tremendous speed and what depends on it is maintained, and the story as a whole should appeal to patrons that have enjoyed these automobile melodramas, even though there is little that is new and the story is rather slight and the racer is not faced with as much trouble and villainy as usual.

Miss Dean gives a spirited performance in the leading role which, however, does not tax her ability as an actress. Dale Fuller as her chum supplies the comedy relief and Robert Frazer is an acceptable hero. Ray Ripley is an excellent polished villain. There are some thoroughly entertaining situations leading up to the race that are good for smiles and a good punch scene in which the star fights with the villain and his henchman in the dark.
"Men of Steel"—First National
Milton Sills Stars in a Powerful Melodrama of Steel Mills, with Big Thrills and Punches

Reviewed by C. S. Sewell

CAST:

Jan Bokak .................. Milton Sills
Mary Berwick ................ Doris Kenyon
Claire Pitt .................. Mae Allison
Robert McAllan ............ Frank Currier
Grimes .................. George Fawcett
Austen .................. John Rolb
Alex .................. Taylor Graves

Based on story "United States Flavor" by R. G. Kirk.

Scenario by Milton Sills,
Directed by George Archainbaud.

ENSE, powerful, throbbing melodrama, plentifully supplied with wallowing punches, with a driving story of men of might against a background of mills of steel which impresses the spectator with the magnitude and tremendousness of this great industry, is "Men of Steel," a First National production starring Milton Sills.

The dominant note in this production is the manner in which Director George Archainbaud has succeeded in "registering" the "bigness" and power of the steel business by means of a few judiciously selected shots, and the force it exerts on the characters in the story as exemplified by the mill owner and the hero who rises from the obscurity of an illiterate workman on the ore range to the heights of success.

Next come the thrills and punches which have been generously supplied. There is a murder with the body being tossed into a steam shovel, the burying of the fleet captain under the pile of ore and his rescue, the tremendous thrill when a water tank topples over on the molten steel, converting the mill into a hissing inferno, the attempt of a half-crazed lad to dump a cauldron of molten metal into a vat where the hero and villain are fighting, and the manner in which they are saved by the crashing of two giant cranes again and again, and finally the death of the lad who touches a live wire and falls into the molten cauldron and is consumed. Red-blooded stuff, not designed for the squeamish and the death of the lad possibly unnecessarily gruesome emphasized by the funeral in which the entire vat of steel is buried, but certainly there with the punch.

Obviously, a story of this kind is exceedingly melodramatic. Its development showing the hero accepting blame for the murder, escaping and his struggle to gain education, his rise to leadership, his engagement to the steel master's daughter to aid the men, the riot, and the final happy ending when it turns out that his backwoods sweetheart is also the daughter of the steel man follows along rather oft-used and rather mechanical lines, not altogether plausible, but combining the elements of virile, powerful punch, thrill melodrama that should go big with the average box-office.

In contrast to the heaviness of the melodrama is effective comedy of an unusual type supplied by the rivalry of two old cronies, the iron master and his fleet captain, as to which can spit tobacco the farthest. Mr. Sills, Miss Kenyon and the entire cast give excellent performances.

"Mantrap"—Paramount
Sinclair Lewis' Novel Converted into Highly Entertaining and Excellently Acted Picture

Reviewed by Epes W. Sargent

CAST:

Joe Euster .................. Ernest Torrence
Averum .................. Clara Bow
Halpik Present .................. Percy Marmont
Woodbury .................. Eugene Pallette
Curly Evans .................. Tom Kennedy
Mrs. Metcalf .................. Josephine Crowell
Jackish .................. Charles Stevens
McGregory .................. William Orlimond
Mrs. Barker .................. Miss Dupont
Stenographer .................. Charlot Bird

Based on novel by Sinclair Lewis,
Directed by Victor Fleming.

IT would be difficult to assemble three players of more widely divergent types than Clara Bow, Percy Marmont and Ernest Torrence, yet these three with a able supporting cast, make a decidedly interesting production of "Mantrap," Sinclair Lewis' story of the inveterate city flirt.

They form an interesting triangle, this combination of a sophisticated manicure girl, wed to a sincere, but somewhat uncoached backwoodsman, and the famous divorce lawyer who flees the domestic trials of others narrowly to escape becoming involved in an affair of his own. It's the old triangle, but a refreshing departure from the usual love trio. It is not a super special, but it rises above the average program picture in entertainment value.

Most of the honors go to Clara Bow as the self-sufficient city girl who marries a backwoodsman because he is so different from the city slickers. She loves him, but she can no more resist the temptation to flirt than she can still her pulse beats and when the case-hardened lawyer comes along, she gets desperately interested simply because he is so resistant. Now and then she injects a suggestion of the stage soubrette to mar an otherwise careful characterization, but this seems to be the fault of direction than her own conception, for Torrence suffers even more from an apparent demand for the much abused comedy-rely. Percy Marmont is the only one of the trio of featured players whose work is not pulled slightly out of focus.

In the supporting cast Josephine Crowell contributes a capital bit and there are some fine character studies shown in a few of the scenes, but most of the work lies to the featured three, and they ably carry the burden of the plot.

The locations are beautiful, scenically and photographically, carrying the real atmosphere of the woods and lakes.

This picture should please even those who are weary of the triangle.

"Men of the Night"—Sterling
Skillful Direction Results in Good Suspense in Crook Melodrama with Mother-Love Angle

Reviewed by Peter Milne

CAST:

J. Rupert Dodds .................. Herbert Rawlinson
Dick Foster .................. Dick Forster
Frixie Moran .................. Wanda Hawley
Mrs. Abbott .................. Lucy Beaumont
Thomas Huggins .................. James Howley
Lady Broderick .................. Mathilde Brindage
Steelman by Florence Wagner

Directed by Al Rogell.

A BOLDLY melodramatic crook story is presented in "Men of the Night." The head crooks are very, very bad. The young fellow in their clutches tries and tries to go straight. And there is "Mother" who sheds sweetness and light on a gang of criminals throughout the run of the film that she just about takes the prize for "goodness sake."

Despite the conventional and at times altogether improbable character of a stern but sympathetic Director Al Rogell, because of his keen knowledge of values, has made a picture of sustaining interest and one which will doubtless go very well in the average houses.

Herbert Rawlinson, hero of many a crook melodrama of the past, herewith steps out in the habiliments of the villain. George Hughes plays the role of the weakling hero energetically and with great stress on the emotional opportunities the part offers. Lucy Beaumont is the mother in the case. She is picked up by the crooks who use her as a "come-on" in their antique shop. Her_influence saves the boy to the boy and exerts his reform. Wanda Hawley is on hand in a very few scenes to supply a romantic thread which never really gets unwound.

The picture has been well mounted and the lighting effects employed throughout give it a distinctive touch. If the characters had not been cut from such conventional cloth the picture would have been worthy a showing in any theatre.


BROADWAY GALANT. (6 reels). Star, Richard Talmadge. This is the sort of picture that first brought fame to the Talmadges. And it's a pity that all of them can't come up to this picture. Lots of good, enough action to satisfy the craving of the action hounds. Well photographed and film in good condition. Tone, good. Sunday, okay. Town, yes, here. Special, no, but fine program. Appeal, very strong. Draw all types. Admission 10-25-35 special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BROADWAY GALANT. (12 reels). Star, Tom Tyler. This is a good western and is a fine picture for a Saturday night. Tom is a good actor and is coming to the front in fine shape. Don't be afraid to buy these pictures as they are not madame's and it's a pity that all of them can't come up to this picture. Lots of good, enough action to satisfy the craving of the action hounds. Well photographed and film in good condition. Tone, good. Sunday, okay. Town, yes, here. Special, no, but fine program. Appeal, very strong. Draw all types. Admission 10-25-35 special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


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Accuracy Bucks for Accuracy Tips

Because thousands of exhibitors turn to this dependable and quick means of learning the right footage, review date and so on, we strive constantly to keep this Quick Reference Picture Chart accurate.

Sometimes a picture is cut after we get the review date information—and we aren’t told about it; but as soon as you find out there’s a big discrepancy in the footage facts, write us to that effect.

In return for your trouble in writing, we will, as quickly as we can get the thing straightened out, shoot you one dollar as an earnest of our appreciation of your good will and helpfulness.

Not just minor typographical errors—major errors that might work a hardship on exhibitors—these get the Accuracy Bucks.

ASSOCIATED EXHIBITORS

Kind of Picture | Review | Footage
---|---|---
Headlines (Alice Joyce) | Sacrifice drama | Aug. 1, 5,000
Fifty-Fifty (Hamptons) | Comedy | Aug. 1, 5,000
Keep Smiling (Monty Banks) | Comedy | Aug. 1, 5,000
Camille of Barbary Coast (T. M. Barlow) | Drama | Aug. 1, 5,000
Never Weaken (Harold Lloyd) | Reissued comedy | Aug. 1, 5,000
The Skyrocket (Peggy R. Joye) | Drama | Jan. 21, 1926, 7,500
Casting for the Defense (Compton) | Human int. melo. | Feb. 11, 1926, 5,000
Pinch Hitter (Glenn Hunter) | College baseball dr. | Feb. 12, 1926, 5,000
Lovers Island (Hampden-Kirkwood) | Romantic melodrama | Feb. 17, 1926, 6,000
Hearts and Flats (John Bowery) | Longing camp melo. | Mar. 6, 1926, 6,412
North Star (Stronge) | Dog melodrama | Apr. 6, 1926, 4,715
Shadow of the Law (Row) | Crook melo. | Mar. 21, 1926, 4,538
White Mice (Jacqueline Logan) | Romantic melo. | May 15, 1926, 3,585
Broadway Band (G. H. Swift) | Parce comedy | April 17, 1926, 5,246
Two Can Play a Game | Melodrama | May 1, 1926, 5,000
The Highbinders (W. T. Tid) | Melodrama | Dec. 5, 1926, 5,106
The Big Show (Lowell) | Circus drama | May 15, 1926, 3,603
Golliwog Cowboy (B. Cod) | Western | May 28, 1926, 3,800
Earth Woman (Mary Golden) | Drama | May 26, 1926, 4,200
Rawhide (Buffalo Bill Jr.) | Mystery western | June 5, 1926, 2,400

CHADWICK PICTURES CORP.

Man of Iron (L. Barrymore) | Drama | July 4, 1925, 4,200
American Flack (G. Waltz) | Action melodrama | July 11, 1925, 5,000
The Devil's Lady (L. Barrymore) | Drama | 1925
Blue Blood (G. Waltz) | Action romance | 1925
Paint and Powder (E. Hammarstein) | Stage life drama | Oct. 17, 1925, 5,000
Solved! (B. Ray) | Rural comedy-drama | Dec. 26, 1925, 5,000
Perfect Clown (Louise Season) | Feature comedy | Jan. 7, 1925, 5,000
Prince of Broadway (G. Waltz) | Crime drama | Feb. 16, 1925, 5,000
Count of Luxembourg (G. Waltz) | Romantic drama | Feb. 27, 1925, 6,400
Transcontinental | Action | June 28, 1925, 5,000

COLUMBIA PICTURES CORP.

Unwritten Law (Hammerstein) | Drama | 1926, 5,438
Step in Out (Revir & Reyer) | Comedy | 1926, 5,211
S.O.S. Peril at Sea (Hammerstein) | Melodrama | 1926, 5,106
Lure of the Wild (Novak-Lightening) | Dog melodrama | 1926, 5,700
Ladies of Leisure (Hammerstein) | Drama | 1926, 5,000
Screen Snapshots | Novelty | 1926, 5,000
Screen Snapshots (No. 19) | Magazine | June 26, 1926, 1,000
Screen Snapshots | Magazine | July 10, 1926, 1,000

Waldorf

Enemy of Men (Revir) | Drama | 1926, 5,201
Price of Success (Lake-Glass) | Drama | 1926, 5,000
Sealed Lips (Revir) | Comedy | 1926, 5,000
When Husbands Flirt (Revir) | Comedy | 1926, 5,000
Fate of a Flirt (Revir) | Comedy drama | 1926, 5,000

Perfection

Fighting Youth (W. Fairbanks) | Racing melodrama | 1926, 5,814
Speed Mad (W. Fairbanks) | Racing melodrama | 1926, 5,849
New Champion (W. Fairbanks) | Boxing melodrama | 1926, 4,659
Great Sensation (W. Fairbanks) | Melodrama | 1926, 4,690
Fight to the Finish (W. Fairbanks) | Fight melodrama | 1926, 5,914
Handsome Brute (W. Fairbanks) | Police drama | 1926, 5,793

EDUCATIONAL FILM CORP.

Kind of Picture | Review | Footage
---|---|---
Spot Light (Lige Conley) | White comedy | Oct. 17, 1926, 2,000
A Goody Gob (Dooley) | Comedy | Oct. 17, 1926, 2,000
Felix the Cat on the Job | Sullivan cartoon | Oct. 17, 1926, 2,000
Sweet and Pretty (Cliff Brown) | Cameo comedy | Nov. 7, 1926, 2,000
Tire Away (St. John) | Mermaid comedy | Nov. 7, 1926, 2,000
Cleaning Up (Johnny Arthur) | Comedy | Nov. 14, 1926, 2,000
Hot Feet (Boies) | Comedy | Nov. 21, 1926, 2,000
Eats Are West (Felix-cat) | Sullivan cartoon | Nov. 28, 1926, 2,000
Framed (Hamilton) | Comedy | Nov. 28, 1926, 2,000
Magic Movie (Hammerstein) | Color fantasy | Dec. 5, 1926, 2,000
Fighting Dude (Lane) | Arhythmic comedy | Dec. 5, 1926, 2,000
Fighting Dudes (Lane) | Color fantasy | Dec. 5, 1926, 2,000
Pinch Hitter (Hiers) | Comedy | Dec. 12, 1926, 2,000
Cheap Skates (Conley) | White jazz comedy | Dec. 12, 1926, 2,000
Racing (Boies) | Comedy | Dec. 12, 1926, 2,000
What's Up (Boies) | Cameo comedy | Dec. 12, 1926, 2,000
West End (Waller) | Christie comedy | Dec. 19, 1926, 2,000
Yes, Yes Babbette (Vernon) | Christie comedy | Dec. 19, 1926, 2,000

EXCELLENT PICTURES CORP.

The Kick Off (Geo. Waltz) | Drama | 1926, 2,000

FILM BOOKING OFFICES OF AMERICA

Human Tornado (Canutt) | Action western | July 4, 1926, 4,727
The Bloodhound (Bob Custer) | Mounted police | July 11, 1926, 4,800
That Man Jack (Bob Custer) | Action western | June 28, 1926, 5,002
Wild Bull's Lair (Fred Thompson) | Typical western | Aug. 8, 1926, 5,820
## Users Help Make This Chart More Useful

### PREFFERED PICTURES

<table>
<thead>
<tr>
<th>Title</th>
<th>Kind of Picture</th>
<th>Review.</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boomerang (Clara Bow)</td>
<td>Comedy-drama</td>
<td></td>
<td></td>
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<tr>
<td>Parasite (Bellamy-Moore-Washburn)</td>
<td>Drama</td>
<td></td>
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<tr>
<td>Go Straight (Star cast)</td>
<td>Drama</td>
<td></td>
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<td>My Lady's Lips (Clara Bow)</td>
<td>Comedy</td>
<td></td>
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<tr>
<td>Christian Love (Clara Bow)</td>
<td>Drama</td>
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<td>Girl Who Wouldn't Work (De La Monte) Modern</td>
<td>College Story</td>
<td></td>
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<tr>
<td>The Other Woman's (De La Monte)</td>
<td>Mystery Drama</td>
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<td>Lew Tyler's (Frank Mayo)</td>
<td>Drama</td>
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### TIFFANY PRODUCTIONS, INC.

<table>
<thead>
<tr>
<th>Title</th>
<th>Where the Worst Begins</th>
<th>Comedy Drama</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Sporting Chance</td>
<td>Racing Drama</td>
<td></td>
<td></td>
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<tr>
<td>Souls for Sables</td>
<td>Comedy</td>
<td></td>
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<td>Morals for Men</td>
<td>Drama</td>
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<td>Pleasures of the Rich</td>
<td>Society Drama</td>
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<td>Out of Africa</td>
<td>Society Drama</td>
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<td>Morgan's Finish</td>
<td>Society Drama</td>
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<td>Lodge in the Wilderness</td>
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### TRUART FILM CORPORATION

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<tr>
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<td>The Hurricane</td>
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### UNITED ARTISTS

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<tr>
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<tbody>
<tr>
<td>Boomerang</td>
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<tr>
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<td>The Gooch</td>
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<td>Lethal Orphans</td>
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<tr>
<td>The Luckiest Man</td>
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<td>Double Trouble</td>
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<tr>
<td>The Last of Sleepers</td>
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### NOVELTY SERIES

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### UNIVERSAL

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### PRODUCERS DISTRIBUTING CORP.

<table>
<thead>
<tr>
<th>Title</th>
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<td>Her Market Value (Ayres)</td>
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<td>Girl of Gold (Vaughn)</td>
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<td>Beyond the Border (Carey)</td>
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<td>Friendly Enemies</td>
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<td>Crimson Runner (Picussa Dean)</td>
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<td>Sing a Song of Roses (Wendell)</td>
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<td>Ship Fitting (all star)</td>
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<td>Beauty and the Bad Man (Mabel Belli)</td>
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<td>Awful Truth (Agnes Ayres)</td>
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<td>Texas Trail (Carey)</td>
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<td>Private Affairs (Hulbert)</td>
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<td>Hill's Highroad (Leatrice Joy)</td>
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<td>Seven Days (Lillian Rich)</td>
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<td>Coming of Amos (Ro LaRoque)</td>
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<td>Madame Lace (Richardson)</td>
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<td>Off the Highway (W. V. Mong)</td>
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<td>Simon the Jester (O'Brien Rich)</td>
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<td>Road to Yesterday (S. Schlecht)</td>
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<td>Braveheart (Loraine Wilson)</td>
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<td>Rocking Moon (Shawson-Bourns)</td>
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<td>Danger Girl (Petula Dean)</td>
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<td>Million Dollar Handicap (all star)</td>
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<td>Fifth Avenue (De Mita)</td>
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<tr>
<td>Wild Oaks Lane (Viola Dana)</td>
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<td>Made for Love (Allan Cuthbert)</td>
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<td>Red Dice (Rod LaRocque)</td>
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<td>Forbidden Water (Dorothy Revell)</td>
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<tr>
<td>Whispering Smith (H. B. Warner)</td>
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<td>Vole Fighter (W. Boyd E. Pair)</td>
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<tr>
<td>Paris at Midnight (Jett Goodall)</td>
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<tr>
<td>Price of Pilocia (Valerie), Repton</td>
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<tr>
<td>Bachelor Brides (La Roquette)</td>
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<td>Eve's Leaves (Leatrice Joy)</td>
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<td>Silence (H. B. Warner)</td>
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<tr>
<td>Unknown Soldier (Chas. Mack, etc.)</td>
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<tr>
<td>Flame of the Yukon (Seena Owen)</td>
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<tr>
<td>Up in Mabel's Room (Marie Prevost)</td>
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<tr>
<td>Shipwrecked (S. Owen J. Schilldruart)</td>
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<tr>
<td>Meet the Prince (H. B. Warner)</td>
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<tr>
<td>Sea Wolf (Ralph Ince)</td>
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As Accurate a Chart As We Can Make It

ASTOR DISTRIBUTING CORPORATION

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<tr>
<th>Kind of Picture</th>
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<tbody>
<tr>
<td>A Lover's Oath (Novaro)</td>
<td>Melodrama</td>
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<tr>
<td>Business of Love (Horton)</td>
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<td>The Wrongdoers (Barrow)</td>
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BANNER PRODUCTIONS

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<tr>
<td>The Man Without a Heart</td>
<td>Novak-Harlan</td>
<td>Aug. 2</td>
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<tr>
<td>Vitai (M.)</td>
<td>Western</td>
<td>May 30</td>
</tr>
<tr>
<td>Daughters Who Pay</td>
<td>All star cast</td>
<td>May 30</td>
</tr>
<tr>
<td>Wreckage (May Allison)</td>
<td>Drama</td>
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C. C. BURR

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<tr>
<td>Crackerjack (Hines)</td>
<td>Typical comedy</td>
<td>May 23</td>
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CRANFIELD & CLARKE, INC.

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<tr>
<td>Molly May Series (Violet Mersereau)</td>
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<tr>
<td>International Twelve</td>
<td>Western</td>
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<tr>
<td>Famous Paintings</td>
<td>Deluxe dramas</td>
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<tr>
<td>Let's Go Fishing</td>
<td>Holland-scene</td>
<td>Nov. 7</td>
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<tr>
<td>Real Charleston</td>
<td>Lesson novelty</td>
<td>Apr. 24</td>
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<tr>
<td>The Doctor</td>
<td>Drama de luxe</td>
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<td>Heroes of the Sea</td>
<td>Scenic</td>
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<td>The Angelus</td>
<td>Drama de luxe</td>
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GINSBERG DISTRIBUTING CORPORATION

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<tbody>
<tr>
<td>Love Gamble (Lillian Rich)</td>
<td>Melodrama</td>
<td>Jul. 11</td>
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<tr>
<td>Before Midnight (Wm. Russell)</td>
<td>Crook melodrama</td>
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<tr>
<td>Big Pal (Wm. Russell)</td>
<td>Prize fight drama</td>
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INDEPENDENT PICTURES CORP.

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<tr>
<td>Gambling Fool (F. Farnum)</td>
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<td>May 9</td>
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<td>Fighting Sheriff (Bill Cody)</td>
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<td>Border Intrigue (F. Farnum)</td>
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LEE-BRADFORD CORP.

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<tr>
<td>Wolfpooch (M. Clayton)</td>
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<tr>
<td>Wives of the Prophet (star cast)</td>
<td>Ode Real novelty</td>
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MADOC SALES CORPORATION

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POST SCENICS

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RAYART

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<tr>
<td>Super Speed (Reed Howes)</td>
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<tr>
<td>Snub Reed (Buster Keaton)</td>
<td>Action melod.</td>
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<tr>
<td>Cyclone Corral (Reed Howes)</td>
<td>Adventure</td>
<td>Sep. 29</td>
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<tr>
<td>Midnight Limited (star cast)</td>
<td>Railroad melod.</td>
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RED SEAL

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<tr>
<td>Fish for Two</td>
<td>Gem of the Screen</td>
<td>Feb. 11</td>
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<tr>
<td>Hair Curtain (Fred, 20)</td>
<td>Western</td>
<td>May 12</td>
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<tr>
<td>Ko-Ko's Paradise</td>
<td>Max Pleisner cartoon</td>
<td>Feb. 7</td>
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<tr>
<td>No Rafto, Ruffians Bulls, 20</td>
<td>Mar. 6</td>
<td>1,000</td>
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<tr>
<td>Hair Cartoon</td>
<td>Marcus cartoon</td>
<td>Mar. 20</td>
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<tr>
<td>Has Anybody Seen My Baby?</td>
<td>Edwin Kellogg</td>
<td>Sep. 26</td>
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<tr>
<td>Marvelous of Motion</td>
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<td>Magazine</td>
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<td>Song Cartoon</td>
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<tr>
<td>Romance Screen</td>
<td>Comic</td>
<td>Magazine</td>
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<tr>
<td>Haif Cartoon</td>
<td>Marcus cartoon</td>
<td>Apr. 10</td>
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<tr>
<td>It's the Cat's (Ko-Ko)</td>
<td>Flencher cartoon</td>
<td>May 1</td>
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<td>Song cartoon</td>
<td>Transparent Boys</td>
<td>Summer 5</td>
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<tr>
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SHORT FILMS SYNDICATE

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<tr>
<td>Remember</td>
<td>Pastoral</td>
<td>Aug. 13</td>
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<tr>
<td>Mixing in Mexico</td>
<td>Bud Fisher cartoon</td>
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<tr>
<td>Invisible Revenue</td>
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SIERRA PICTURES, INC.

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<tr>
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<td>Serial</td>
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<tr>
<td>Here Comes (E. Douglas)</td>
<td>Comedy</td>
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<tr>
<td>Trapped (Elra)</td>
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<tr>
<td>When Your Husband? (Motte)</td>
<td>Comedy</td>
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<tr>
<td>Bedtime Stories Series</td>
<td>Animal Novelties</td>
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<tr>
<td>Eves Of the Dead (B. Warren)</td>
<td>Novelty</td>
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<tr>
<td>Just Travelin' (Bob Burns)</td>
<td>Western</td>
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SAVA FILMS, INC.

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<td>Charlie Crockett Comedies</td>
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<tr>
<td>Two Star Comedies (Layman-Dover)</td>
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<tr>
<td>All Star Comedies (star cast)</td>
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<tr>
<td>Laugh Stories (Selig Animals)</td>
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<tr>
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<tr>
<td>Travelogues</td>
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<tr>
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A Prologue to "The Lone Wolf Returns"

A Specific Presentation Specially Devised for Columbia Pictures Corp. by Colby Harriman

This picture is built in a manner affording the producer and manager the opportunity to present a prologue or presentation devised along atmospheric lines. The picture is replete with mystery angles, it has many big moments which may be used in a thematic treatment, and we are confident that the small expense necessary to stage such an attraction will prove of extreme value to the exhibitor when he plays this Columbia Special.

The suggestion we are offering this week is for an atmospheric prologue to this picture, a prologue attraction devised and presented along impressionistic lines. It is our thought that a prologue of this type will be adaptable to any stage, large or small, and the cost of constructing and mounting it will be within the bounds of the average budget.

The dominating note in our suggestion is based upon the theme of the early scenes of the picture, jewels, glittering jewels, with the shadowy sinister hand of the "Lone Wolf" ever about them. As a prologue, this theme is about the best. It may be linked to the picture in a satisfactory manner.

The accompanying sketch gives a general outline of the stage set-up and its effective finale. The ground plan itemizes the various units comprising the set.

A half sectional arch drop is hung at right down at the curtain line. This may be given a wider sweep by cutting a special drop along the lines indicated in the design. This material may be an old drop painted in a blue-gray tone. No foots or borders should be used as the drop should merely act as an outline for the set beyond it. A silver drop should be hung in three, or it may be moved to a set of lines half way between the curtain line and the back wall. This line will make it more compact without losing any of its effectiveness.

A large jewel case should be constructed and placed at left center of the stage. The case may be constructed out of batten and covered with muslin or compo board. The outside surfaces of the jewel box should be painted in gilt to give the effect of a metal box. The interior covered with silk or satinette fastened in pleats to give a rich appearance. The under surface of the lid of the box should also be treated in this manner. To register the fact that the set piece is a jewel box, some large compo board replicas of various patterns of jewelry may be painted and cut out, their surfaces dusted with silver or gold metallics to give a glistening effect. If the metallic paints are not available the compo board pieces may be covered with gilt paper or cloth. The designs of the jewelry should be in extremely large sizes and forms. This is necessary to dwarf the characters who enter from the box.

Two strands of jewels should be painted on compo board and treated in a similar

(Continued on opposite page)
The Production Forum
Devoted to Inquiries Relative to All Phases of Production Work

(Note: The inquiries in the Production Forum this week have been submitted by members of the present session of the Publicis Training School for Managers under the direction of John F. Barry and his associate Frank Newman, Jr. The inquiries are indicative of the excellent technical phases which are considered by the students. They represent a variety of subjects, sound, sensible questions which are of general interest to all exhibitors. The inquiries total about forty in number and will be distributed over three or four of the succeeding issues. C. H.)

Painting Scrim

"Does painting a scene on bobinette drop spoil the drop for future use, or can the paint be removed? What is the best method for blacking out in fabric drops, as when, for instance, a circular cut out is desired?" C. K. C., Auburn, Minn.

Bobinette drops do not lend themselves to a scenic treatment with paints. The mesh is too large. The standard scrim drops which are made of a heavy linen and cotton weave are the type used in painting designs or scenes upon them. The condition of the scrim for other scenic jobs after having been given a painted design depends entirely upon the paints or dyes used in performing the work and whether the sizing was weak and not too strong. Sometimes it has been found that the painted design may be washed off of the scrim, but in such cases, the fabric has become weakened.

When possible, it is better to paint another design over the first one. Sometimes we find that certain dyes make such work impossible owing to a lack of blending of the colors and their inability to be blocked out.

Replying to your second inquiry, the best way to black out openings in drops is to place the drop on the paint frame and mark your opening with a chalk tied on a line which is fastened at the center pivot. If a frame is not available, fasten the drop to the stage floor and outline your opening in the same manner as above named. It is not advisable to cut your openings when your drop is hanging on a set of lines with the bottom batten swinging or not fastened to the floor.

X-Ray Border Lights

"(a) What particular advantages have the X-ray type of foot and border lights over the common trough style? (b) I am not using any kind of prologues in my little 900-seat house now. I have a 15x30 ft. stage. Would you advise the center opening style main curtain, or the straight drop curtain?" B. A. L., Austin, Tex.

Your first question concerns modern theatre lighting equipment. After much experimentation it has been found that the concentrated forms of X-ray units are more advantageous for foots and borders because the reflective qualities are more pronounced owing to the parabolic and corrugated surfaces which give irregular reflection. The amount of power or wattage may be lessened in comparison with the old type of continuous trough light owing to an increased intensity of each unit. You will find that the X-ray types will be less expensive to operate and much more effective.

The main curtain of your theatre should be of the draw curtain type. Roll or drop curtains are not practical in the modern scheme of things, nor can they be worked artistically. The draw curtains may be operated on a motor controlled track which may be operated from the projection room. Most of the small theatres used this system.

Eliminating Footlights

"Do you advise eliminating footlights entirely? Wouldn't any lights from the front of the house, such as floods from the balcony and the cut-in scanners, be the same undesirable shadows? How can you eliminate shadows entirely from your back drop?" H. P. M., Buffalo, N. Y.

Personally, I do not use footlights in my various lighting schemes with the exception of using them to define a stage area or act as complementary lighting. Footlights are more or less glaring and with the new scheme of lighting with shadows emphasized the foots do not serve to advantage. If foots are used, the colors on dimmers about one-half will blend nicely as sub-units.

Front lighting is certain to cast shadows on the back drop, especially when the floods are used from the balcony and the projection room. To overcome the shadows the front lighting must come at an angle that will catch the stage floor.

If side lighting is used on the stage and overheads placed in a manner to eliminate spill light by masking the edges and cutting the spread, the shadows will be eliminated.

Mark Strand Theatre

We were warmed to the cockles of our heart when the curtains parted on the setting of a genuine Prologue

The literary work of Joseph Plunkett was devised and presented by Joseph Plunkett as a pre-atmospheric bit of stagecraft in connection with the showing of "Men and Steel" (First National).

In this day of revue divertissements we are often prone to overlook the value of a real prologue properly presented. The stage feature at the Mark Strand is a full stage play which introduces Edward Albanese and a male ensemble of twenty, the entire action consuming about three minutes.

The set is strictly atmospheric with a pronounced modern stagecraft influence. Ten or twelve steps extending across the full width of the stage comprise the main unit. The first step is placed on the curtain line and the unit extends back to about three. Here a scrim is hung, plain treated, with a black fabric backing to give it a body. A specially painted border and returns are placed down in one. The design is similar to the structural work of the steel mills. In front of the step unit, down stage at the curtain line, a trap has been provided in the stage floor. At the base of this red flood lights cast a fiery glow from below giving the effect that the steps extended downward in an infinite number, down to the furnaces of the mills.

The overhead lighting is in green. This contrast is most pronounced as the members of the male ensemble, attired in workmen's clothes, slowly come up from the space beneath stage, slowly climbing up the stairway, their costumes being highlighted with the red glow from below and the sinister green overhead tones. Gaunt, distorted shadows are silhouetted against the upper background as they come up. They take various positions for dressing the set, surrounding the soloist at center of the steps, and on the finale the black backing to the scrim is taken away. The bottom of the backing is cut out in long pennant shaped points across the entire length of it, and miniature cut-out steel mills with smoking stacks and seething furnaces are seen against a deep black sky. The lights slowly dim as the first titles of the feature picture are projected on the scrim hung in front of the entire set. The song gradually dies away, the sheet is let in and the scrim taken away.

There is another unit on the Plunkett program introducing the popular Happiness Boys in a routine of their popular radio songs.

"Lone Wolf" Prologue

(Continued from opposite page)

manner to the large jewel pieces used in the jewel case. They may be threaded on some lash line treated with gill paint and should be hung from the batten used by the back drop and tied ends attached to the jewel box at left stage.

The routine may introduce a theme song off stage, but we prefer a very brief dance number to interpret the theme. The scene may be introduced with the lid of the jewel box closed. A danced dressed in costume of a "thug" enters and opens the jewel case. From out of the case appears another dancer dressed in a glittering spangled costume representing the "spirit of jewels." A sensational adagio number may follow. There is a whining cry off stage, a rumble of distant drums in the effect of an approaching storm. The dancer from the box runs back to the jewel case as the shadow of a sinister, menacing hand is silhouetted against the back drop from right. The "thug" laughs at the terror stricken "spirit" as the hand slowly extends its shadowy form towards the jewels. The lights slowly dim, and from the front a domino mask may be pulled down to be followed with a scrim let down at the curtain line. The shadow of a hand disappears as the first titles of the picture are projected on the scrim, the screen is let into place, and the scrim taken away.
Will This Movie Season Be A Real "Greater" Or A "Great Err" For You?

Jerome Beatty, backed by the marvelous organization with which Will Hays has endowed him, is giving you every speck of patron-energizing pep that will help you to translate Greater Movie Season into a fresh page of credited dollars in your bank book.

Is your projector going to work with Jerry? Will your screen be all Jake? Or will they both be Jonahs? The entire Hays organization—the powerful Motion Picture Theatre Owners of America—and you!—can all work in harmony to make it a big In-take.

And a ramshackle projector can turn it into a big Mis-take!

Don't Axe the "Great"
To Accent the "Err"

Your Equipment can make this Movie Season—Greater! Or—a Great Error—for you.

It depends on the condition of your equipment.

Don't expect to gain Greater Movie Season through a bum projector and expect to jam people into your house.

Doesn't matter whether you've lined up Paramount, Fox, F. E. O., Producers Distributing Corp., Associated Exhibitors, Metro-Goldwyn-Mayer, Universal, Warner Brothers, First National, Columbia, Gotham, Chadwick—or another feature program; the producers have a line of goods to deliver to your projection room that will make patrons for your theatre.

From there on—what?

Don't Defeat Your Little Feature

No matter whether you have planned short features to build up movie favor from the lists of Pathe, Educational, Universal, Fox, or any other program—the pictures will come to you all set for patronage boosting.

Will you let them deliver? Or will all the production energy, the co-operation of both the Hays and the Theatre Owners' organizations, your own exploitation—end up in mutilated film, a sickly, shuddering picture?

It depends on Your Equipment! Your Equipment depends on YOU.

See the Man Higher Up

Phone up, walk up—or shin up—to your projection room right now. Buttonhole your projectionist—or grab his tie if his coat is off!—and say, "Is everything in absolutely PERFECT condition to deliver a Greater Movie Season?"

It's A Wise Exhibitor That Knows His Own Equipment.

(Old saw with the edge resharpened)

And if he says "No"—Remember that you can't make the public loosen up unless you loosen up first.

If you want your house to be popular, be sure nothing will pop.

Buy those parts NOW—if any are needed for your projectors.

And get the genuine parts that will WORK RIGHT!

Get your screen ready to do its stuff to the very best advantage.

Make absolutely certain that the seats are all in good condition.

Look over your ventilating system and your cooling apparatus, because—if it's hot—

You don't want to sweat the enthusiasm out of your new patrons. You don't want to bad-air them back to the open road.

Where Will the Flivver Be?

What Greater Movie Season seeks to do is to keep the flivver in the parking space.

Don't let your equipment bring the flivver to your auditorium!

"Sterling" on silver, "Eastman" on film, and "Greater Movie Season" on your billing, can all mean the same thing to you—

If your equipment is like a bathing girl—in perfect shape! Greater Movie Season is planned to GET THEM IN.

Your equipment was designed to KEEP THEM COMING.

The success of one depends on the proper functioning of the other.

Don't let a great patron building movement fail because of a grating intermittent movement.

You've booked your pictures; you've started your campaign; you think you're "all set."

But unless your equipment is all set, too, you'll be set back.

If you let your projectors grind up the film you'll grind your teeth!

If your lights hurt patrons' eyes you'll hurt your prestige.

If your screen has a dirty look—that's what you'll get from the paying customers.

A broken seat spells broken faith with your public.

Here comes August!

Here comes Greater Movie Season!

Here comes the crowd!

Afterward!
The Answer—Your Equipment!
Importance of Chemistry in Motion Pictures

By Glenn E. Matthews
Research Laboratories of Eastman Kodak Co.

CONCLUSION

Renovating Motion Picture Film

After film has been projected and handled several times, it accumulates a certain amount of grease and dirt which detract from its projection value. If this is permitted to continue, the film may be badly damaged by scratching from grit. It is customary to renovate the film by treating it with solutions which will dissolve the grease and loosen the dirt. Gasoline, benzine, toluene, and xylene may be used for cleaning film but because of the inflammability of these chemicals, commercially pure carbon tetrachloride is preferable. All cleaning chemicals or solvents must be used with discretion, however, and the liquid allowed to completely evaporate before the film is rewound, or the image may be subsequently attacked. Traces of sulphur chloride present in impure samples of tetrachloride probably cause fading due to deposition of sulphur on the silver image-forming silver sulphide. If pure tetrachloride is used and the film wound spirally on a drum, and the solvent applied with a soft cloth or velvet, the solvent will have sufficient time to evaporate before rewinding the film. Another non-inflammable solvent which does not fade the film is tetrachlor-ethylene.

Similar precautions for cleaning on a large drum should be used. There are machines on the market in which the film passes over several moist felt pads saturated with solvents and then over a series of polishing wheels made with small pieces of velvet fastened around the periphery of the wheels. The polishing wheels rotate very rapidly and ensure thorough drying and polishing of the film before rewinding.

It is now usual practice to apply a narrow line of melted wax to new or first run prints along the center of the perforation area which provides against the liability of strain in first projection. Similarly when film is renovated it should always be rewalked as the cleaning chemicals remove all or nearly all the wax.

Splicing Film

Splicing of film is essentially a chemical problem since the film cement must possess certain properties, such as good adhesiveness, fairly rapid evaporation or drying, and have no corrosive action on the film support. When film has been projected many times it sometimes acquires scratches which fill up with dirt and grease and show up plainly on projection. Cleaning the film removes the dirt from the scratches as well as the film is put into use again the tiny grooves fill up as much as before. To prevent this, varnishes have been compounded for treating the film. Such varnishes have to be made very carefully, for in order to possess the refractive index of film base or in other words the varnish layer must not change the direction of the light rays when the film is projected. Furthermore these varnishes must give a hard, non-abrasive surface when coated very thinly on the film and instantly not attack the support, the gelatin or the image.

Chemistry and Color Motion Pictures

A field which is demanding more attention yearly is that of natural color motion pictures. This gives an optical as well as chemical one; optically it demands unusual refinements in the design of lens systems and chemically it imposes a difficult problem in processing and in final dyeing of the films. There are several general classes of natural color motion pictures: those produced by additive and those by subtractive methods. These are further subdivided according as they use three color or two color ranges in color reproduction. In the additive process, several distinct color records are taken and projected separately and are either superimposed or shown in rapid succession, the colors being added to or built up on the screen. These processes usually require complicated and expensive apparatus. Whereas in the subtractive method which has found most public favor the color records are taken separately but are incorporated on a single film and projected in the same way as standard pictures.

In the foregoing description of the value of chemistry in the motion picture industry, it has not been possible in view of the nature of this article and the diversity of the subject matter to discuss in much detail the actual chemistry involved. It is hoped that some idea may have been gained, however, of the importance of chemistry in every phase of the industry from the assembling of raw material for manufacture to the final projection of the film.

Additional References


"The Home of Film," published by Eastman Kodak Co.


This completes the exceedingly informative article which has been running for the past eight weeks in YOUR EQUIPMENT. Further articles on subjects of real interest will appear shortly through the courtesy of Mr. J. I. Crabtree, of Eastman Kodak Company Research Laboratories and the Society of Motion Picture Engineers—articles based on subjects of real importance to everyone actively interested in better motion pictures and equipment.

San Francisco Bits

Walter Predley, San Francisco, Cal., has been busy of late installing projection equipment in new theatres being opened in this field and has contracts for furnishing equipment for several others to be opened this summer. He installed Preddy Reflector-Axes in the new Irving Theatre just opened at San Francisco, and Motograph projection machines in the new T. & D. J. Theatre at Martinez and the California Theatre at Dunsmuir.

A Leatherby-Smith unified organ has been installed in the new Mountain View Theatre, recently opened at Mountain View, Cal., by Frank Campen.

Theatre Notes

DETROIT, MICH.—A Cohen, 2815 Woodward avenue, has plans by Charles A. Agnew, 1132 Book Building, for one or two-story brick theatre and store building, to be located at Fort and Fordham streets.

DETROIT, MICH.—Riviera Annex Theatre Company, 211 East Pershing street, Chicago, Ill., has plans by John Ebers, 212 East Superior street, Chicago, Ill., for one and two-story brick and terra-cotta trim theatres, 142 by 220 feet, to be located at Grand River avenue and Joy road, to cost $400,000.

ST LOUIS, MO.—William Fox Theatre interests, 55th street and Tenth avenue, New York, has plans by C. Howard Cran, 543 Griswold street, Detroit, to build large moving picture theatre, to cost $500,000.

 FALLS CITY, NEB.—Cook Theatre Company, has broken ground for new theatre just north of new and Hotel Weaver on Stone street, to cost $75,000. Theatre is to be completed early in September.

BROOKLYN, N. Y.—Fox Theatrical Enterprises, 55th street and Tenth avenue, New York, has plans by Ira Crane & Franzheim, 746 Madison Avenue, New York, for brick fireproof theatre, to be located at Flatbush avenue and Nevins street, extending through to Livingston street.

HARRISON, N. Y.—Simon Godal, 1 North Main street, Portchester, N. Y., has plans by Stern & Peiser, 12 East First avenue, Mt. Vernon, N. Y., for theatre, to be located on Harrison avenue.
Up Went the Curtain
And K-C Madrid Was a Hit

IT was a gala opening night at the new Madrid Theatre, Kansas City, Saturday night, the house being packed.

Jack Roth, manager, was generous with his program and the audience was generous with its applause. The introductory speech of Henry Vanden Boom, vice-president of the Westport Amusement Company, which built the theatre, was greeted with cheering that rivaled a baseball game. Judge H. F. McElroy, city manager, and the Rev. B. A. Jenkins made congratulatory speeches, as well as Reginald Denny, Universal star.

The Madrid's Stage.

An orchestra of five pieces, directed by Erling Knutson, also had much to do with the success of the program. Despite the fact that the premier show was $1, all seats were reserved long in advance, according to Mr. Roth. The house seats 1,500. Spanish influence dominates both the interior and exterior of the theatre, which is located at Thirty-eighth and Main streets.

The building is of buff brick with terra cotta trimmings and Spanish blues and reds predominate in the interior decorations and stage furnishings.

"The completion of the Madrid simply means another expression of confidence that Kansas City will support high class entertainment in the neighborhood districts," said Mr. Roth. "We have ample room on our stage for prologues and vaudeville features and we intend to spare no expense in staging the best possible entertainment."

Cheyenne to Spend $175,000

Plains Theatre Corporation, in connection with the Cheyenne Securities Company, have announced the construction in Cheyenne, Wyoming, of a theatre of the most up to date type, to cost $175,000.

Max M. Kravets, H. Nohn, and J. H. Ashby, the two latter of Denver, will operate the theatre under lease. Plans for the theatre include proposal to install the finest equipment procurable.

MOVING PICTURE WORLD
July 24, 1926
Projectionist Tells of His Equipment

Allison Allbe, projectionist, Rome Theatre, Pleasantville, N. Y., in answering Bluebook School Question No. 449, says: "Before answering the question itself, I believe a description of our equipment would be in order. While the house has only been open eight months, nevertheless some interesting conclusions may be drawn from our experience with the equipment.

At one end of the projection room is a frame work supporting a bank of thirteen dimmers, so arranged that the projectionist can stand beside the spotlight, with a clear view of the entire auditorium while working the dimmers.

These dimmers control more than 500 concealed lights in the auditorium, as well as three sets of footlights, three sets of borders, deck lights, side brackets, a stereopticon and two baby spots on the stage.

Lighting Details Complete For 500-Seat House

Considering our seating capacity (500) we believe our theatre to be quite complete in these details. It is possible to effect three complete changes of color, as well as to obtain many beautiful combinations and shades with this equipment.

There are two curtains covering the screen, which are controlled from the projection room. One is a scrim, located directly in front of the screen, on which flower and designs may be and are projected by the stereopticon during the working of the lights.

A public telephone, and a house phone and buzzer system make it feasible for the projectionist to handle the whole show, without assistance of any sort. The lighting effects are worked during the overture. Between subjects the rear curtain is closed. (The scrim I take it you mean, Ed.) and a stage effect brought out for a moment.

"I personally believe that in theatres devoted entirely to pictures the only right place for the light-handling equipment is in the projection room.

Lights Went on and Curtain Dropped During Show"

"Not so long ago I chanced to be in a New York City theatre seating about 3,000 when through some misunderstanding between the projection room and stage, the lights were put on and the curtain dropped in the middle of a show. Not so good! It is certain that were the projectionist in charge of these matters, no such foolish blunder could have happened, and even though an error occur, it could almost instantly be rectified.

"While the equipment of this little theatre is rather elaborate, I believe it a thing which more than amply repays the cost of installation and upkeep in economy of labor, minimizing errors and general efficiency from almost every viewpoint.

"Such equipment, if correctly installed, so that it is immediately and conveniently accessible to the projectionist, need not hamper his other work in any appreciable degree, nor does it inflict any real hardship upon him in the way of work, or so it seems to me. His satisfaction in being "monarch of all he surveys," and not having to creep with stage men or the house electrician, or divide responsibility, is surely more than ample repayment for the extra work.

"I enclose one of our theatre programs, in which you will notice that both the organist and projectionist are given due credit."

This really belonged in the Bluebook School, but it seemed best to make a separate article of it. I wish to comment upon it. You will note that friend Allbe says the handling of the dimmers imposes no hardship on the projectionist, and I do not, myself, see that it does, but in this sort of a house it would seem that a helper should be supplied, to rewind, thread the projectors and in general aid to the projectionist, though of course this might depend upon the individual theatre.

For instance, if there be but two 2-hour shows per day, or even three, and the projectionist be well paid, since he would have but four, or at least six hours projection work he could manage all right, and that too, without straining himself a bit.

Do not Overwork the Projectionist

On the other hand, if there be as many as four shows daily, then certainly there should be either two projectionists, or a projectionist and an apprentice projectionist, well enough versed in the art of projection to handle the equipment under the supervision of the projectionist. If there be in excess of four shows a day, then certainly there should be two projectionists, or maybe two shifts of two projectionists, or a projectionist and apprentice projectionist each. It all depends. Most certainly I do NOT approve of overworking the projectionist. Aside from the right and wrong of the matter, it does not pay to do it. Overwork is an imposition and a strain, and no man who feels that he is being imposed upon can be depended upon to give consistently high grade service.

On the other hand I most emphatically do NOT uphold any man who seeks to make himself a "soft snap" by shirking. The man who is unwilling to do what he can do without undue strain in a reasonable number of hours of service is a slacker. He is a lazy pest and a nuisance to all concerned. A man is employed as projectionist to take charge of projection during a certain, definite number of hours, and the employer has the RIGHT to expect him to perform all the duties of the projection room which he can perform without in so doing being obliged to neglect other duties.

What I am trying to say, and perhaps not saying it very well, is that while it is perfectly right and proper for a projectionist to refuse to work an unreasonable number of hours (and anything beyond six hours of continuous service in a projection room may well be termed unreasonable), or to perform duties, such as rewinding while projecting, which oblige him to neglect or partially neglect other duties, still it is perfectly right and proper for an employer to expect a reasonable number of hours (six or less of continuous service) from a projectionist, and that he will perform all duties incident to projection which do not interfere with other duties incident to projection, during those hours.

That may be a bit mixed, but I guess you all know what I mean all right.
Bluebook School Answers 493 and 494

Note:—This “School” is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

(A NOTE—For some reason the office has not forwarded my mail this week, so if you are anxious to have my full permission to go to 516 Fifth Avenue and shank the one responsible.)

Question No. 493—What will be the in-eliminate result of the projection room if un-intelligently lighted and the observation ports small?


Hanover says:

"This has been dealt with in one or two previous questions, but presumably is repeated because our editor rightly considers the two little things that impede the important in practical projection.

"The brightness of unintelligently lighted projection room is exceedingly bad. It causes eye strain, and that is something heaven knows the projectionist with an ounce of brains will avoid. It makes eye strain because it is difficult to see the details of a picture dealer when looking out of a biarly BUT UNINTELLIGENTLY lighted projection room, and that which it is hard to see, causes more eye strain.

"You will notice, friend Richardson, that I have emphasized UNINTELLIGENTLY lighted room lighting, or rather have emphasized the fact that only unintelligently lighted is dis-approved. I have done this because a projection room may be well, though perhaps not brilliantly lighted without ill results, provided the room itself be correctly decorated, or perhaps painted would be the better word, and the lighting itself is well done. I believe it was myself who first suggested the best method of the combination of projection room lighting and decoration or painting. I saw one recently made installation of this kind, and I am going to get my manager to have the same as soon as he will. It was as follows: Install all lights kept burning for room illumination on the front wall and ceiling. Those were about a foot below the ceiling line. Under and about the lights there were fixtures coming high enough so that no portion of any globe is visible from any part of the projection room floor, construct a "trouch," which may well be built into the room if it be a concrete front wall, or may be built of any suitable fireproof substance, such as asbestos millboard or sheet metal.

"Paint the front wall, from the point where the trouch joins it, dead white and paint the ceiling either dead white or a very light color. Paint the back wall a light room color (I shall try white first, but the room I saw had cream, and it worked well), the ends a dark olive green and the front wall a DEAD (non-gloss) BLACK.

"Oh yes, it's a sort of coat of many colors, but just the thing to stop the ceiling wall from being so large that the one immediately sees the futility of the thing from the rear view. Then, white trowe interior and ceiling reflect light (by the way, the interior of the trouch itself must be dead white), and the dead black front wall absorb all light reaching them, thus preventing any interference with the view of the screen.

"I might remark that I believe a dark olive green from the ceiling is dead to front wall and two feet wide around the observation ports would be more pleasing and be just as good optically. As to the small observation port, I shall not discuss it. It is an abomination. It is an absurdity from any and every angle. There is no reason for it and it makes for poor screen results."

"Gentlemen, permit me on my own behalf, and I am sure on behalf of all department fans and projectionists, to compliment brother Hanover upon the excellence of this extremely practical answer. I believe he has improved upon my own suggestions for wall and ceiling painting. I must emphatically indorse everything he has said, and earnestly recommend that this plan of projection room lighting be adopted."

Question No. 494—Tell us how YOU would light the projection room, if permitted to have your way.

Hanover makes this cryptic reply: "See answer to question No. 493," and since

A Visit to Wilmington

W HEN on my way to Washington to attend the S. M. P. E. meeting, I stopped over night at Wilmington, Delaware. In the evening friend daughter and I strolled down the street, stopping at the Al Aldine Theatre, owned by the Stanley Company of America, of Philadelphia.

Joseph Knopf is manager of the Aldine, which theatre, by the way, has the ear marks of able management.

After a chat with Manager Knopf he suggested a visit to the projection room, where Projectionist Walter Scott was found busy hurling the astral form of various men, women, houses and other things at the screen, using those well known complex projectors and what goes with them.

The "what goes with them" was, in part, two Herter Transverters, each in turn supplying current to a Peersless Reflector Arc equated to the Peersless and the Transverters highly.

The latter are of the type designed especially for use with reflector type arcs.

The room was of goodly dimensions, well appointed and well kept. There is toilet and basin.

My compliments to Manager Knopf and Projectionist Scott. The screen image looked good. Sorry we were too tired, after a morning of getting ready for the trip, run from New Rochelle, through New York City and Philadelphia, where we stopped long enough to have daughter once over and O. K. The Liberty Bell, the grave of a man by the name of Franklin--Benjamin, was his last name. I believe the Liberty Hall.

Oh yes, on our way to Philadelphia we stopped at what little is left of Menlo Park, where Thomas Edison invented the incandescent electric light and motor, and drove back an eighth of a mile from the main road to look at the remains of the buildings where this great work was carried forward.

We found them all right, but nearly gone, though the foundations and part of the walls of one building still remain. The various ruins were well marked by painted wooden signs, even to the site of the beginning of the experimental railway where the electric motor was developed for street railway use.

But we also saw what seemed a burning shame and little less than an outrage. Some one, presumably a native, is actually rooting out the brick and stones of those foundations, presumably for his own use. It gave me the impression of ghouls tearing up a grave yard.

It seems, as though that spot and those building remains ought to be sacred from disturbance. New Jersey might well, I would suppose, buy that property, rebuild those old ruins from the memory of Mr. Edison, and the few remaining men who know how they were, and there establish a museum of Edison inventions. I venture the assertion that, rightly handled, sufficient nominal admissions would be paid to such a museum to make it at least self sustaining.

In any event, however, in the name of common decency STOP THE TEARING UP OF THE FEW REMAINING BRICKS AND STONES, and let them finally sink back into earth, bearing the memory of the greatest work of invention the world probably has ever seen.

Not So Bad

FRANK DUDIAK, Projectionist Fairmont Theatre, Fairmont, W. Va., has pulled a brand new one—new so far as I know. He says:

"Doubtless you know of the slogan, 'Better Advertising Pays.' Well, acting on that slogan, not bad, I have put the slogan, 'PROJECTION PAYS,' painted on my spare tire cover. Tell some of the others to try it."

Not so bad, brother, NOT so bad, provided that when you drive your Rolls Rough you project carefully, and do not project and don't have glare spots when the driving auditorium is in darkness.
MOVING PICTURE WORLD

July 24, 1926

Change
Sadly
Needed

I HAVE already informed you that Lester Isaacs, formerly projectionist of the Loew Palace theatre in the national capitol city, has been appointed Assistant Supervisor of Projection for the Loew theatre chain.

Whether Mr. Isaacs is to have charge of projection in Washington and contiguous territory, or is to be assistant to the General Supervisor, I have not been informed, but hope it is the latter, because then the present Supervisor may be expected to have time to attend to those duties which ought to absorb the entire attention of a man in his position, but which, if I may judge by what I see, has had just about no attention at all in the past. And mark you well, that is NOT said in criticism, but as a statement of plain facts.

Methods Employed
Not Always Good

Again I say that the methods pursued with relation to projection by all the theatre chains I have knowledge of has bordered on the absurd. So much has this been the fact that millions of dollars have been lost to the box offices and large sums wasted by reason of the sometimes enormous inefficiency in projection methods.

Not so very long ago the projectionist in one of the largest theatre chains in the East came to me asking that I visit his projection room, examine the optical train and see why it was in terrible shape. But when I went there, I did so. I found him working under a condition which called for a different converging condenser lens and projection lens than he was using, a rotating shutter at the wrong point and with a master blade almost half an inch too wide.

I asked him: "Don't your Supervisor of Projection check up on such things?"

He was his reply, almost word for word: "Him? Oh, Hell! I ain't seen him in a blue moon."

"But you get your supplies through him, don't you?"

"Sometimes, 'n sometimes the manager gets 'em. Anyhow they generally don't get what I need, but what they think I ought t' have."

Give Projection
Attention It Deserves

Gentlemen, is that any way to conduct the one most important department in your theatres? Do such methods spell common sense? Are they representative of good business?

Recently a Supervisor of Projection was appointed for a large theatre chain. He came from Chicago to New York with every desire to make the position a really valuable one to the company.

One of his first acts was to make long needed changes in the projection room of one of their large Broadway theatres. These changes were NEEDED. They were right and proper. Much money was expended in redecorating the auditorium of that theatre and so far as I know there was not a whisper of a kick about that, but BECAUSE the SUPERIOR PROJECTION MEN (or, if you want to think of it, their SUPREME PROJECTION MEN) COULD PROJECT THE AMOUNT NECESSARY TO MAKE THE NEEDED PROJECTION CHANGES,

HE LOST HIS POSITION, or so I am informed. And thus to great companies act unwise to and their own damage.

Up to this time I make the bald statement that there has never been a real Supervisor of Projection, in this country at least. True, men have been appointed as such, but at a salary absurdly low—too low to expect men of high ability to be attracted—and with very little authority lodged in their hands.

AUTHORITY IS MISPLACED
At Times

The real authority usually is placed in the hands of some one about as capable of acting intelligently with regard to projection matters as I could supposing a man in his position to supervise work in a motion picture studio dark room, and all I know about is that how to develop a kodak negative indifferently well. These men know that a motion picture projector, which to them is merely a machine—its optics mean little in their young life—projects pictures, and needs a little oil, a repair part once in a while and a man to "operate it."

Based on all that knowledge they have presumably to instruct the Supervisor of Projection how to attend to his job—and the Supervisors of Projection have stood for that sort of thing.

The motion picture industry has outrun its babyhood. It is in vigorous manhood. Projection is one of its most important items of procedure. Great chains of theatres have developed, and they have need for men of executive ability of high grade, practical projection ability of high grade, theoretical knowledge of the highest possible grade, and imagination to visualize the future and build for it in projection matters.

Even those in high places of authority have begun to grasp the idea that motion picture projection really is a vitaly important item in the scheme of affairs by means of which the product of the industry is perfected and placed before its ultimate buyer, the public. They have not gone far enough as yet, however, because, while they are willing to put almost any amount of real money into the effort to get the best possible results from every other constituent, in picture perfection, they still are unable to see why any very real money is needed for the perfection of projection.

WHAT IS NEEDED IS
A $10,000 A Year Man

I make this bald statement, and make it emphatically: Never until projection in theatre chains is made a separate department, will a man of enough brains, knowledge and ability to be worth at least $10,000.00 per year placed in entire, absolute, COMPLETE charge of it, will real efficiency be had, either in the matter of actual results on the screen, or the efficiency with which they are placed there.

Just where such men are to be had presents a problem. There are few of them who might qualify, but they are, at this time, few indeed.

S. M. P. E. Meeting

Two places have been proposed for the fall meeting of the S. M. P. E., namely Briar Cliff Manor, N. Y., and the Lake Placid Club, Lake Placid, N. Y. This member voted for the latter, and if gambling were not illegal in New York (you speculate! all you want to think of it) I would bet Lake Placid will be "it." As it is I will speculate that it will be.

Projectionists
Projecting Themselves

On the third of July Arthur Gray, Boston, Mass., his squaw, papoose and two relatives projected themselves at the proper angle, focused on South Lyme, Connecticut, where the Editor lives in summer, and formed an image at my supper table that day.

On our Glorious In-de-pend-en-ce day (I've been hunting for the said independence for fifty-nine of those years and have not found it yet) John Griffith projected himself, all by his lonesome, from Ansonia, Conn., focused on South Lyme, but made a bum job of it for the screen was at Saybrook, where Nancy Hanks, the Go-devil and I secured him and completed the journey so fast that John busted the hand of his hat pulling it down so it wouldn't blow hither and yon (mostly yon) through the adjacent scenery.

My daughter, her Lor,-, and Master and my (one of em) grandson were there, so we had a party of only fourteen, not counting the chipmunks.

On Sunday, July 11, Dinty Moore, Projectionist, Casino Theatre, Taunton, Mass., loaded his brand new—(one of those old—in married life) squaw, his maternal ancestor and her chum into a gasoline flyver, slapped it on the nose and landed at my 'ome at that evening. We had quite a visit, and on the Fourth had some considerable time.

I enjoyed having the "boys" with me. Hope they'll all come again, though Gray is jealous of poor me on account of the fact that Princess Gray (age six) has developed quite a crush on the old man! Says he is coming again this summer, though, so he'd better make good!

Oh yes, and by the way, Charles Oldham, one of the Bluebook School fans, Norwich, Conn., and his wife were over for a day. Nice folks, all of em—darned nice folks!

Battery
Connection

RECENTLY I asked how you would connect fourteen 115-volt batteries so as to get nine volts pressure. H. M. Horton, Projectionist Continental Theatre, Providence, R. I., suggests five in series with the rest in series multiple.

What do you chaps think about this connection? Do you see anything wrong with it and would it work all right that way?

RICHARDSON'S
Bluebook on Projection
Will Help in Bringing About
Better Projection in Your
Theatre—Present Edition Going Fast
Price $6.00 Post Prepaid
Chalmers Publishing Co.,
516 Fifth Ave., New York City
For Greater Movie Season

For that matter, for every season, insist on pictures that are printed on Eastman Positive Film—the film that carries the quality of the negative through to the screen.

It takes but a moment to check up—look in the film margin for the black-lettered identification, “Eastman” and “Kodak”.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
POWERLITE REFLECTOR LAMP

Now on the Market 14 Months—

Has Passed With Flying Colors Thru the Period of Tuning Up and Trying Out—The Time of Practical Tests in Which Every Good Mechanical Product Proves Its Worth.

POWERLITE REFLECTOR ARC LAMPS

Are giving dependable, satisfactory and economical results in hundreds of theatres thruout the United States, Canada, Mexico, South and Central America and Australia.

NATIONALLY DISTRIBUTED BY
POWER'S DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET NEW YORK, N. Y.
A sweet young village girl—the kind that's never bothered her hair.

Her sweetheart, a grocer's assistant. Alice's old man can't throw him out until he's paid his grocer's bill. Watch him. This chap's a comer.

All Alice knows about wamping is what she's read. She tries it on Eddie by locking him with her in her room and throwing the key down the register.

It's fast and funny. It has the Sennett touches, and Alice and Eddie are a great team.

"The Chute of Fate" Alice Day is a sensational Pathé Girl who will never make mistakes. No other girl can play this part so well.

—Movie Pictorial World

She tried to be like this

Pathécomedy
Distribution Bigger Than Contract

MOVING PICTURE WORLD

VOL. 81, No. 5    JULY 31st, 1926    PRICE 25 CENTS

$12,000 first 2 days at NY Rivoli
during record heat
and subway strike!

NEA MAN-TRAP

Paramount Pictures

Published by CHALMERS PUBLISHING COMPANY

Entered as second class matter June 17, 1906 at the Post Office at New York, N.Y. under the act of March 3, 1879. Printed weekly.
LILLIAN GISH
JOHN GILBERT

KING VIDOR'S
LA BOHÉME

THE Season
OF 1926-1927
GETS off to a
FLYING start
WITH M-G-M's
"LA Bohéme"
SMASHING season's
RECORDS at
CAPITOL (N.Y.)
$60,889.15
IN first week
HELD over
SECOND week
FIRST time at
POPULAR prices
WATCH this $2 hit
CLEAN UP every-where!

The Top of the Industry
METRO-GOLDWYN-MAYER
HOW TO BEAT THE SUMMER HEAT

1. CHANGE EVERY LIGHT INSIDE AND OUT TO A SOFT BLUE OR GREEN.

Red and orange suggest heat. Blue and green suggest the opposite.

2. USE WHITE PAINT IN YOUR LOBBY.

It's a change from your usual front and notifies your patrons that you are doing everything possible to "keep 'em cool." Further, it will create favorable comment.

3. SERVE LOTS OF COLD LEMONADE—FREE.

The cost is just a few cents a day and will return the investment over and over again. Make mention of this in your advertising; have the lemonade stand just inside the door and serve as your perspiring patrons come in. This is a real wallop.

4. INVEST IN FANS.

Fans in motion do a world of good. They cool, and in motion they "sell" coolness. You can't have too many.

5. FIRE THE FIRST EMPLOYEE WHO SAYS "AIN'T IT HOT."

Under no circumstances refer to the heat. People come to the theatre to try to get away from the heat. Have your employees say "Isn't it cool in here?"

6. PLAY PARAMOUNT PICTURES.


Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
EXHIBITOR

If you think the before, wait un
WARNER BROS.

VITA

AT THE WARNER THEATRE,

WORLD PRE

“DON

STORY BY BESS MEREDYTH

WITH THE WO

JOHN B

Opening Night $10 Admission
Plus Tax
world has been thrilled till August 6th when—will present the PHONE
NEW YORK, IN CONJUNCTION WITH THE MIERE SHOWING OF "JUAN"
DIRECTED BY ALAN CROSLAND
RLD'S GREATEST ACTOR ARRYMORE
See Next Page
GIOVANNI MARTINELLI
the world famous Metropolitan Opera tenor

MISCHA ELMAN
known to every man, woman and child that loves music

MARION TALLEY
the Metropolitan Operatic Sensation of the Year

METROPOLITAN OPERA CHORUS
Singers heretofore appearing only with the Metropolitan Opera Company

PRESENTED ON T
WARNE
BY ARRANGE
THE WESTERN ELE
AND THE BELL TELEPH

$10 Admission Plus Tax
OPENING NIGHT WARNER
EFREM ZIMBALIST
acclaimed the master violinist in both Europe and America

HAROLD BAUER
the pianist numbered among the immortals of music

ANNA CASE
the favorite of Europe’s royalty and the American public

HENRY HADLEY AND THE
N. Y. PHILHARMONIC ORCHESTRA
Mr. Hadley, himself, conducting this unparalleled aggregation of 107 symphony artists

HE VITAPHONE BY
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MENT WITH
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ONE LABORATORIES

THEATRE AUGUST 6th $10 Admission Plus Tax
That shrewd showman
ALEXANDER PANTAGES
now in the market for
the finest type of
pictures has bought
FOX PRODUCT
for his ENTIRE CIRCUIT in the U.S.: 

SPOKANE, WASH.  
TACOMA, WASH.  
SEATTLE, WASH.  
PORTLAND, ORE.  
MINNEAPOLIS, MINN.  
SALT LAKE CITY, UTAH  
MEMPHIS, TENN.  
KANSAS CITY, MO.  
LOS ANGELES, CAL.  
SAN DIEGO, CAL.  
SAN FRANCISCO, CAL.  

Theatre Owners Everywhere Know that FOX Has the Box-Office Pictures for 1926-27 and are Buying them Fast!

Fox Film Corporation.
Los Angeles is all Fox!

Now, the Figueroa Theatre has bought the other three William Fox Giants for indefinite runs at legitimate prices!

This means—

What Price Glory

and

7th Heaven

will play at the Carthay Circle Theatre

and—

3 Bad Men

The Music Master

One Increasing Purpose

will play at the Figueroa Theatre

Supremacy is fast becoming an established fact in the leading theatres of the country!

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
READ WHAT ROXY SAYS:—

"That the Handbook should have a place in the library of every motion picture projectionist goes without saying; also in my opinion it should be in the office of every motion picture theatre manager so that he may be able to check himself up on what is right and wrong in projection practice."

Price $6.00

AT YOUR DEALER OR DIRECT FROM

CHALMERS PUBLISHING CO.
516 FIFTH AVENUE, NEW YORK
More Stars than there

MARION DAVIES
LILLIAN GISH
JOHN GILBERT
NORMA SHEARER
MAE MURRAY
RAMON NOVARRO
BUSTER KEATON
LON CHANEY

GREAT
in 1924-25

HE WHO GETS SLAPPED ★ THE NAVIGATOR
HIS HOUR ★ EXCUSE ME ★ THE RED LILY
SINNERS IN SILK ★ CHEAPER TO MARRY
LADY OF THE NIGHT ★ THE GREAT DIVIDE
SO THIS IS MARRIAGE ★ THE SILENT ACCUSER
THE SNOB ★ WINE OF YOUTH and others

ELEANOR BOARDMAN
PAULINE STARKE
LEW CODY

LIONEL BARRYMORE
are in Heaven!

ATER in 1925-26

THE UNHOLY THREE ★ THE MERRY WIDOW
NEVER THE TWAIN ★ THE MIDSHIPMAN
BROWN OF HARVARD ★ IBANEZ TORRENT
PRETTY LADIES ★ A SLAVE OF FASHION
MIKE ★ THE BARRIER ★ THE BLACKBIRD
OLD CLOTHES ★ BEVERLY OF GRAUSTARK
SALLY, IRENE AND MARY ★ HIS SECRETARY
THE ROAD TO MANDALAY ★ THE TEMPTRESS
and more

GREATEST

in 1926-1927 with

RENEE ADOREE
AILEEN PRINGLE
GRETA GARBO
CHARLES RAY
CONRAD NAGEL
SALLY O'NEIL
JOAN CRAWFORD
WILLIAM HAINES

CARMEL MYERS
CLAIRE WINDSOR
OWEN MOORE
MAE BUSCH
GERTRUDE
OLMSTED
MARCELLINE DAY
KARL DANE
BERT ROACH
ROY D'ARCY
DOROTHY PHILLIPS
DOROTHY
SEBASTIAN
FRANK CURRIER
GEORGE K. ARTHUR
EDWARD
CONNELLY
LARS HANSON
DOUGLAS GILMORE
ESTELLE CLARKE
GWEN LEE
ANTONIO D'ALGY
CECIL HOLLAND
And many more
THE PARADE OF HITS for 1926-1927

Announcements Will Be Made Shortly Concerning BEN-HUR and THE BIG PARADE

THE PARADE OF HITS for 1926-1927

Labohème: Lillian Gish, John Gilbert, Renee Adoree, Roy D'Arcy, Karl Dane, Edward Everett Horton, George Hassell. King Vidor's production. 4 Months, $2, Embassy, N. Y.

Maré Nostrum (Our Sea): Rex Ingram, Alice Terry, Antonio Moreno. By Ibanez. 5th Month, $2, Criterion, N. Y.


Faust: UFA special. Emil Jannings. Director, F. W. Murnau. Produced at fabulous expense for M-G-M.


Romance: Ramon Novarro. Joseph Conrad's classic. There will be an additional Ramon Novarro picture.

The Waning Sex: Norma Shearer. Robert Z. Leonard, director. Fred and Fanny Hatton, authors. Lew Cody, Renee Adoree, Sally O'Neil. Successor to "His Secretary".


Polly of the Circus: Norma Shearer, Tod Browning, director. Margaret Mayo's drama.


Show Business: Mae Murray. Thura Samter Winslow's inside story of show-business life. There will be another Mae Murray picture.


The Understanding Heart: By Peter B. Kyne. Running serially in Cosmopolitan Magazine. All-star spectacular Cosmopolitan production.


The Waltz Dream: Another and merrier "Merry Widow." A big UFA special. Oscar Strauss musical score.

Battling Butler: Buster Keaton's most important comedy. Directed by himself. Sally O'Neill and strong cast.

A Little Journey: Rachel Crothers' stage hit. Harry Millard, director. A dramatic and romantic wonder.


There You Are: Conrad Nagel, Edith Roberts, George Fawcett, Jess Robbins, director. F. Hugh Herbert, author. GREATEST comedy hit since "Excuse Me!"

I Can Do It: Max Marcin, famous Broadway playwright, has given M-G-M the cleverest plot of years.

Heaven on Earth: Renee Adoree, Conrad Nagel, Director, Phil Rosen. By Harvey Gates. Renee Adoree plays part similar to her French girl of "The Big Parade."

Women Love Diamonds: Director, Monte Bell. By Carey Wilson. Romance, action, mystery! From the Kimberley Mines to Broadway.

'Frisco Sal: Edmund Goulding's thrilling drama of San Francisco's Barbary Coast, the Apache-land of America.


Love's Blindness: Elinor Glyn special. John Francis Dillon, director. Pauline Starke, Antonio Moreno, Lilyan Tashman, Sam de Grasse, Elinor Glyn's greatest.


The Night School: A new idea typical of M-G-M daring. Watch for details!

In Preparation:

(Not available for distribution at the present time)

The Trail of '98

The Mysterious Island

The Fire Brigade

The Scarlet Letter

Old Heidelberg

Annie Laurie

The Cossacks

Tell It to the Marines

Metro-Goldwyn-Mayer
BELIEVING that in Bill Cody we have the fastest-coming Western star on the screen, we have signed new contracts with Mr. Cody whereby he will appear under the Associated Exhibitors’ banner in bigger pictures than ever before.

THESE pictures will be made by the Bill Cody Film Corporation, under the personal supervision of Myron Selznick. Direction by William J. Craft. Production on an elaborate scale will begin at once.

EXHIBITORS who have already signed for the Bill Cody series of six will receive the full benefit of these greater pictures. We invite the attention of all exhibitors to the first release of this series, “THE GALLOPING COWBOY”, which is now in our exchanges. We suggest comparison of this picture with any other Westerns now on the market—and the remainder of the series will be even finer pictures in accordance with the new policy.

Associated Exhibitors, Inc.
Lewis J. Selznick, President
Come one — Come all — Join the Universal Hundred Per Cent Club!

And still they come! It's a stampede! North, South, East and West, the biggest of buyers are getting aboard the Universal band-wagon.

Balaban and Katz Circuit
A LONG TERM contract for ALL Universal Product

Meyer and Schneider New York's desirable district circuit

Schine Circuit
Gloversville, Herkimer, Little Falls, Oneonta, Auburn, Little
ing, Geneva, Lockport, Corn.

Players-Lasky

Sklar's Theatres

The St. Louis Big Boys

I. Libson Enterprises
Cincinnati
Louisville

Studios

Crescent Amusement Co.
Tony Sudeck's Tennessee Circuit

And more—and more—and more—crowded out of this page! Watch the coming lists!

Universal ALWAYS Delivers!
Who Else Has Ever Done This for You?

(No. 492 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corp.)

WHAT OTHER COMPANY, BUT UNIVERSAL, WOULD DO IT?
WHAT OTHER COMPANY, BUT UNIVERSAL, HAS EVER DONE IT
in all the years you can remember?

WHAT OTHER COMPANY, BUT UNIVERSAL, WOULD THINK OF
including four genuine “super special” pictures in its regular selling list instead of jerking
them out and selling them separately at “super special” prices?

I TAKE PLEASURE IN CALLING YOUR ATTENTION TO THIS BECAUSE
I want you to realize that Universal has always given you full measure and running over!

UNIVERSAL’S GREATER MOVIE LIST IS EASILY THE GREATEST MOVIE
list ever offered to you. From start to finish it is a scientifically compiled list of
pictures suited exactly to your box office needs.

EVERY PICTURE ON THE LIST IS WORTHY BUT—

AT LEAST FOUR OF THEM WOULD HAVE BEEN CONSIDERED
altogether too big in profits to be included in any block of pictures on earth. I myself
could take each of these four, get back of them with a big noise and a special sales force
and sell them all over the world at a tremendous increase in price. And even at that
there would still be a big thing in it for you.

“POKER FACES,” “HER BIG NIGHT,” “THE MARRIAGE CLAUSE” AND
“The Old Soak” are just as big as any special pictures on the market today—just as big
in profits for you.

I’LL ADMIT THERE IS ALWAYS A TEMPTATION TO TAKE SUCH
pictures away from the regular list and sell them separately. I’ll admit it has been sug-
gested to me, and with plenty of good plausible arguments for doing it.

BUT YOU’LL FIND MY ANSWER IN UNIVERSAL’S GREATER MOVIE
List, for you’ll find these four master-pieces right where you can get a fair shot at them
at prices far less than they are worth to you.

YOU DON’T GET SKIMMED MILK WHEN YOU BUY THE UNIVERSAL
Greater Movie List. You get the cream of the cream.

NO COMPANY IN THE WORLD HAS CARRIED ON A LIVE-AND-LET-LIVE
policy for so many years as the Universal. No company in the world has shown a more
liberal spirit in taking you into partnership on all of our good things.

WE ENJOY THE GREATEST GOOD-WILL ANY COMPANY IN THIS
industry has ever known—and the Greater Movie List will make it still greater!
The WONDER PICTURE of all Time!

An AMERICAN Super-Special by DU PONT the GREAT!

With the famous "Merry-Go-Round" stars: MARY PHILBIN, NORMAN KERRY, GEORGE SIEGMANN, and BETTY COMPSON, HENRY B. WALThALL,

Char. Puffy, Robert Anderson, Slim
Summersville, Martha Mosco, Albert Consi.
LOVE ME AND THE WORLD IS MINE

A UNIVERSAL SUPER JEWEL

Carl Laemmle presents
Off With a Bang

The first of Columbia's "Big 24" Money-Makers scores a tremendous hit with exhibitors from coast to coast.

The LONE WOLF

Starring
BERT LYTELL
and
BILLIE DOVE
with
Gwen Lee - Freeman Wood
Gustav von Seyffertitz
and Alphonz Ethier

Directed by
RALPH INCE
From the Novel by
Louis Joseph Vance

Backed by a National Advertising Campaign

COLUMBIA
A NATIONAL
PARIS CABLE
Moving Picture World
Bureau, Paris,
July 29.
By HELEN JOSEPHY
Travel pictures are enjoying an immense popularity just now. "La Croisiere Noire," which has just completed a record run, is an account of the Citroen expedition through Africa. The newest is "Mona" taken in the Polynesian Islands with the Pierre Loti and Stevenson Literary associations.

The arrival of Doug Fairbanks and Mary Pickford in Warsaw snapped the city out of the clutches of a general movie strike. The managers are protesting against government taxes, to which theaters have reopened. Mary and Doug are to see Pilsudski.

Paramount's "Lovers in Quarantine" has just opened in Paris. It was well received.

LONDON CABLE
Moving Picture World
Bureau, London,
July 19.
By W. E. ALLISON-BOOTH
Will Rogers has been booked by J. Goldsmith to appear in the British National production "Tip Toes" with Dorothy Gish. Rogers last night appeared at the London premiere and occupied the stage forty-five minutes, making a decided hit.

Mrs. Welsh of Welsh-Pearson Films has resigned from the Joint Trade Committee on British Films. In an interview he refused to state the reason but remarked, "Do you believe in the quota?" and then emphatically, "I don't!"

Promoted to Manager
In accordance with its policy of making branch managers of its efficient and successful salesmen, F. B. O. has appointed M. J. Frisch, lately of its Los Angeles sales force, to the management at Minneapolis, where he will succeed Eph Rosen, who has resigned.

Brown Back From West
Colin W. Browne, F. B. O. vice-president in charge of distribution, has returned from a trip throughout the west, bringing back to the home offices news of a number of important deals which will be announced within a few days.

Schulberg Responsible
For F. P. Production
Lasky Has Broader Policy of Production
Method to Meet Bigger Activities—Aids Men's Creative Abilities

(Special Wire to MOVING PICTURE WORLD)
Los Angeles, July 21.

Lasky Has Broader Policy of Production
Method to Meet Bigger Activities—Aids Men's Creative Abilities

(Special Wire to MOVING PICTURE WORLD)
Los Angeles, July 21.

By LAURENCE URBACH
Jesse L. Lasky, first vice-president of Famous Players, today announced a broader policy of production method to cope with increased activities at the new studios. Centralization of responsibility is announced, with E. P. Schulberg as sole associate producer. The realignment of producing personnel invests executive control in three of Paramount's executives, who will have wider channels for their creative abilities and will be exploited with their names as the trade marks of their productions. They are Heict Turnbull, Lucien Hubbard and Erich Pommer. Each will make a series in his own name. Turnbull's first will be "Casey at the Bat," with Wallace Beery and Raymond Hatton. Hubbard, who supervised all Zane Grey stories, will make "Wings," with William Wellman directing, Pommer, former UFA producing chief, who made "Variety" and "The Last Laugh," started first with Pola Negri on "Hotel Imperial" with Maurice Stiller directing.

Walter Wanger, general manager of production, links the activities of the East and West Coast studios. Schulberg is associate producer at the West Coast and William LeBaron is associate producer at the Long Island studios, where the centralization plan also goes into effect. Wanger leaves for New York on Thursday.

Schulberg appoints E. Lloyd Sheelden editor-in-chief of all stories. His staff is Harry Carr, Charles Furthman, Herman J. Mankiewicz and Joe Jackson. Milton Hoffman continues, as executive manager at the West Coast studios. Sam Jaffe is made production manager of all the units here. William Griffith is made personal assistant and unit manager for the Turnbull Productions.

Lasky said: "Mr. Schulberg has through our new arrangement, the foundation of a system which will not only centralize control of all units, but which will also have sufficient elasticity to be inviting to the finest creative minds and the most prominent producers, whose ability and originality will be protected. The business of making pictures today is so enormous that only through such a valuable combination of perfected production elements can be obtained the best results."

Miss Lewis Resigns
Miss Ray Lewis of Toronto has resigned as secretary of the M. P. C. O. Canadian Branch, a position which she occupied with distinct success since the establishment of the M. P. C. O. in the Dominion. Miss Lewis, who had been identified with organized independent exhibitors for years, was forced to take this step because of the pressure of business. Recently she had found it necessary to take a rest and it was then that she decided to retire from office.

"Jay Dee Laughed When I Walked"
By CARL LAEMMLE
(Special Cable to Moving Picture World)


Got out of bed for the first time yesterday and got back quickly. Jay Dee Williams wanted me as I tried to walk, and he got as big a laugh as I did over my lack of strength. I never knew before how I would miss that appendix, but still, if I continue to gain strength every day, I'll soon be challenging Charlie Paddock, appendix or appendicitis. I also want to announce that yesterday I fought with my family, my press agent and my secretary, which is a sure sign that it won't be long now.

More Amicable
The threatened withdrawal of F. P. distributors from the Province of Quebec on August 1 because of censorship difficulties in that Province, is not taking place. The threatened boycott has had one effect, however—that of bringing the producers and distributors closer to an understanding with the Quebec Board of Moving Picture Censors, and relations have been much more pleasant since the first talk of a boycott was heard last April. Plans are being made to settle the invidious problem of censorship in Quebec, or having a religious angle are not favored in Quebec.

Watch Suspects
Police have announced that they have several young men under surveillance as suspects in the robbery of the Princess Theatre of Newcastle, Ind., where robbers escaped with $520 in money and checks. The money was stolen in the floor of the projection booth.

Sunday Show Poll
In order to determine the real sentiment of the city, a poll is being taken in Ogdensburg, N. Y., over a period of several days on the question of Sunday shows.

LOS ANGELES WIRE
Moving Picture World
Bureau, Los Angeles,
July 20.

By LAURENCE URBACH
The National Film Clearing Exchange, Inc., has been organized at 6411 Santa Monica Boulevard. It is a releasing and selling organization for the smaller independent producers. An editorial staff has been formed under the supervision of Marc Edmund Jones, author of film scripts and for years special editor with World Film, Vitagraph, Pathé and other companies. C. H. Rosenfeld, president and general manager, is well known throughout the trade.

Ernst Lubitsch, Warner Brothers director, has returned to the studio following a siege in the hospital. His physician says that he is well on the road to a complete recovery.
Premiere of Warner's "Don Juan"

Warner Bros., and the Vitaphone Corporation have definitely announced the program which will accompany the world premiere showing of John Barrymore in "Don Juan" at the Warner Theatre, New York, for five days, beginning August 6, and thereafter for an indefinite run.

They will present a program such as has never before been seen in connection with a motion picture, synchronizing the voices and art of the greatest operatic and musical stars of the world with their appropriate scenes, and adding a new and thrilling dimension to the motion picture by synchronizing music and picture.

Sid Grauman has definitely set the opening date for the indefinite run at his Hollywood Egyptian Theatre of Warner Bros. and show attraction, "Don Juan." He has fixed the premiere for August 6.

New Stars Greatest Need of Industry

New stars are the greatest need in the industry, to get selling and exhibiting of pictures while they are fresh is the biggest problem.

So says James R. Grainger, Fox Films sales chief, "Today we face a fortune annually in striving to develop new stars, starlets, and stunts. We are running the risk of making screen tests of prospective material.

"Stars are the four qualifications necessary in making a movie star. After all, the public makes them, and the studios are reluctant to part with them. These essentials are beauty, youth, acting ability, and a distinct personality.

Thomson Booked in Big First-Run Houses

Fred Thomson, who was de- tined inevitably to achieve the honor of having his western pictures presented in the best first run houses of the big cities, has arrived there.

His "Two Gun Man," an F. B. O. prod- uct, brought him to the top, and he was a revelation to the stage Broadwayites when he and his super-talented son, King, appeared on the screen at the Warner Theatre.

High on top of this booking "The Two Gun Man" was bought by Publix for the Seafair Square Olympic Theatre in Boston, giving him a second important first run. Then followed a booking by the Stanley Company of America for a week run at the Stanley Victoria on the Stanley Street, first run in Philadelphia.

Production Heavy At Universal City

With production steadily mounting, the boxes are bulging; eleven companies are now shooting on the Universal lot.

Theatres interested in Western, three serials and four comedies are in production at Universal City.

Exchange Promotions

Ned Marin, western sales man- ager of First National Pictures, Inc., announces the appointment of J. G. Hower as manager of the Seattle office, formerly salesman in the Chicago branch, will succeed Mr. Hower as Omaha manager.

Copyright Maze Draws Warning

(Special Dispatch to Moving Picture World)

Toronto, July 20

Col. John A. E. Te- ramoto, president of the Motion Picture Distributors and Exhibitors Association, is sending out a letter to exhibitors in Canada with regard to the musical copyright situation in the Dominion, following the collapse of the Canadian Federal Government at Ottawa.

With the dissolution of Parliament, the amendments to the Canadian Copyright Act, which would provide for royalties on any copyrighted music when played in a theatre, went by the boards so that the Copyright Act of 1921 is still in effect.

Col. Cooper has advised exhibi- tors, however, to play only such copyrighted music as was published before July 1, 1911, and such American music which was published prior to January 1, 1924. On the latter date, a copyright will be registered into the United States and Canada. If later music is played, the exhibitor should secure written permission from the Canadian publisher or its public agent, he advises.

Politics Cause Film Postponement

Coincident with the world's premiere of "Don Juan," by Warner Bros., in New York, of F. B. O.'s "Her Honor, the Governor," starring Pauline Frederick, this week word comes from Film Booking Offices that the exhibition of "Her Honor" in Waco, Texas, will be deferred until after the election political campaigns now raging in the state. This marks the first time in the history of the industry that a picture has been temporarily withheld from a territory for fear of the political situation. In each of these states a woman is the governor.

In New Home

The Motion Picture Exhibitors Association of Manitoba has become established in a home of its own in the Winnipeg building, Winnipeg, the formal opening of which took place on July 10 with an attendance of 40 exhibitors and representatives of Winnipeg exchanges.

The first meeting in the new quarters was directed by Helmer Jernberg, manager of the Winnipeg branch, and President of the association.

On Wednesday evening, at the Winnipeg branch, was held the meeting of the Manitoba Exhibitors Association in succession to the old branch, which moved to New York City.
Selznick Signs Cody
To New Long Contract

Lewis J. Selznick, president of Associated Exhibitors, announces that Bill Cody, promising western star, has been signed to a new long term contract extending over several years, to appear in pictures for Associated. Under the terms of the contract, which will be a series of six big westerns for the forthcoming program, The Cody pictures will be made by the Bill Cody Film Corporation, under the personal supervision of Myron Selznick. Production on the first of the series will begin at once on the West Coast.

Mr. Selznick believes that there is a bright future awaiting his newly signed star, and he looks to view his building his popularity and getting his attractions represented in the finest houses in the country, Mr. Selznick has. It is understood that in the contract, made provisions for the expenditure of $100,000 in money to Cody's forthcoming release being used to permit their production on a more elaborate scale than in the past.

Mr. Selznick says, "As we believe that in Bill Cody we have a young star who will very shortly be in the class of Tom Mix and Fred Thomson, we have signed him to a long contract. We know that Mr. Cody, wherever he will appear under the Associated Exhibitors banner, will appear in bigger pictures than ever before."

The first Cody picture to go into production under the new contract will be "Flash of Heels," a story dealing with the amusing and romantic adventures of a young westerner in a big city, with a whimsical old cowboy, his partner, for his guide, philosopher, and friend. As in the past, a Selznick plan will be handled the megaphone for this as well as future Cody releases.

F. N. Starts Big Drive

The greatest sales drive ever conducted by First National is announced for October to be known as "Leipzig Fair," under the leadership of the president of the company, Robert Lieber. It will be started by sales managers and the entire selling personnel of the organization, and will be working on selling plans throughout every corner of the country. The campaign for gross billings will be launched the week ending September 24 and will extend through the week ending October 20.

Leipzig Fair Held
Aug. 29 to Sept. 4

The success of several German motion pictures in America of late has directed attention to the progress of German manufacturers of the apparatus employed in their production, and the characteristic thoroughness the Germans have been developing every phase of the motion picture industry. A unique opportunity to study their progress along these lines is afforded by the special exhibits of all such apparatus at the Leipzig Fair this fall. Some fifty-six of the leading manufacturers of motion picture apparatus, who will display their products, The Fall Fair at Leipzig will be held from August 29 to September 4.

The Leipzig Fairs are housed in upwards of one hundred special buildings which compare favorably in size and architectural pretension with those of other great world expositions. More than 4,000,000 square feet of floor space is devoted to the exhibits which illustrate every phase of modern European industrial life. Information and entertainment will be means of securing exhibition space, how to reach Leipzig by airplane, etc., all of the details will be furnished by the Leipzig Trade Fair, Inc., 630 Fifth avenue, New York City.

Kemper Officer of Fox Theatres Corp.

Announcement is made by Fox Theatres Corporation that Alexander S. Kemper has become a vice-president of that organization and will take charge of its real estate department in the future.

Mr. Kemper, who has been in business at 32nd street for the past year, was formerly associated with the Laskies, having had charge of the real estate activities of the William Fox Film Corporation. This was a reorganization of these Fox theatre holdings which resulted in the formation of Fox Theatres Corporation.

However, Mr. Kemper had severally worked with the former organization in September, and at the time, has been operating in New York real estate in partnership with William Fox.

Grainger Contracts
With Big Showmen

"Sheahan is making them—Grainger is selling them.

This is the succinct line that is putting Fox Films pictures over the top for first runs in every key city in the country. It has impressed exhibitors, and has resulted in contracts being closed in direct personal contact with Grainger as a representative of the company.

Fred Miller's Carthay Circle Theatre, Los Angeles, will show for extended runs the Fox offer, "What Price Glory," and "Seven Heaven," at $2.50 and up.

Eleven theatres of the Pan-Pacific circuit, including Los Angeles, San Francisco, San Diego, Spokane, Tacoma, Seattle, Portland, Salt Lake City, Minneapolis, Memphis and Kansas City, have been signed to show the Fox product during the coming seasons.

In Los Angeles the Figueroa Theatre will play "Son of Bad Men" for an indefinite run.

Robert Lieber, president of First National Pictures, has signed a contract to show at his Circle Theatre, Indianapolis these Fox screen masterpieces, "What Price Glory," "Seventh Heaven," and "The Music Master."

These are but a few of the many prominent exhibitors who have signed for Fox productions.

Varconi to Play
Pilate in "Kings"

Capitalising on the growth in Victor Varconi's popularity after his success in "The Volga Boatman," Cecil B. De Mille announces that he has secured this talented Hungarian actor for the role of Pontius Pilate in "The King of Kings," the story of the life of Christ which De Mille is now preparing as his next big personally directed production.

Production of "The King of Kings," which is to be known as the dimensions of "The Ten Commandments," is to start within four weeks, according to information from the studio.

Vera Reynolds Wine
New De Mille Contract

It is officially reported from Los Angeles that Cecil B. De Mille and his studio officials are so enthusiastic over the work of Vera Reynolds in "Sunny Side Up" and "Risky Business," her first two star starring features that, although neither of these productions have yet been shown to the public, a new contract has been awarded her for a long term at a substantial increase in salary.

Miss Reynolds is now preparing the entertaining "Corporate Kate," an original screen story by Zelda Sears.

Weddings

Sig Herzog was married last week to Miss Betty Reinhold, secretary to Pat Dowling, and sales director of the Christlie Film Company, in Hollywood.

His bride is a private citizen, while Herzog will return to writing Christie scripts after his brief honeymoon.

Valentino in New York

Rudolph Valentino, George Ullman's personal representative with business manager, arrived in New York on Tuesday, July 20. The Valentino party has been receiving a double call as the Ambassador, who will be their headquarters in New York during their stay.

"Mare Nostrum"
To Lead List

Considerable interest has been evidenced as to what picture would be the first release under the new M-G-M, that the first full release of M-G-M, that the Rex Ingram production for Metro-Goldwyn-Mayer now in its sixth month as a two-a-day, two dollar feature at the Criterion Theatre, New York City. "Mare Nostrum" is the opening gun in a barrage of forty-two pictures, to be released directly to the exhibitor during 1929-30.

Hortense Schorr Off
On European Tour

Hortense Schorr of the Fox Publicity Department has been granted a leave of absence by Vivian Moses, director of advertising, for several weeks.

Miss Schorr sailed last Saturday for a "money" tour of Continental Europe, touching the principal cities of the Continent, and ending in Bucharest, Rumania. She will investigate conditions in foreign exhibition and production, obtaining materials which will serve as the basis for a series of trade paper and fan magazine articles.

October will find her back at her desk. Meanwhile, she has been engaged for the last several months in publicity writing and pressbook work.

In addition to being known in the domestic publicity circles, Miss Schorr had wide experience in the foreign publicity field, when she was in charge of that department at Goldwyn. Prior to that affiliation she was connected with the staff of the Rialto, Rivoli and Criterion Theatres. She was formerly a member of the Exhibitors Trade Review.

Jack Cohn Goes on
Return Trip to Coast

Jack Cohn, treasurer of Columbia Pictures Corporation, is on his way back to Hollywood to aid his brother, Harry Cohn, vice-president and director general of production, in the supervision of activities at their West Coast studio.

One in Metro will visit Chicago, Milwaukee, Minneapolis, San Francisco, Portland, Seattle, and Los Angeles, conferring with exchange managers and looking over the situation generally with an eye towards making the already extensive booking schedule of Columbia's big twenty-two.

His trip to Canada is for the purpose of making a more careful survey of the moving picture situation, especially in the western portion of the Dominion.
**Publix Books**

58 Universals

The most comprehensive booking arrangement ever consummated by Universal in the South, has just been put through in New York. It was announced at the Universal Studios, and the Universal has closed with Publix 106 per cent representation of Universal Jewels and Features in the forty-one Southern cities.

Fifty-eight productions are included in the current contract. These include twenty-one Universal-Jewels, six Hoot Gibson Jewels, six Richard Talmadge Productions, and twenty-four Blue Streak Western features.

**O'Reilly Closes Bookings Deal with Pro. Dis. Co.**

Twelve Circuits Besides Individual

The booking deal in negotiation between the Film Service Corp. and the newly organized booking agency for independent exhibitors of the metropolitan district of New York City, and Producers Distributing Corp., was closed this week by Charles L. O'Reilly, president of the Theatre Owners Chamber of Commerce. The organization is sponsor for the Film Service Corp., subscribing to the New York market with a total of more than 140 theatres.

Mr. O'Reilly, in announcing the consummation of the deal with P. D. C., said the move is a protective measure entered into to insure the independent exhibitors of New York a certain amount of high-class productions.

"The contract between Producers Distributing Corporation and the Film Service Corporation becomes effective, he said, Mr. O'Reilly, "and will extend over a period of three years, and the producers will now distribute the corporation wider distribution of their pictures in the metropolitan area than any other company.

"There are twelve circuits in addition to the independent theatres involved in the deal. These circuits include the Mayfair Schneider chain of 22 houses; the Haven-Rinzi chain of 52 theatres; the Consolidated Boholino Circuit of 22 houses; the Hawthorne Corporation, 4 houses; the Charles O'Reilly chain, 5 houses; the Riverchain, 5 houses; the Salton chain, 4 houses; the Gould chain, 6 houses; the Downtown Garden and Oxford Circuit, 4 houses; the Grobe and Knebel Circuit of 8 houses; and the Gainasboro chain of 3 houses.

"In addition, many of the smaller independent neighborhood houses in the deal, including those owned by Lee Berman and Sidney Traub.

"The theatres represented by the Film Service Corp. will work in harmony with the Keith-Albee and Orchestra interests. The P. D. C. pictures will be divided so that the Film Service Corp. will have a certain number of releases for the first-run presentations in the chain's houses, and the number of P. D. C. releases will be presented first-run in the Keith-Albee and Orchestra theatres. Then we will each play the other group, second-run."

**Sidney to Direct**

Universal encaged Scott Sidney to direct "The Wrong Mr. Wright," the second George Broadhurst play which it has purchased.

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**Obituary**

Nat A. Magner, looked upon as the dean of the exchange men, passed away at his home on July 7 from a stroke of apoplexy. Mr. Magner had been identified with the film business here for about twenty years, but always operated independently and on a State right basis.

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**Sax Back with "The Silent Power"**

Sam Sax, president of Lamas and Gotham Productions, returned East for the third time since January from Los Angeles, arriving in New York last week negative of "The Silent Power," a Gotham Production starring Ralph Lewis. This production is listed as the second in the current series of two Gotham productions, and is scheduled as a September release, thus keeping the production on the market at least two months ahead of time.

**Signs New Contract**

Julian Johnson, production editor at the Paramount Long Island offices, has announced a new agreement extending his contract for another 18 months.

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**Strike Snap**

Members of the Canadian Division of the M. P. T. O. O. met in the headquarters, Herman Building, Toronto, last week to consider a proposal of a national film union for film distributors to induce the ministry to call a clause in rental contracts prohibiting the use of the feature booked on a so-called double-feature program.

Some said that the proposal received was indirect assurance of the operation of theatres. It was the opinion that if the double-feature bill was a big issue in the same state as the Pickford and Douglas Fairbanks were playing against the chain theatres, it was stipulated that a committee representing the smaller exhibitors should be permitted to discuss the move with exchange representatives before any action is taken.

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**Book Columbia's "24"**

Following in the footsteps of the Pickford-Fairbanks release, "Cooney Brothers of Chicago," Stanley and Universal Theatres and others, the Lafayette Theatre, Buffalo; the Empire, Syracuse; the Plaza, New York, and the Leland, in Albany, all first-run houses have booked Columbia's entire new program of twenty-four pictures.

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**Big Exhibitors Sign For Gold Bond Series**

Convinced by the success of the first couple of Gold Bond specials produced by Film Book- ing Officers, the majority of circuits in this series of pictures is unusually high. Contracting for various parts of the country are contracting for the whole series of 52.

"Bigger Than Barnum's," the circus special, featuring Yul Brynner, Jules Danz, Eddy Lewis, and Ralph Ince, and "Her Honor," a Government depicting the woman in politics, with Pauline Frederick at her very best, won immediate recognition from critics and public when they were shown on Broadway.

From the West Coast word circulate throughout the country that "Koshar Kitty Kelly," the Irish-Jewish comedy, from the successful stage play, was another "natural" for "Laddie," from the Gene Stratton Porter novel.

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**F. W. Collins Names Executive Committee**

President Eli Whitney Collins of the M. P. T. O. O. announces the appointment of the Executive Committee at Large as follows:


The Board of Directors through its Administrative Committee has made the following appointments to the Executive Committee:


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**Mary and Doug**

Mary Pickford and Douglas Fairbanks have booked passage for the United States from England on the S.S. Majestic, sailing on July 5. The fairbanks received the necessary Notice of Passage received by their New York representative from their party.
Distribution a Bigger Problem Than Contract

SHOULD it ever be achieved, the Uniform Exhibition Contract will solve many exhibitor problems, but the man who will deserve the largest statue in the most commodious niche in the Exhibitors Hall of Fame is that man who will work out a distribution scheme that will be satisfactory to the exhibitor and commercially practical and profitable to the producer.

G. H. Perry, of Cloversdale, California, in a recent communication to us, tells of his troubles in selling a certain block of pictures and winds up with: "We have learned that the exhibitor in a small town must and can judge what his people want and should pick his pictures by looking over the exploitation sheets, photos and Moving Picture World's Straight from the Shoulder Reports. Often pictures that show up big in the city box offices are not always the right attraction for the small town."

And right there is where the rub comes. The city box offices pay a big slice of the film rentals and they pay it first. The producer looks to the first runs to take off the "nut," and he must cater to this demand. He does not, consciously at least, make pictures to please himself. He makes pictures to please the largest possible number of film renters.

He cannot make pictures especially for the small towns and show a profit from the small town rentals. He must cater to the more profitable demands of the larger houses, getting his money back from these rentals and his profits from the later runs.

What Mr. Perry characterizes as "jazz pictures, drunken society pictures and Paris fashions," may not be appreciated in the small towns, but they do make more money in the aggregate, and they are—most of them—not as bad as Mr. Perry's arrangement would suggest.

It is very true that a few of this type may injure patronage in the conservative small towns, but it would be impossible to edit all pictures down to the small town standards of sedateness.

In the days of the spoken drama's supremacy this condition took care of itself. There were roadshows playing to not less than $1.50 top and the 10-20-30 aggregations offering plays especially designed for small town consumption and augmenting the annual supply of "Uncle Tom's Cabin," "Hazel Kirke," "St. Elmo" and similar standard plays.

Today even the smallest burg would resent such an intrusion. The film has educated patrons to an appreciation of better acting and better literary values, while not educating them to a point of sophistication where they can assimilate the type of story.

The best the small town man can do is to book as carefully as possible. If he shops around, seeking to buy a suitable picture here and another there, he loses the advantage of the block system, and in spite of all that has been said against it, the block has its advantages.

If production companies were required to produce and sell by single titles, the rentals would necessarily be increased. A producer must be assured of a certain disposal of his output if he is to run production on a proper schedule.

Admittedly a poor system and one detrimental to those whose patrons do not follow the general trend in taste, it is at least the best that can be done until some inspired genius shall arrive to solve the problem.

That genius may be just around the corner, but we have been waiting for him for thirty years. Where is he?
"What's New"?

"A King Can Have No More"

NOT long ago it was suggested in an editorial in Moving Picture World that Greater Movie Season was the forerunner of a year-round advertising campaign to the public, permanently selling the idea "Go to the Movies." Just as associations in other industries sell the general idea—"Scatter Sunshine with Greeting Cards," "Build with Concrete," or whatever it may be—so picture merchandising sooner or later will include this appeal to the public in its scheme.

It will not be long before Greater Movie Season becomes an established idea in the public mind. What then? The next step will be for producers and distributors to pool moneys for a yearly instead of a seasonal campaign.

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Paramount has used a catchline in its national advertising, which, if Russell Holman would permit to be peeled off his roll of ideas, would serve as an ideal slogan for a "Go to the Movies" appeal. The line is "A King Can Have No More." The King is His Majesty, the Movie Fan, shown en route, through the lobby of a theatre to a Paramount picture. The idea has been used also to sell the Publix service.

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TRULY a king can have no more than a good picture. This thought can, with the wealth of advertising talent available in our industry, be sold to the American public. No one trademark would be mentioned. No one production would be singled out. Just—the Movies. Such a campaign would not only stimulate attendance, but would focus national attention on the picture in a manner that would bulwark the mind of the millions around the movie against the mind of the few reformers.

Here is a job for Will Hays and his organization.

Cameras Sleuth the Sleuths

AFTER we learned that the Cincinnati cops had been equipped with cameras to secure close-ups of the crime wave, we suggested that Philadelphia take the idea and localize it. In other words, give its policemen slow motion cameras.

Philadelphia police have taken up the Kodak-as-you-go movement, but not in the manner we outlined. Instead, a flying squadron of camera-equipped sleuths will patrol the patrolmen, taking photographs of them in action or inaction, and submit same to headquarters.

There will be no rest for the weary in Philadelphia police circles any more. Any cop who walks his beat without his uniform in Beau Brummel shape might just as well hand in his O'Sullivans and leave the force. The camera never lies, even about cops.

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We wonder if the Pennsylvania Board of Censors will wield their well-known and well-used shears on these police productions. We can picture the Board reviewing "A Sleeper Jump," featuring Patrolman Finnegnan, and suggesting to the Police Commissioner that the hallway fight sequence immediately following the title "The Awakening" be eliminated.

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Philadelphia exhibitors might try to secure these police pictures as added attractions. Especially if the cop featured lives in the neighborhood. As a showmanly precaution, however, we would advise them to book hospital reservations first. The "personal appearance" of the police star might be too much of a hit.

Why Directors Leave Home

THE screen to date has depicted about twenty-five hundred-odd "leaving home" episodes. An inspiration for the latest chapter comes from Germany.

When it is made, the title of the picture will be, "Why Directors Leave Home."

America is the siren luring German directors from their home base.

First it was France. Next it was Italy. Now it is Germany.

Whenever America broadcasts the dollar, the world tunes in. If the African Congo were to develop a school of motion picture directors we would forthwith bust up the African Parade with offers to the Congo directors to come over here and make pictures—for plenty money.

What would have happened if the French and Italian directors we imported refused the bids, and stayed on the other side? Did we, unconsciously, throw a monkey wrench in their national machine of production?

Art has never prospered without financial support, whether that support came from Prince or Pope or American movie producer. That's that.
Germany, at the present time, is a huge motion picture laboratory. We watch the Germans experiment, mark what hits the bulls-eye, and then we bring the experimenter to this country. Germany is carrying the bricks up to the forty-eighth story. And we are laying them.

Pretty soft for us. Pretty soft for the imported directors. But awfully tough on our own production initiative.

Why not give our own boys a chance? It’s a safe bet that any German director now on this side has more production liberty than his American brother working on the next stage over.

We believe in giving the local boy a chance. Otherwise, he may pack up and leave home. Or, at any rate, he won’t deliver THE best in him.

What Price Sanity?

THE booking deal, by which members of the Theatre Owners Chamber of Commerce through the Film Service Corporation in New York City, share with the Keith and Albee and Orpheum interests all of the features handled by Producers Distributing Corporation, is one of the outstanding exhibitor events of the year—or any year.

It indicates the position of those who contend that the way to settle a hot issue is to gather around a table and settle it.

As we see it, this booking arrangement is satisfactory to everyone concerned.

The big pictures from P. D. C. will be divided between K.—A.—Q. and the T. O. C. C., and each group plays some of the pictures as second runs, naturally. Cecil B. De Mille’s pictures are in this list.

Unless we are mistaken by signs that heretofore have not failed us, we see, herein, the fine touch of John C. Flinn, the managerial genius of P. D. C.

Equal credit is due Charles L. O’Reilly, President of the T. O. C. C., and the broadminded business man representing his organization and the Keith-Albee-Orpheum group.

We are quitting the motion picture “GAME” and returning to the motion picture INDUSTRY each time we record an event of this character and scope.

“Mugging” Sign Unwelcome

CHARLIE PADDOCK, the sprinting picture player, who has wooed and won Bebe Daniels, didn’t like what “Red” Grange said about Hollywood girls when “Red” went back to the old ice wagon in Wheaton, Ill., to train for the coming football season.

According to “Red,” the girl does not stack up against the co-ed.

“I don’t think,” countered Charlie Paddock, in an Associated Press story, “that Red Grange MUGGED so many Hollywood women, at that.”

Not so good, Charlie. Not so good. “Mugging Parties Welcome” is not a good sign to hang on Hollywood.

Relentless Rudolph

TEX RICKARD is all wrong. Instead of being in Chicago, promoting the Dempsey-Tunney fight, he should be back here in New York, staging a battle between Vindication Valentino and any one of a number of our metropolitan picture critics.

Rudy handed out a challenge the other day to a Chicago Tribune editorial writer who intimated that Valentino, with his Sheik mannerisms, was indirectly responsible for the installation of a powder puff vending machine in the men’s lounge of a Chicago ballroom.

What we can’t understand is why Rudy didn’t walk in and sock the bird instead of writing him a letter about it.

But Valentino, who is a most regular guy, is wasting his time on anyone in Chicago who touches on the motion picture in writing.

New York newspaper critics offer Relentless Rudolph a fertile fruitful field. Here’s one customer he can count on any time he chooses to challenge one of Manhattan’s “Pats” under Marquis of Queensbury rules for what Bill McGeehan calls “the manly art of modified murder.”

A School for Producers

WHAT is Paramount doing in the reorganization of its production personnel on the West Coast? B. P. Schulberg is named sole associate producer. Hector Turnbull, Lucien Hubbard and Erich Pomer are placed at the head of units, each one to make a series bearing its own name. Milton Hoffman continues as executive manager. The editorial division is headed by E. Ford Sheldon, with Harry Carr, Herman J. Mankiewiecz, Charles Furthman and Joe Jackson as his assistants.

This realignment was announced by Jesse L. Lasky, who is now in Los Angeles.

What does it mean?

It means that Paramount is building a school of production, just as it built a school for acting, and just as it is operating a school for theatre managers.

When you think of it, what would become of the industry if its Laskys and Thalbergs were to die out?

How many PRODUCERS, in the real sense of the term, have we developed in the past year? How many Laskys and Thalbergs are on the market?

Paramount, building as it ever does, for tomorrow as well as for today, is developing a production reserve.

Have we hampered German production by taking away its star directors? Not in the least. The school in which these Germans graduated turns others out as fast as we assimilate them.

What would happen to us if the situation were reversed and Germany were taking our King Vidor’s, our Monta Bells, our Clarence Browns, and our Malcolm St. Clairs?

That is the situation Paramount is guarding against. It does not fear a German raid on its directors. But it knows that man power must be developed to take care of the ever-increasing demands of a great art-business.

We wrote last week of the German Regie, the goose that is laying the golden directorial eggs we are bringing over by the dozen. Is Paramount establishing a regie? If it isn’t, it is building an American approximation of the idea.
On the West Coast

Millard Webb to Direct Jackie Coogan in His Next Picture
Jack Buchanan Is Signed by Cecil B. De Mille
Reisner to Direct Syd Chaplin's Next

Webb Starts on Coogan Film

MILLARD WEBB, the youngest director in Hollywood, is now directing the youngest star in the movies. Webb, whose rise to fame was heralded by his expert direction of John Barrymore, in the "Sea Beast," was called to direct Jackie Coogan when King Baggot, originally slated for the directional post, was released by the elder Coogan to return to Universal City to complete a series of pictures. Webb started his screen career as an assistant to Sidney Franklin when that director was filming the first child pictures and has grown with the industry.

"Ever since I directed Mr. Parrymore whom I consider the greatest of all adult film stars, I have wished to associate myself with Jackie Coogan. His position in the world of the motion picture is unique—he stands alone, and I don't know of any director who has not at some time or other desired to direct Jackie in a picture."

Webb started actual work on "Johnny Get Your Hair Cut" this week with Maurice Costello, Mattie Witting, Jim Corrigan and Pat Hartigan in the cast. The production will be released in the fall. Jackie's new film is being made under supervision of Jack Coogan, Sr.

Ethlyn Gibson Recovers

ETHLYN GIBSON, who is being starred in the Winnie Winkle series of comedies being produced by Billy West at the Fine Arts Studios, has recovered from the effects of an operation for appendicitis, and expects to shortly start work on the next episode of the series. Previous to going to the hospital, Miss Gibson completed the fourth episode under the direction of Edward Luddy.

Buchanan Signed by De Mille

JACK BUCHANAN, English musical comedy star, perhaps best known to theatre-goers of this country as the stellar performer of Charlot's Revue, has been signed to a long-term contract by Cecil B. De Mille.

This contract will not take effect until next Spring, however, when Buchanan returns to America. With the conclusion of the run of Charlot's Revue in Hollywood recently, Buchanan had hoped to do a picture for De Mille before leaving for England, but a previous contract to do "Sunny" in London interfered.

Buchanan's entrance into the films next year will witness the desertion of the footlights for the screen of one of the biggest musical comedy stars of today.

Cameraman Renews with M-G-M

BENJAMIN F. REYNOLDS, for some time past one of the principal cameramen of the Metro-Goldwyn-Mayer organization has been placed under a new contract, which retains his services exclusively at the studio. Reynolds is now engaged on the photography of "Tin Hats" which Edward Sedgwick is directing.

United Costumers Do "Annie Laurie"

CONTRACTS have been signed between Metro-Goldwyn-Mayer and United Costumers, Inc., whereby the new Hollywood concern will design and make costumes and props for Lillian Gish's new starring vehicles "Annie Laurie." Negotiations were consummated by W. W. Kerrigan and M. A. R. Spencer for United, and Sol Clark and Victor Clark for M-G-M. John Robertson will direct "Annie Laurie." United Costumers recently furnished all the costumes for Richard Barthelmess and "The Amateur Gentleman," an Inspiration picture, and have designed costumes for Holbrook Blinn, Shirley Mason, Viola Dana, Jack Holt, Norman Kerry, Wallace Beery, Raymond Hatton, and other prominent stars.
Our Stock Market

By Ervin L. Hall

Daily High and Low—Per Share

<table>
<thead>
<tr>
<th>1925 RANGE</th>
<th>1926 RANGE</th>
<th>PAR</th>
<th>July 15</th>
<th>July 16</th>
<th>July 17</th>
<th>July 19</th>
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<td>83 1/4</td>
<td>83 1/4</td>
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</table>

Sales for Week

*(b) Bid and asked; no sales these days.
(a) Chicago Stock Exchange.
(b) New York Curb Market.

Dividends

A weekly list of all dividends declared but not yet paid:


Famous Players—Com., (quarterly) $2.00 payable Aug. 2. Holders of record July 15.
Books will not be closed.

Famous Players—Com., (extra) $2.00 in Common Stock, payable Aug. 15. Holders of record June 30.

Bonds

The bonds of the Paramount Building listed on the New York Stock Exchange under the head of Paramount-Broadway 1st 5 1/2% 1951 have displayed a very good tone. During the last week $67,000 were sold at about 97 1/4. This is within a half point of the high to date. The same bonds have been as low as 92 1/4.

Loew's, Inc. 6s with warrants of 1941 closed the week at 97 3/4. Sales amounted to $159,000. These bonds are listed on the New York Curb, and in May reached a high of 99 3/4. The lowest point reached so far this year is 97 1/4 during this month.

ADD THIS TO YOUR CHART

Average Price, July 21, 62 1/4

Promoters to Blame

We have mentioned several times that the motion picture industry is rapidly becoming more stable financially and obtaining the recognition and confidence of the financial districts and investing public. The companies which have stock listed on the various exchanges publish their financial condition quite regularly. Any reasonable information regarding the progress of the companies may be obtained from numerous reliable financial sources. There are, of course, quite a number of companies whose stock is not listed about which information may be obtained.

Now that the industry is no longer considered as tremendously speculative from the investors' standpoint every effort should be made to keep it in esteem.

In a recent bulletin of the Financial Advertisers' Association, there was an article on frauds in the movie industry. This publication complimented the Hays organization on the stand it had taken against the promoters of mythical film corporations. The publication stated that "If more men in national prominence would take a decided stand and forcefully expose the bad situation and publicly express their support and cooperation with the Better Business Bureaus, the slogan 'Before you invest, investigate' would assume a position of importance to the investing public."

There is a lot of truth in this. It is not the picture business that is to blame but professional promoters. Every effort should be made to warn the public against these fake schemes. Money wisely invested in the picture business will give a good return. There are plenty of legitimate enterprises so bear in mind the Bureau's slogan, "Before you invest, investigate."

The Market

TOWARDS the end of this week the market had a slight reaction. Even Steel and General Motors eased off. Stocks have been quite active lately and in addition the condition in France made the professional speculators nervous.

Film Stocks, however, held up very well. The Average Price Index dropped only 1/4 of a point.

Two new highs for 1926 were recorded. Eastman Kodak went to 114 1/4 and Stanley Company of America to 72.

The turnover in Eastman Kodak was not heavy, only 3,100 shares changing hands, but the stock was strong all week.

For the second consecutive week, Stanley Company of America hung up a new high price for the last two years. There was considerable activity in the stock and the price fluctuated from 67 1/4 to 72.

Famous Players showed signs of activity and closed the week at 118.

Fox Film "A" and Loews, Inc., were actively traded in around the same prices as last week.

Warner Bros. showed strength, running up to 18 on July 21. This is the highest price for some time.
The Second Annual National
Greater Movie Season 1928
Celebrating the Motion Picture's Thirtieth Birthday

P. D. C. Greater Movie Season Releases

For the start of Greater Movie Season, Producers Distributing Corporation has scheduled for release during August five productions that are illustrative of the diversified program this company has arranged for the 1926-27 season.

"Sunny Side Up," the first August release and also the first production starring Vera Reynolds, is an adaptation of the novel "Sunny Ducey," by Henry St. John Cooper. The story deals with theatrical life and has its locale in London. Vera Reynolds in the starring role is supported by such well-known D Mille players as Edmund Burns, Sally Rand, Majel Coleman, Louis Natheux, Ethel Clayton, Janis Pluth, George K. Arthur, and Jocelyn Lee. The picture was directed by Donald Crisp, and produced at the Cecil De Mille studio.

The second August release is "Meet the Prince," a story spanning Russia and America, by Frank R. Adams, which was originally published in Munsey's Magazine under the title "The American Sex." Joseph Schildkraut and Marguerite De La Motte are the featured players, with Vera Stedman, Julia Fayne, David Butler and Helen Dunbar in the supporting cast. This is a Metropolitan picture directed by Joseph Henabery.

The third August release will be the Metropolitan special "The Last Frontier," produced from the western epic by Courtney Ryley Cooper, with William Boyd, Marguerite De La Motte, J. Farrel MacDonald, Jack Hoxie, Mitchell Lewis, Gladys Brookwell, Frank Lackteen and Junior Coghill, in an ideal all-star cast. The picture was directed by George B. Seitz with the principal action taking place in the great desert of Arizona. Approximately 2,000 Indians and several hundred cavalry men were employed in the production, and a thrilling buffalo stampede will be seen in the spectacular features of the story.

The fourth release is the first Jetta Goudal starring vehicle "Her Man O' War," an adaptation of the story "Black Marriage" by Frederick Jackson. The action of this play is set back of the Great War and the World War, and it deals with the adventures of American soldiers held as prisoners by the German military forces. Frank Urson directed the production, and William Boyd, Jimmie Adams, Grace Darmond, Kay Deslys, Frank Reicher, Mikael Vavitch, Robert Edeson and Junior Coghill are in support of the new De Mille star.

The final release for the month is "The Flame of the Yukon," from the famous story of the same title by Monte Katterjohn. As the title indicates, the story is set in Alaska, with Seena Owen, Arnold Gray, Matthew Beaumont, Jack Hoxie, Valentine, and Winifred Greenwood in the principal roles. This production is a Metropolitan picture directed by George Melford.

The Greater Movie Season Contest, one of the features of the Greater Movie Season Celebration, this year will be run by newspapers with a circulation of more than three and one-half million, daily. According to newspaper standards that means more than ten million readers each day through the month of August.

The contest calls for the identification of twenty stars and motion pictures and for a letter on "Why I Like Motion Pictures." It has a number of circulation-building features that have made it attractive to newspapers throughout the United States.

The first national prize is a trip for two around the world in the Red Star liner Belgicland. The second prize is a trip for two to the 1928 National Exhibition from the winner's home town. Other prizes include radios, books, and kodaks, while several cities are offering local prizes of trips to Bermuda or West Indies on the Royal Mail Line and trips to Niagara Falls on the Lehigh Valley.

The latest list of newspapers that are conducting the contest is:
Ann Arbor, Mich., Times News; Atlanta Constitution; Atlantic City Press and Union; Battle Creek, Mich., Inquirer-News; Boston American; Buffalo News; Camden Courier; Caro, Mich., Advertiser; Chicago American; Columbus Dispatch; Cincinnati Times-Star; Columbia, Tenn., Herald; Dallas News; Detroit Times; Grand Rapids, Mich., Herald; Houston Chronicle; Jacksonville, Fla., Journal; Hutchinson, Kas., Herald; Indianapolis News; Jackson, Mich., Citizen-Patriot; Little Rock News; Los Angeles News; Louisville Courier-Journal and Times; Marion, Ind., Leader; Memphis News-Seminar; New Orleans Item; Oklahoma City Oklahoman; Owosso, Mich., Argus-Press; Pontiac, Mich., Press; Philadelphia News; Providence Bulletin; Salt Lake City Telegram; Saginaw, Mich., News; Shreve, Okla., News and Tulsa World.

At least ten additional newspapers are expected to be added before the contest begins.

Exhibitors are organizing rapidly and getting their campaigns going, now that the time for the celebration begins. Communities are setting the date for the opening as best suits local conditions. Some cities will begin on August 1st, while others will begin their campaigns later in August.

W. M. James, president of the Motion Picture Theatre Owners of Ohio is leading the Columbus campaign with F. J. Wood, business manager of the organization, acting as general chairman.

Word comes from Spokane that every theatre in that city is in the campaign, of which R. A. Grombach is the director. Buffalo is all set to put on a rousing drive with all cities within thirty-five miles of that city joining in the celebration.

Jack Carroll, of Fay's Theatre, is heading the Providence, R. I., campaign. Boston is under way with Judge Albert J. Brackett as general chairman.

Smaller towns are organizing by the hundreds. The news has spread by word of mouth from exhibitor to exhibitor that the Greater Movie Season gives increased business for all the theatres that went into it. That is the reason why a great many communities that did not take part last year are celebrating with enthusiasm this year. It increases business—and exhibitors know it.
Switching the Spotlight to the Exhibitor

Edited by Summer Smith

Free Shows Hit Nebraska Theatre Men

The fact that many buildings in Kansas have been closed recently because of violations of the state fire ordinance necessitates a warning to exhibitors, according to C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, that an appreciable amount of money is being needlessly spent in return film shipments by exhibitors. If a film is shipped out by an exchange the shipping clerk frequently, through error, pastes excess postage on the shipment. The exhibitor, not knowing the accuracy of the amount of postage, places the same amount on the shipment for its return, again sending it to Mr. Cook. "Have it weighed," advises Mr. Cook.

The necessary supply of an alley between Grand avenue and McGee street at Thirteenth street in Kansas City is causing the Kansas-City Film Owners Association much inconvenience and loss of revenue. One building owner is threatened by the $2,560,000 Fox theatre project.

Among the out-of-town exhibitors in the Kansas City market this week were: G. L. Hooper, Orpheum, Topeka, Kas.; G. L. Stapp, Orpheum, Topeka, Kas.; M. R. Lipp, Orpheum, Topeka, Kas.; A. E. Wilholt, Jefferson Theatre, Springfield, Mo.; C. C. Cook, Mainstreet Theatre, Marysville, Mo.; Walter Wallace, Orpheum, Leavenworth, Kan.

OLD STUNT WORKS

C. P. Davis of the Best Theatre, Parsons, Kas., had a serial to start the other day and he spent several nights wondering what would be the most effective exploitation campaign. Finally he "gave up" and decided to resort to the old stunt of admitting all children in free the first night. The result proved more beneficial than any campaign that he has staged recently.

NEW MOVIE SHOWS

New motograph projectors have been installed in the Haler Theatre, Kansas City, owned by H. J. Boier, the Mainstreet Theatre, Marysville, Mo., owned by C. C. Cook, and the Shafer Theatre, Elderton, Mo., owned by Abe Shafer.

New Free Show Problem in Dayton, Ohio

When a manufacturer spends millions in advertising to standardize his product and to make the public understand that his brand stands for quality, someone always jumps in and goes after the job or sells it at half price, just to draw the multitude into his store. Picture men have a similar grief. Nebraska and Iowa exhibitors are especially agitated over the growing evil in these two states of merchants individually or collectively forming the picture shows to draw the crowds to their town.

Oh, what a time the business man does have in this world. The hardware wholesaler, however, laughs at the exhibitor and says, "What have you to grow about? Look at me, I have the house stocked full of Gillette safety razors for which I have a right to expect a legitimate price, and recently the manufacturer cut the bill in half. There is upon thousands of drug stores in the country where they were given away free with a 35-cent tube of shaving cream."

One Omaha manager of a big wholesale hardware house with a house full of Gillette razors, told a movie man last week that he had read the Gillette ads in the daily papers and was going to the drug store to get one for himself free with a tube of shaving cream.

"True," he said, "I have the house full of these safety razors, but I cannot take them home. I have been told the way I can get them at the corner drug store."

The jeweler says to the exhibitor, "What have you to kick about? Look at the big clock manufacturers who put millions of alarm clocks into the drug stores, hardware stores, grocery stores, cigar stores and other places, selling for 10 cents or to be given away as premiums."

Free shows were recently flourishing at Westport, Neb.; Shenandoah, Ia.; Storm Lake, Ia.; Pickrell, Neb.; Lebanon, Neb.; Liberty, Neb.; Kearney, Neb.; Hazleton, Ia.; Granger, Ia.; Belleville, Neb.; Blanchard, Neb.; Bennington, Neb.; Bradyville, Ia.; Blue Springs, Neb.; Burke, Neb.; Haxtun, Colo.; Elliott, Ia.; Dunin, Neb.; Pirth, Neb.; Falls City, Neb.; Glenville, Neb., and other points.

Local men say that in these cases reels are being shown which were bought before May 1, when the new contract went into effect prohibiting the use of reels for free shows. The only answer around here seems to be that the situation may improve after all the old reels bought before May 1 have been shown.

If, however, the situation should not improve, then, well, it will be up to some Moses of the Missouri Theatre Owners to strike a solution. Even as the poor hardware man with a house full of safety razors is waiting for his Moses to deliver him from the 19,000 drug stores giving away safety razors with a tube of shaving cream, the exhibitor says:

THEATRE NEWS

C. H. Wert has opened his new Opera House at Parrar, Ia. F. P. Carwood is the new owner of the Wonderland at Bradgate, Ia. He bought it from C. A. Burris. Becker & Birdsell have taken over the Auditorium at Ashland, Neb. E. W. Miller, Dunlap, Ia., has bought the Lyric at Walnut, Ia. The Orpheum at Ottumwa, Ia., has been bought by Mr. Millasack of Cedar Rapids, Ia. William Berry has bought the Monte at Montezuma, Ia., and yet another building to be bought the Victory at Sheffield, Ia. S. E. Cleveland has bought the Conno at Canfield, Ia. A. M. Thielander, Las, bought the Auditorium at Csmund, Neb.

Cook Warns Kansas Theatre Managers

Moving Picture World

Bureau, Kansas City,
July 20

The fact that many buildings in Kansas have been closed recently because of violations of the state fire ordinance necessitates a warning to exhibitors, according to C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, that an appreciable amount of money is being needlessly spent in return film shipments by exhibitors. When a film is shipped out by an exchange the shipping clerk frequently, through error, pastes excess postage on the shipment. The exhibitor, not knowing the accuracy of the amount of postage, places the same amount on the shipment for its return, again sending it to Mr. Cook. "Have it weighed," advises Mr. Cook.

PROJECT DELAYED

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THEATRE NEWS

The Orpheum Theatre, Parsons, Kas., is the latest house to be added to the string of Glenn W. Dickinson. The house was purchased from R. W. Moeller, the sale price not being revealed. The new Mainstreet Theatre at Marysville, Mo., will be opened by C. R. Cook next month. A move is under way to construct a theatre in Mokan, Mo., although details are lacking, according to C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: G. L. Hooper, Orpheum, Topeka, Kas.; G. L. Stapp, Orpheum, Topeka, Kas.; M. R. Lipp, Orpheum, Topeka, Kas.; A. E. Wilholt, Jefferson Theatre, Springfield, Mo.; C. C. Cook, Mainstreet Theatre, Marysville, Mo.; Walter Wallace, Orpheum, Leavenworth, Kan.

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New Free Show Problem in Dayton, Ohio

Moving Picture World

Bureau, Cincinnati,
July 19

DAYTON, OHIO, exhibitors, who have organized to wage a fight on free moving pictures which are exhibited in some twelve local parks seven nights a week under auspices of the City Welfare Department, now find that pictures are likewise being shown quite frequently at various club meetings, thus offering another source of competition. This, however, is considered negligible as compared with the park showings.

BUY THEATRE SITE

Cincinnati interests, headed by Louis Drach, president of a local industry and director of the Nail Hotel, Columbus, Ohio, are plugging with a fifty-five-foot frontage on Front street, directly in rear of the Nail Hotel, upon which it is believed a picture theatre will be erected. The deal was negotiated by Samuel J. Trimmer and Walter Heidbreder, legal advisors for the Keith interests in this section, who intimated that the site was acquired for the purpose mentioned.

IMPROVING ORPHEUM

The Sun-Murray Amusement Co., Lima, Ohio, of which Mr. Keith is president, making extensive alterations and repairs to the Orpheum Theatre in that city.

FLOWER CRUSADE

The Cincinnati Times-Star in collaboration with Ned Hastings, manager of Keith's, Cincinnati, recently put on a flower crusade in which local youngsters were requested to bring bouquets to the lobby of the theatre to be distributed by the Times-Star shoe-shiners of the city. Before distribution the bouquets were judged, the first prize being an entire theatre pass to the Keith's "Waltz of the Flowers." With every youngster contributing receiving a single admission pass.

ENTERTAIN HOYS

Managers Silvers and Turberg of the Palace Theatre, Hamilton, Ohio, were hosts to the city newsmen at a showing of Reginald Denny's "Where Was I?"

MRS. SCHWALM IL

The many friends of Guam Jim Schwalm, assistant manager of the Hilito Theatre, will regret to learn of the illness of Mrs. Schwalm, which will likely keep her confined in bed for several months.
Smalley’s Recipe for His N.Y. Success

William Smalley of Cooper’s town has a chain of a dozen or more picture theatres in New York State simply because he keeps his eyes open to opportunities and never lets a chance go by of making his houses as entertaining as possible. For instance, during the last few weeks Mr. Smalley has had three marriages on the stages of his theatres in connection with the exploitation of a certain picture. The only trouble with the proposition proved to be the smallness of the theatres, the crowds packing them to the doors. At the present time, Mr. Smalley is responsible for the making of local pictures in a couple of his towns, putting on a contest a week or two in advance, to determine who will take the leads in the pictures. For six nights, portions of the scenes are taken on the stage with a four-day run of the picture following its completion. At his house in Delph, during a big local celebration, he brought into town three cameramen and the pictures later shown attracted a capacity audience everywhere. Mr. Smalley is also using prologues, and declared only last week that a well-staged prologue proved a better business getter than the sort of vaudeville a small town exhibitor could afford.

Kidding the People

Jake Rosenthal, during the recent hot spell, used Japanese lanterns in decorating his lobby and then arranged an electric fan so that they swayed back and forth. When asked the reason for the fan, Mr. Rosenthal declared that the swaying lanterns kidded the people into thinking that it was cooler than it really was.

The Outdoor Life

Walter Roberts, manager of the Troy Theatre, is a bit romantic these days as he talks of moonlight on the water and similar things. Mr. and Mrs. Roberts are occupying a cottage this summer at Burden Lake, near Troy, which accounts for the romance. Mr. Roberts enjoys a swim every morning and declares that he never felt more fit than at the present time.

A JOKESMITH BUSY

There seems to have been a kidder around the Lincoln Theatre in Troy during the past week. Someone suspended a tag on Ben Stern’s Ford coupe, which is generally parked in front of the theatre. The placard called attention to the fact that the car could be bought for $50.14. The car is a pretty good looking one and inside of ten minutes there was a crowd around the automobile, taking a peep at the engine, while others sought out Mr. Stern and asked him if he would accept a check. Mr. Stern lost no time in yanking the card from his machine.

NEARS COMPLETION

George Roberts, old-timer, who is charging one of the halls in Albany into a picture house, expects to have things in shape to open by Labor Day. At least, it will cost the contractors $50 a day for every day they run over August 15.

GOLDEN QUITS HOSPITAL

Good news reached this section last week in the announcement that Jake Golden, manager of the Griswold in Troy, has been able to leave the hospital in Boston, where he has been confined since last January, and is now in the mountains further recuperating. He hopes to be back on his job by the first of September. During one of the hottest days last week, Mike McGrath of the Troy Theatre was taken to a local hospital.

CUTS AD COSTS

Bill Benton of Saratoga Springs is saving money on his newspaper advertising in Glen Falls these days. No sooner did he acquire the Enterprise in Glen Falls, than he put him in command of the situation, than he cut his newspaper advertising to half, but reached just as many persons as before.

EXCHANGE APPOINTMENTS

Matt Moran of Cossackel was the first exhibitor to visit the Fox exchange in its new quarters in the Film Exchange Building. Bert Gibbons, who has been connected with the Pro-Di-Co exchange, became manager of the Bond exchange here last week. C. F. Rieffel, of Buffalo, one tire manager of the Fox exchange here, is back in town as a representative of the Paramount. Ed Connors has severed his connections at the P. O. G. exchange and returned to his home in Cambridge.

DEVELOPING A CIRCUIT

Charles Sesonske, former owner of the Grand in Johnstown, who is planning a chain of houses in Northern New York, was in town during the week. According to rumors, he is to acquire one of the leading theatres in Watertown, which will form the nucleus of his chain.

INSTALLS MUSIC

W. H. Linton of Utica, better known as “Pop,” whose new theatre is proving a veritable mine of musical delight, has made a little lot in the way of exploitation during the fall and winter months. Mr. Linton is a great believer in giving his audiences an entertainment as well as a show. He has installed an exceptionally fine orchestra in his theatre.

Northwest Gets Two More

Two important deals were closed by the Northwest Theatres Circuit, Inc. (Finkelstein & Ruben) last week. One of these was the purchase of the Apollo Theatre in Winona, Minn., from Byerssteadt Brothers & Hodge. The purchase practically ends competition in Winona, as the other two theatres in Winona are controlled by the Winona Amusement Company, in which Finkelstein & Ruben have an interest. The other deal was the purchase of the Strand at Sioux Falls, S. D., from Jay Dudas. F. & R. already own the State in Sioux Falls and Mr. Dudas will operate them jointly. Fred Niles, who has been managing the State, is slated for transfer to some other city.

NEW OWNERSHIP

The Elgin Auditorium at Elgin, N. D., which has been operated by J. A. Kidder, has been taken over by the M. W. A. Lodge, which has appointed a committee to manage it. J. J. Miller, J. O. Krannick and O. H. Underwood are on the committee.

TWO A WEEK

H. A. Stewart, manager of the Auditorium at Grandin, N. D., has announced a summer schedule of two shows a week.

ADD A THIRD

Mr. and Mrs. Gus O’Toole, who operate the Crystal and Walhalla at Crystal, N. D., have purchased a theatre at Cavalier, N. D.

STEINER

Otto C. Steiner, one of the pioneer theatre owners in the Northwest, died recently at Frazee, Minn. At one time he owned the Star Theatre, one of the first picture houses in North Minneapolis. He served for several terms as secretary of the old Northwest Exhibitors’ Association. He is survived by a wife and two children.

THEATRE NEWS

A new theatre is being built at Jackson, Minn., by Frank Matuska. It will be called the State and will seat 500. The McCarthy Theatre Enterprises of Fargo, N. D., have purchased the Swinging Door Theatre at Dawson, Minn. They plan to remodel it and reopen it as the Grand. Construction has been started on a $1,000,000 Saxe theatre at Osageh, W. Va. Saxe already operates the Majestic and Grand Opera House in that city. B. F. Parsons has started a new theatre at Springfield, Minn., which will probably be ready to open by September 1. The theatre will seat 420 and cost approximately $5,000. Mr. Parsons, who is one of the youngest exhibitors in the Northwest, already operates the Strand at Springfield.

“SLIPPERY SLIM” IN SERIAL

Victor Potel, elongated film comedian who was the creator of Slippery Slim, famous cowboy character in the old Essanay comedies about ten years ago, again plays a humorous cowboy in “The Bar-C Mystery,” a new Patheserial starring Dorothy Phillips. Potel’s pal in putting over comedy moments in the serial is Billy Bletcher, who is almost as short as Victor is tall.
Herbert Straub, well-known Detroit conductor, who made such a favorable impression when he visited Shea's Buffalo Theatre as guest conductor a few weeks ago, has been engaged as permanent conductor of the symphony orchestra at this big Buffalo house. He will assume his new duties on July 25. Harry Wallace, who has been conductor at Shea's Buffalo, will return to his old post at Shea's Hippodrome, where he directed the orchestra for many years. Leonard Blandin, who has been leading the ensemble at the Hippodrome, will go to Shea's North Park as conductor there.

**Haynes Arrives**

William A. Haynes, formerly manager of the Fox Theatre in Philadelphia, has arrived in Buffalo to assume the management of the Lafayette Square Theatre. Mr. Haynes originally hails from Detroit, where he managed the Fox Theatre. He succeeds Fred M. Shaffer, who has been in charge of the Midtown West to manage a chain of theatres.

**Big Turnout for Celebration**

Buffalo's part in the celebration of the thirtieth anniversary of the motion picture industry in the city is being made more spectacular than any past event in local theatrical history. Theatres throughout the city and surrounding district have entered into the spirit of the occasion in a manner that assures the success of the venture. Al Beckerich presided at a meeting on July 22 at which complete reports were made on activities up to the present. Chairman Ben Wallenstein of the parade committee announces that the following will assist him in arranging various carnival features: Fred Zimmerman, J. Kelly, Elmer C. Winsear, George E. William, and Jim Wallboard and William Morris. This committee will work in conjunction with the "stunt" committee, of which Colonel Howard Brinker is chairman. The two committees will soon submit a plan which is expected to comprise the greatest demonstration of its kind ever held in Buffalo.

To pick pageant beauty

George T. Cruzen, manager of the Palace in Lockport, N. Y., is getting lots of publicity through his local contest to select the most beautiful girl to represent Lockport in the beauty tournament in Atlantic City in September.

**Photodrome leased**

The Photodrome Theatre, a long-established house in the downtown section of Toronto, has been leased by R. Hyland to Messrs. Applebaum and Uster of Toronto for ten years.

**Visitors**

H. M. Thomas of Winnipeg, Western Division manager for Famous Players Canadian Corp., has been visiting the Toronto headquarters of the company to discuss booking plans for the numerous theatres in Western Canada and the Famous Players. Mr. Thomas stopped off in Chicago on his way south to view the theatres there. Earl C. Hill of the Capitol Theatre, Winnipeg, also visiting Chicago in search of ideas.

**Detroit's Michigan to Open August 15**

Detroit's largest and most ornate theatre, the Michigan, will open on August 15 according to an announcement from the John H. Kunsky Enterprises. This theatre, situated in the heart of the downtown section, was started more than one year ago and is now rapidly nearing completion. It was built under the joint partnership of Balaban & Katz of Chicago and the Kunsky forces here. The Michigan will seat about 5,000. The rental is $250,000 a year, or approximately $5,000 a week. All of which goes to point how the picture industry has developed to a stage where nothing seems impossible.

**Bandits Uncaught**

Bandits who robbed the Miles Theatre of $1,500 last week at Detroit, according to an announcement from the John H. Kunsky Enterprises here, were in the city last week for several days to look over the new Michigan, also to look over a number of sites on which new houses are contemplated.

**Pittsburgh's Olympic Sold to Davis**

The Harry Davis Enterprises, Pittsburgh, Harry Davis, president, announced yesterday that one of Pittsburgh's finest theatres, the Olympic, in the heart of the downtown section, on August 2 control of the Olympic passes from The John Eichleay, Jr., Company to the Davis Enterprises. The house will be operated under the personal direction of Mr. Davis. Thousands of dollars will be expended to embellish the theatre.

**Visitors**

Among the out-towners visiting here the past few days were H. L. Stahl, Oil City, and John Maloy, Altoona.

**Western Theatre Sales**

The rapidly expanding Western Enterprises have acquired the Gem Theatre of Sheridan, Wyo., for $30,000. The company is reported to be ready to close for two more theatres in another large city of the Denvr territory. The company has owned and operated the Gem in Sheridan for a number of years. After securing the Sheridan property it immediately bought the Elks Theatre of Worland, Wyo., from J. W. Corder, who also operated the Theatre for Mr. Davis of Milburn, well-known Burlington, Colo., jeweler, has bought a half interest in the Midway Theatre of that city from H. G. Mork, owner of the theatre.
Several Managerial Changes in Chicago

**S. C. CLAGGERT** has resigned as managing director of the Calo Theatre of the Ascher circuit and will soon announce his new connection. George Moore has resigned as manager of the Chateau at Broadway and Grace street and has been succeeded by Harry Swan, who has been looking after the Ascher interests at the Adelphi during the past few months. Ralph Redmond, who has been assistant manager at the Portage Park of the Ascher circuit, has been appointed to manage the Calo, succeeding Mr. Claggert.

**ANOTHER FOR PIRILLE**
S. E. Pirtle has added another theatre to his circuit with the opening of the Capital at McLeansboro, Ill. The new house seats about 500 and is modern in every way.

**ARAGON OPENS**
The new Aragon Theatre building, at Withrop and Lawrence avenue, of the Karzas circuit opened last week to capacity business. At a pre-showing more than 2,000 theatrical people and their friends were the guests of Andrew Karzas, head of the circuit. M. Anderson is manager and Al Sobier is publicity manager.

**CHANGE POLICY**
Beginning this week Samuel Kahn and his jazz orchestra will be featured at the Central Park Theatre. It will become a pre-release house for the west side of the city, south of Madison street.

**ORPHEUM HOME SOLD**
The City Hall Square building opposite the City Hall on Clark street, near Randolph, and housing the Palace Theatre of the Orpheum circuit, has been sold to Edward M. Bertha and Edward B. Woof with James O. Heyworth and his associates. The Orpheum circuit will vacate the house this fall and transfer their de luxe shows to their new theatre at Randolph and LaSalle streets, that will open about September 1.

**BONDS SELLING**
H. Schoenstadt & Sons is offering to investors $5,700,000 first mortgage serial gold bonds on their various theatres. The bonds are guaranteed by Herman Schoenstadt and his two sons, Henry and Arthur, who are active in the management of the theatres.

The Shamrock Theatre company of Chicago is offering $900,000 first mortgage $16,750,- 000 worth of bonds on the new Marbro Theatre at Madison and Kinzie avenue. They are personally guaranteed by Harry Lubliner and Joseph Hase. The company is in a position of the property. They are also offering $16,750,- 000 worth of bonds on the new Marbro Theatre at 419 West Van Buren street, Chicago.

**LOCAL ENTERPRISE**
Citizens of Crystal Lake, Ill, have organized a company to build a picture theatre. Polka Brothers' circuit will lease the house for twenty years.

**COONEYS SELL OUT**
Coney Brothers, have withdrawn from the Capital Film Exchange on Wabash avenue, having sold its interest to Henry Eilman and John Mednikow.

**HIGHWAYMEN CAPTURED**
Two highwaymen who held up the Fort Armstrong Theatre at Rock Island, Ill, and secured a few hundred dollars, were captured by a hastily organized posse of citizens a short time after the robbery.

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**San Francisco Theatres Change Ushers**

**BOY USHERS** have been installed in the Granada and St. Francis Theatres, succeeding the girls who have held forth in these houses since wartime. The new system was installed under the direction of Charles L. Suddoch of Chicago, who came to the Pacific Coast for this purpose. More than 1,000 boys were interviewed to secure the fifty being used in these two Publix theatres.

**PERSONAL APPEARANCES**
Manager Nat Holt of the Granada Theatre, San Francisco, is busily engaged in arranging programs for fall which will include the personal appearance of many screen stars in connection with the showing of their pictures. George Reban, with a company of twenty-eight, will be here in August, and Gilda Gray will follow in a few weeks.

**VISITORS**
Recent visitors on San Francisco's Film Row have included George Roy of Reno, Nev, who is arranging to expand his interests in the Sogehurst State. Jack Ryan, who maintains headquarters at Vallejo, Cal.; T. H. Tholler, of Terra, Cal, who is seeking a location for another house; Clay Powers of the Strand Theatre, Dunsmuir, Calif.; Ed. Miller of the Miller Opera House, Williams, Calif., and Paj Weiss of the Vista Theatre, Rio Vista, Cal., H. C. Oastler, of the American Theatre, Winnemucca, Nev., is expected shortly at San Francisco on his annual vacation. He is one of the few exhibitors in this territory who close their house for a month during the summer in order that vacation may be enjoyed to the fullest.

**CHARLES CLARK DIES**
In the death of Charles Clark, of Clark & Neill, owners of the Iseton Playhouse, Iseton, Cal., which occurred recently at Sacramento, the industry of Northern California lost one of its most popular men. Mr. Clark was taken ill with appendicitis and rushed to a hospital at Sacramento, but passed away shortly after arriving there. His passing is a cause of genuine grief, as he had formed many deep friendships in the ranks of the industry through his genial nature and high business ideals. He was a young man, not yet 41, and leaves a widow and a young daughter. In addition to his theatre duties, he was cashier of the Bank of Iseton.

**REESE BUYS ORPHEUM**
The Orpheum Theatre, Lakeport, Cal., has been purchased by L. M. Reese, formerly of Daly City, from R. H. Jones, who has conducted this house for years.

**NEW MANAGEMENT**
The Woodland Theatre, Woodland, has been leased from Mrs. T. H. Dixon by Mulligan & Ryan. Mrs. Dixon has returned to Knight's Landing.

**Cleveland Revival Season Ends Soon**

**THE Stillman concludes its summer season on July 25. The painters and decorators will hold open house there for two weeks and then the regular season will be opened on August 1 with the UFA production, "Variety."

**NEW LOEW MANAGER**
Management of Loew's Mall Theatre last week passed from the hands of E. J. Murdock to Myron Eynon. Murdock resigned to accept a similar position in the West.

**PLAYING THIS WEEK**
Phil Spitalny, orchestra director of Loew's State Theatre in Boston, is now in the third week of his "return" engagement at the Allen. He is to play a fourth week there and then return to Boston. Rubinoff, the Allen's leader, is playing a short engagement in St. Louis.

**CHANNEY DOMINATES**
Two Lon Chaney pictures offer the center of interest on the local Rialto last week. "The Road to Mandalay" was also still the attraction at the Allen, where Universal's re-issued "Outside the Law" was offered in B. F. Kelch's Palace. The latter picture did a very fair business, but "The Road to Mandalay" proved an exceptional draw.
Along Exchange Row
With the Men Who Sell the Pictures

Chicago
Moving Picture World Bureau, Chicago, July 21.

Leaster Strum, Detroit manager for Metro-Goldwyn-Mayer, was a business visitor in the city last week. Among the film executives seen along Film Row last week were James R. Grainger and Clyde Eckhardt of the Fox forecourt.

BEAUWENT RUSTING
Harry Beaumont, vaudeville booking manager for the Ascher circuit, is spending a few weeks at his home in Atlanta.

GOLF WINNERS
Among the winners along Film Row in the tournament of the film folks were Aaron Jones, first; Ascher Levy, second, and R. K. Beck, third, in the low gross, 36 holes. Ted Meyers, Jimmy O'Connor and Mort Singer of the Orpheum circuit were low net, 36 holes. Frank Ishmael, Frank Schaefer and Fred Mortman, low net, 18 holes, number one course, and C. E. Beck, L. A. Roselle and L. W. Alexander low net, 18 holes, second course. For the low net foursome, 36 holes, Max Ascher, Lew Newhafer, Ben Cohn and L. A. Roselle of the Ascher circuit walked away with the silverware and best scores for the event, while holes in two were made by C. B. O'Neill, Ascher Levy, W. C. Brimmer, Mort Singer, Tom Newwood and M. Schaefer. Schaefer also made the great number of birdies in the putting contest. L. W. Alexander of Universal was first, Harry Graham, second, and Frank Schaefer of the Crystal Theatre, third.

Minneapolis
Moving Picture World Bureau, Minneapolis, July 21.

L. J. Blumberg, branch manager for Warner Bros. in Minneapolis, has named Miss Alice Lamborn as his secretary. Miss Frances Greenberg, who was formerly Mr. Blumberg's secretary, is now secretary for A. H. Fischer, district manager for Warner Bros.

CONVALESCENT
Reno Wilk, Warner Bros. salesman in northern Minnesota and North Dakota, is recovering from a bad case of tonsillitis.

THE SECOND THIEF
A. H. Fischer, district manager for Warner Bros., parked his car in St. Paul the other night. It was stolen by a St. Paul youth with the help of a dog. It ran six miles an hour with a gun squad behind him, and who was seriously wounded in the chase. Mr. Fischer's car was stolen once before by Twin City auto thieves.

BLUMBERG HURT
L. J. Blumberg, branch manager for the Warner Bros. exchange in Minneapolis, sprained his ankle some time ago, but has just been able to put aside his crutches for a cane.

St. Louis
Moving Picture World Bureau, St. Louis, July 26.

Tom McKean, manager of F. R. O. C., announces that the entire series of Gold Bond Pictures has been sold to Skouras Brothers and will play in the Fine Arts at the Grand Central, West End, Lyric and Capitol Theatres. Calvin C. Brown, vice-president in charge of sales for the films, was accompanied by C. E. Perrod, district manager, was a visitor to the local F. R. O. office. Another unexpected visitor to F. R. O. was Ron Futter, the western star. He met many of the exhibitors of the city and made personal appearances at the Hudon, Senate and Casino Theatres, where his pictures were being shown.

E. E. Harris, special sales representative of J. T. Sheffield's Columbia Exchanges of Denver and Salt Lake, beside his "transportation." Sheffield's Proportions Columbia trademark in gold letters on both doors and the name "Columbia Exchanges" lettered on the spare tire cover.
New York Responds to Exploitation as Quickly as Small Town Patrons Do

Two weeks ago this department pointed out that big town managers failed to use exploitation to develop their business to the fullest extent. It was argued that the neighborhood house in a large city could do as well with exploitation as the small town theatres. As though in reply comes a report from the Pathe Exchange of a double stunt worked at Warner's Theatre, right on Broadway, in connection with The Devil Horse. It was what some might consider a typically small town stunt, but it got over in the heart of Broadway just as surely as it would in a five or ten thousand town.

It did not set the entire town talking, for it takes a lot of excitement to stir up six million people, but it got enough attention to make business for the picture in the hot weather, and if it filled Warner's with pay patrons, the rest of the town does not matter.

For Pen and Pencil

Two of the tabloid papers were selected for the co-operation, and the drawing stunt was laid off to the Graphic and an essay contest to Sally Joy Brown of the News. Of course the tabs really are not newspapers. They are a species of wart on the journalistic countenance, but they have lots of readers and these readers are precisely the sort who will respond to a picture like this. This does not, of course, mean that The Devil Horse will not appeal to the intelligent. It is merely that it also appeals to the low grade of intelligence that finds literary sustenance in these scandal sheets.

The Graphic has a children's department run by "Uncle George" and George announced that any child was eligible to compete for the prizes either by drawing a picture of Rex or writing about Rex or any other horse they knew of.

To kill two birds with one stone, the prizes were a set of Our Gang dolls to the girl who wrote the best story, and an Our Gang sweater to the boy who did the best work. The smaller cut shows the winners and the "Uncle George."

Ten single dolls and ten Our Gang umbrellas were given the next best boys and girls with 100 passes for the runners-up. These were for a specified matinee when Our Gang handkerchiefs were presented.

All of this got a two weeks run in the Graphic with pictures of Rex and the gang and repeated mention of both Hal Roach attractions. It lapped over on the first three days of the run. It was cheap at a cost of three sets of dolls, a sweater and ten umbrellas.

And it helped to make a brisk business.

In the News

In the News, the contestants were required to write letters telling why they should be given a pass to see the picture. One winning letter was printed each day during the run, and the contest was played up daily.

The strike of the I. R. T. subway employees killed a kiddie party to be given the child inmates of Bellevue Hospital. It had been planned to bring the youngsters to the theatre in auto-busses, but these were all commandeered for the passenger traffic too late to arrange for private cars. A party from the Hebrew Orphan's Asylum suffered a like fate, but there was one party from an East Side clinic that got plenty of mention.

It's all small town stuff and it was just as good on Broadway, N. Y., and all points in between.

Sixty children, all under twelve, participated in a Charleston Contest at the Imperial Theatre, Jacksonville, to help along that's My Baby and incidentally take down some $60 in gold offered as prizes.

Proved Press Book On Sandy Exploits

Taking a number of ideas from the Fox press book on Sandy got that picture over to a fancy business at the Lyceum Theatre, Winnipeg, and don't get the idea that it's cool in Canada this time of year, either.

The starter was a three-inch classified ad for a girl who looked like Sandy of the picture, with the suggestion that she could be seen in photograph in the lobby.

First off the girl hired was used to distribute the Flappers' Creed heralds, and then was told off to pose in a music store to help along the sale of ukuleles, the idea being based on a still of a flapper party in the picture.

When she wasn't otherwise engaged she shot out postcards with the imprint of rouged lips with copy for the picture.

Nothing very new, perhaps, but all sound work, and it helped to nudge up to the New Year's record.
Cleveland Library Makes a Flash for Frontier

Cleveland Library
On Flaming Frontier

"The Flaming Frontier" offered opportunity for quite extensive cooperation on the part of the Cleveland Public Library. In addition to book displays with stills and posters in the history and the fiction division, the numerous books connecting with this picture gave opportunity for a display in the east end street case, in the foreign literature division, where stills called attention to books on the West in French, German and Spanish and to United States histories in twenty-four languages. There were all in the Main Library building. Here also was a show-case filled with photo-stat copies of the New York Times and the New York Herald for July 7 and 8, 1876, containing the original accounts of Custer’s last raid.

Many of the 26 branch libraries also carried displays as did the Cleveland Public Library Station in the department store of William Taylor Son & Company. Bookmarks listing stories, poetry, the characters and the times depicted in "The Flaming Frontier," were distributed in the main, branch and station libraries and in Keith’s Palace Theatre, where the film was showing.


Trying It Out

Testing an exploitation idea for The Collegians, Universal’s coming two-reel stories of college life, the New York office of Universal put five boys on the field at the Polo Grounds when the Giants were defending their claim to ninth or tenth place in an eight league race. The boys romped over the field before the game and in the interval of a double header.

They were dressed in ultra college fashion and carried pennants shaped banners lettered for the series. The banners were the only part of the outfit that cost money.

Private Torrent is Novel Perambulator

Credit Jay Merritt, of the Baldwin Theatre, Royal Oak, Mich., for a really new idea for a perambulator.

He put out a man dressed in slicker, southeaster and rubber boots and carrying an umbrella. There was no suggestion of advertisement to be seen. Under the slicker was a fountain syringe, with the tube running along the rod of the umbrella and through a slit in the top. Whenever the man pressed the bag with his arm a jet of water would spout into the air and fall on the umbrella.

Naturally enough people were curious and stopped to watch the private rainstorm, and when a crowd gathered the perambulator would hand out heralds announcing that he was dressed to avoid Ibanez’s Torrent.

The idea made more noise than a steam calliope and cost very much less to put over.

Did It Well

Vandegrift, Pa., handled the ambulance stunt very nicely for The Cohens and Kellys.

Just before opening time the initial night an ambulance dashed down the street to the Casino Theatre and the interne hustled inside. Naturally the passers by stopped, particularly as the noise inside suggested that someone was pretty badly hurt. Then the stretcher was sent for and the crowd grew. Another ten minutes and a man was carried out of the theatre laughing and screaming as the interne sought to hold him on the stretcher. He was shot into the ambulance and just as the excitement reached its climax, a sign was broken out on either side reading: "He’s gone crazy from laughing at the Cohens and Kellys."

Lon Ransdell, the Pittsburgh exploiter, also swept the idea with a barrel of laughs, and he repeated the bathtub idea in which cut-outs in tubs in a plumber’s window invited to "have a splashing good time."

FOUR OF THE DISPLAYS PLANNED BY INA BREVORT ROBERTS FOR THE FLAMING FRONTIER. The Cleveland Public Library went to considerable lengths to help put over the Universal story because the Universal helped the library to sell history to its readers, and the library is always ready to ride in on the special interest accruing from a popular picture. The library sells circulation just as the theatre sells tickets.
Used a Bunch of Stunts on The Radio Detective

Plenty of Stunts On Radio Detective

Plenty of stunts helped The Radio Detective serial get over to a big start at the Majestic Theatre, Memphis.

Two weeks in advance, E. R. Allen plastered the town with stickers the size of a calling card and lettered merely The Radio Detective following this with circus heralds bearing the endorsement of the Chief Executive of the Boy Scouts of America.

The day before the opening the various Scout troops paraded to the theatre for a private view of the first installment, about 1,200 boys turning out. Backing this twenty crack scouts wig-wagged a message from the Mayor of Memphis to the Mayor of Marianna, Ark., and relayed a reply. As Marianna is about fifty miles from Memphis and across the Mississippi, this was a regular stunt and the papers played it up for all it was worth.

Boy Scouts drove around town in a bus the night before the opening, as shown in the cut (which also gives the house front), and the bus company is carrying paper for the serial in all its stations within a fifty-two mile radius of Memphis.

Various troops will take turns carrying for the serial on the eve of each installment.

As a side product a clown with a radio antennae rubbed a crowd waiting for the finish of a seven-day endurance ride.

As a result of this effort, The Radio Detective is as solid as a rock in Memphis.

Hand Picked Babies

Pat McGee tied the News to That's My Baby at the Criterion Theatre, Oklahoma City. He went to several photographers and obtained their prettiest baby pictures.

These were printed in the News with cash and ticket prizes to the parents who recognized their offspring. The photographers supplied the names to guard against duplicate claims, and for a very little cash and a few tickets Pat got them to talk themselves into the theatre.

Simple Setting

Milton H. Kress, of the Riviera Theatre, Knoxville, Tenn., got an effective prologue to his new show We Moderns at a small cost. He put a saxophone quartet in the basket of a cigar shaped balloon, supposed to be a Zeppelin, with a girl dancer to contribute the action. It carried out the idea without costing more money than it was worth. The money went into the bank.

Kress, by the way, is one of the graduates of the first class in the Publix school, and he sends in a batch of stuff that proves he knows what he is about.

Joseph L. Marentette, of the Milane theatre, Sanford, Fla., figured that bombs and red fire would fit in with Behind the Front, but he did not pass the idea along and in consequence the whole town came running. He sold seats to the early ones and asked the remainder to come later in the run.

Not exactly new, but it has not been used lately.
Sells Miss Costello
To Sell Sea Beast

Knowing that The Sea Beast would come to the Fulton Theatre, Jersey City, Arnold S. Rittenberg played up the earlier appearance of Dolores Costello in Bride of the Storm to put her over.

SELLING A NEW STAR

You will notice that about half of this space is given to Miss Costello, who is underlined as "Who scored a sensational triumph as John Barrymore's Leading Lady in The Sea Beast.

This works two ways. It sells Miss Costello in her earlier showing, and it paves the way for greater interest in the larger production through the interest she engages.

It not only made for much extra business, but it conserved all of that interest for a coming production.

Incidentally it makes a very pretty display in a four sevens, with an excellent play-up for both star and title. Lots of compositors would have sought to set much of this in capitals and would have ruined the space, but Rittenberg marks every line to run as he wants it, and they had to follow copy.

We think Mr. Rittenberg has done exceptionally well with this.

This State Space Gets Over Strong

When Warners State theatre, Pittsburgh, started out, it used over-large spaces, apparently feeling that a new house had to get on the map. Of late, possibly because of the hot weather, the spaces have been cut down, but the display value has not been materially reduced. This space is only 100 by 2; about a two sevens, and yet it has just as much display value as the earlier splashes, and it stands out just as well in the space. This is because the State has adopted a distinctive style. Most of the theatres go in for black type and cut appeals.

The State uses a heavy title, but keeps the sub-features and even the house name as light as possible, and the drawings are all light in line. And because they are so different from the others, they have an individuality. There is not very much to the figure in this display, but it leads up to the spirited war scene above, and that is what constitutes the attractor. Most stuff artists would have used at least half a bottle of ink on a scene like that. It would have been as black as a thundercloud, but here the entire scene is so light that the title stands

ABOUT TWO SEVENS

up through with almost white space value. These State displays would be a liberal education to some art departments, but probably the lessons will be ignored. But if you have the misfortune to have your own house artist who makes his pen sketches with a spoon, show him these and ask him to reform.

The Rivoli Adopts
The Striped Layout

If your memory is good you will recall that this layout originally came from somewhere in Massachusetts. We suggested that a heavier line would be effective, and Cliff Lewis obligingly tried the experiment in one of his spaces and demonstrated that a three point rule was better.

The Rivoli theatre, Baltimore, has taken the idea and used it several times, but is doing it with the one point rule instead of the three. Apparently it is planning to make this a trade mark design, and it will work very well in this connection if it is desired to use about the same space each week. The design can be made permanent with mortises for the announcement.

This gives a fine layout for a separate announcement of the film and the lesser features or for vaudeville and pictures. It keeps them apart while not permitting them to be separated, and if regularly used, it will presently become so well known that the very appearance will suggest your house, but we would urge the use of three point rule in anything larger than a two column space. This is a four sevens, and in four columns the rule is a bit too light.

GETS A GOOD FLASH

In Limited Space

J. B. Whitney, of the Olympic Theatre, Buffalo, cannot take large spaces for his displays, and he has to work harder in the spaces that are available. For Hoot Gibson in The Phantom Bullet he took a 30x2 for the previous day and a 40-line in the same width for the opening. The first is the Saturday evening shot, and the second from the Sunday paper.

TWO FOR HOOT

Both of these displays are good for their size, and probably sold as well as double spaces might have done. It is not a matter of size, but of prominence, and using mats Mr. Whitney gets the star and title over as well in a small space as he could in swelled spaces. The top cut is just over two inches deep and the other is about a three. In these small spaces he tells all he has to say. More would be a waste.

Most of these Western stars practically sell themselves. They do not require extended argument and a little emphasis on the action is all that is necessary. Mr. Whitney gets all this over very effectively.

Note is the time to hand out fans with your ad on.
Three Strong Single Figure Displays

You Cannot Beat It
For Strong Display

This is a three tens, but for the opening
day he used a four twenties with a large
half-tone and a small line cut. We are
likely this sort of display and gets the
first consideration from the readers because
it is the only space on the theatrical page
that is different from the others. It not
only has a distinct display value, but it gives
added display to the title and star names
because these are brought up in heavy, con-
trary letters. This is a regular layout from
the State, and we have yet to see one of
these displays that cannot get attention over
anything else on the rather black Pittsburgh

AN IDEAL LAYOUT

Baltimore runs largely to plan book three
and four column spaces, filling in what space
is left with more or less effective copy. Most
of the effects are solid; generally a bit over-
crowded.

That alone would make this an unusual
display, but is good in its own right. This
sells with a minimum of copy and a maxi-
mum of white space, but every word of the
copy is planned to sell as well as an aver-
age paragraph and the Metropolitan has
achieved the best display we have seen in a
Baltimore paper in a number of years.

The top bank ties to the original Warner
success, the bank just above the panel
clinches the effect of the girl's figure while
the single line in the panel gives an added
punch. This space is an achievement. Try
this layout some time.

Makes Nice Layout
With Cut Placement

W. R. McCormack sends in a very artistic
display he made for the Luna Theatre, La-
fayette, Ind., for Kiki, using a plan book
cut. This looks as though it might have been
drawn especially for this space, so well does
it fit in, and yet it is an example of making
a supplied cut fit the space.

Some of the background seems to have
been routed out to let in the prices, and yet
this does not impair the value of the cut in
the least, and this placement gives him plen-
ty of room to use the sales talk from the
campaign book.

Light Outline Has
Attraction Values

Probably if the artists in some employ-
ments took for approval such a cut as was
used by the State Theatre, Pittsburgh on
The Love Toy, they would get their immediate
dismissal, for a lot of art managers would
feel that such light lines would never get
over. There is very little detail and prac-
tically no black. It is the reverse of heavy,
yet week after week the State produces

LIGHT BUT EFFECTIVE

pages. The art form has become practically
a trade mark and regular readers know that
it is the State space before they even see
the signature. This is only about a two
sevens. Usually the drop is greater, but
this is ample to get a very nice display. This
is particularly noticeable because the extra
features have been set in light Roman in-
stead of bold face, and get more distinction
because of that fact.

Spelling Out Mike

Because the police feared that the streets
would be littered, they sought to restrain
Elmore Heins, of the Jefferson Theatre,
Roanoke, Va., from handing out letter-cards
on Mike, but when they saw that these cards
were carefully treasured, they let him go
ahead and put out 16,000, very few of which
reached the sidewalk. Each card carried one
of the letters of the title and an explanation
of the stunt. There were 500 key cards, which
he himself wrote was the letter I. The
others were divided between M. K. and E.
They were handed out by girls dressed in
overalls and it took them three days to get
them all out, most of the key cards being re-
served for the last day, though a few were
given out the earlier sessions.
Associated Exhibitors


SKYROCKET. (7,350 feet). Star, Peggy Hopkins Joyce. I spent a lot of money and time to get them. Strong. Picture is first. Drawing to the big department store to model his latest style dresses. Mary Carr is very the star here. Many of the girls of the town. Good crowd first day. Joyce looks old, acting bad; very ordinary production picture, mixed class, Admision too high. Special, no. Appeal: none. City 10,000. Admission 10-20 and 30. W. E. Field, Ryland or Theatre (800 seats), America, Georgia.

ALL AROUND THE FRYING PAN. (6 reels). Star, Fred Thompson. Another good picture from F. B. O., and went over fine. Had several good compliments, and everyone was well pleased. Poster for special. Time to being getting better. Made a little money on this one. Don’t hesitate to buy these pictures, as they will please western fans anywhere. Good tone. Appeal a hundred per cent. Town 25. Draw mixed class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (365 seats), Lomaut, Oklahoma.

FLAMING WATERS. (6,951 feet). Stars, Mary Carr and Malcolm McGregor. This is another of F. B. O.'s good pictures. Exceptionally good story and has a lot of thrills at the last. Advertise this and you will make some money on this one. Tone, very good. Sunday or special, yes. Appeal, ninety per cent. Town 150. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

KING OF THE TURF. (6,210 feet). Star, Patzy Ruth Miller. This is a good picture and should go good everywhere. We didn’t make expenses, as we had all kinds of opposition the first night. Will buy this one and advertise and you should get results. Tone, good. Sunday, yes. Special, yes. Appeal, hundred per cent. Town 600. Draw general class. Admission 10-25 and 15-35, W. C. Snyder, Cozy Theatre (265 seats), Lomaut, Oklahoma.

LAST EDITION. (6,490 feet). Star, Ralph Lewis. A good picture of the melodramatic type, and as good a thought picture as you can get any type of patronage. Tone, appeal and good. Sunday, yes. Special, no. All classes in big city. Admisson 10-25. Arch Catalano, Victory Theatre, Baltimore, Maryland.


HANDS ACROSS THE BORDER. (6 reels). Star, Fred Thompson. Pretty good, well acted, a very nice comedy. Didn’t know why unless the long green is

We send these tips to help you judge picture performance intelligently.

They are dependable information because we are unbiased and just.

We need your help, as much as you need ours.

Join our ranks! Help us. OUR GANG

F. B. O.

First National


DARK ANGEL. (7,211 feet). Star, Vilma Banky, with Ronald Colman. This is a very good picture and the two stars are exceedingly good. Tone, okay. Sunday or special, yes. Special class. Admission 10-25. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

ELLA CINDERS. (6,510 feet). Star, Colleen Moore. This is a very good Moore subject and on account of being produced from a comic strip, do good business anywhere. This feature did better than "Trene" and pleased all who saw it. Boost it and it will pay you well. Tone, good. Appeal, 100 per cent. Yes for Sunday and spe-
July 31, 1926

MOVING PICTURE WORLD

JONES. Best western to date. S 더욱 녹색 greatly. Jim, the janitor, liked it and we asked him for reports to find out how the negroes liked it. Town 412, Draw farmers. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

TONY RUNS WILD. Star, Tom Mix. This is an ex-citing Mix subject and wherever he is popular this one will do good business. Mix goes big in my houses, consequently this one went over fine. Advertise the horse, Tony, in this one, as well as Mix. Appeal, 90 per cent. No as special. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

TRIP TO CHITOWN. Star, Eagle Foxe. A stage play filmed. Therefore, the second night's flop has an excuse. Must have been a scream on the stage, but as a film it did not bring many laughs. Tony, okay. Appeal, 95 per cent. No for Sunday or special. Draw all classes, town 360. Admission 10-25, 15-25. W. C. Snyder, Cozy Theatre (256 seats), Kadoka, South Dakota.

GALLOPING FINE. (7 reels). Star, Syd Chaplin. This is a good comedy-drama and will bring in the crowds. I would advise any exhibitor to run it on a Saturday night if possible. Advertise this picture and you will get attendance. Town. Okay. Appeal, 85 per cent. No for Sunday or special. Draw general class, town 600. Admission 10-25 and 25-35. W. C. Snyder, Cozy Theatre (256 seats), Kadoka, South Dakota.


HIS SUPREME MOMENT. (8 reels). Star, Blanche Sweet. A fast rate program picture and went in well here at 10-30. Was very well pleased. This picture should go good most anywhere and would say to buy it. A very successful going picture. Yes for Sunday, no as special. Draw general class, town 600. Admission 10-25, 15-25. W. C. Snyder, Cozy Theatre (256 seats), Kadoka, South Dakota.


MADEMOISELLE MODISTE. (6,220 feet). Star, Corinne Griffith. Not near so good as her other offerings this year and failed to please me. But the picture will have course, get by on the star's name, but the title means positively nothing. Be sure you don't promote them a "Classified" in this subject. Special, no. Appeal, 95 per cent. Town of 6,800. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.


PAINTED PEOPLE. (5,700 feet). Star cast. This picture is fine. Would have drawn better if it had a different title. Tone, fair. Sunday. Okay. Special, no. Appeal, 80 per cent. Town of 1,600. Draw town and country type. Admission 15 and 25. O. G. Odell, Odell Theatre (450 seats), Hughesville, Pennsylvania.

FOX


THANK YOU. (4,360 feet). All star cast. Very good; pleased all classes. Story fine. Follows the play closely. Good tone and appeal. You will make a fortune with this. From masses, city, 6,000. Admission 10-25, 25. John Jones, Odeum Theatre (1,100 seats), Quincy, Illinois.

TIMBER WOLF. (4,580 feet). Star, Buck Jones. Best western to date. S 더욱 녹색 greatly. Jim, the janitor, liked it and we asked him for reports to find out how the negroes liked it. Town 412, Draw farmers. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.


BARRIER. (4,560 feet). Star cast. This is a very good outdoor picture from the Rex Beach novel by the same name that pleased all my patrons and did a very satisfactory business. This picture will stand advertising, and you can promise them a good show with this one anywhere. Special, yes. Appeal, nineteenth. No as special. Town of 6,600. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.


BENNETT. (4,823 feet). Star, Norma Shearer. As nice a little comedy-drama as you could wish for. Miss Shearer is fine, as well as the rest of the cast. All in all, a clever little picture which should please everyone. Tone, O. K. Fair appeal. Yes for Sunday, no as special. Draw all classes, town 3,600. Admission 10-25-25, T. L. Barnett, Pin's Theatre (600 seats), Jewett City, Connecticut.


MASKED BRIDE. (5,610 feet). Star, Mae Murray. A fair program, but not so good as some of her other pictures. Mae is a nice star and, if worked right, can entertain. She will stand real direction and story, as she is capable of big things. Tone, okay. Sunday, yes. Special, no. Appeal, seventy per cent. Town, 3,600. Draw general class. Admission 10-25. W. A. Clark, Castle Theatre (400 seats), Havana, Illinois.

MASKED BRIDE. (5,600 feet). Star, Mae Murray. Some say this is disappointing but was the only item we had good for us. Tone, O. K. No for Sunday or special. Draw merchant and farming class. Town, 3,200. Admission 15-25. F. L. Vann, Opera House (650 seats), Greenville, Alabama.

MERRY WIDOW. (18 reels). Star, Mae Murray. This is a real picture. You must boost it to get them in, but it will please...
A bit of charm from Universal's "Lightning," with Art Accord and Fay Wray.

MOVING PICTURE WORLD

PARAMOUNT


IN THE NAME OF LOVE. (5,504 feet). This is a fair program picture. Beery is popular and is the mainstay in this picture. Fair tone. Appeal 50 per cent. Yes for Sunday, no as special. Admission 20-25. R. P. Mollohan, Grantaive Theatre (250 seats), Grantsville, West Virginia.


KISS FOR CINDERELLA. (4,621 feet). Star cast. Rotten. They will walk out on this one and to think that it is in ten reels. Sure got stung good on this one. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

LET'S GET MARRIED. (8,808 feet). Star, Richard Dix. This is a picture. Pleased everyone and did a nice business. If Dix can keep up the reputation he has gained in the past picture and in Womanhandled he will be a real drawing card soon. It just missed being a world beater as a comedy. Would have gone better with a better title. Several of the late Dix pictures have had bad box office titles. Tone, okay. Special, no. Appeal, good. Town 3,800. Draw all classes. Admission 10-20, 15-30. M. W. Larmour, National Theatre (430 seats) Graham, Texas.


SPLENDID CRIME. (6,009 feet). Star, Bernard, Cagney. A show for Saturday night. She is getting better with each picture. A storm that killed our business for us. Good tone and appeal. Not a special. Draw better class, town 4,580.


PATHE


TREASURES OF THE VATICAN. Five reels of wonderful art-statuary, paintings, miles of corridors and building. Only pictures of their kind. Although our local priest boosted for it, we had a poor showing. The tone of audience didn't appreciate it. Should suit all for any religious affairs, churches and club meetings as it is too tame for a theatre. Some of our young men want outside to smoke until our comedy came on. We lost money on it. Town less than thousand. Admission 10-20. G. H. Perry, Peoples Theatre, (250 seats), Cloverdale, California.

Producers Dist. Corp.


HOLD YOUR BREATH. (8,000 feet). Star, Dorothy Devore. Begins quietly, but grows funnier as it proceeds until it becomes a riot of laughter. Thrills are as good as the same class as "Safety Last" with Harold Lloyd, but even better. Tone, good. Appeal, a hundred per cent. Suitable for any town, large or small. Draw suburban, all classes. George Lodge, Green Lantern Theatre, admission 10-20, Claymont, Delaware.

LOVE'S WHIRLPOOL. Stars, James Kirk-
United Artists

AMERICA. (11 reels). Star, Neil Hamilton. It is a fair picture; had a tip-up with it so it helped business somewhat. It is a good picture for Memorial Day. Tone, good. Sunday or special. Admission 25-35. H. F. Mollohan, Grantsville Theatre ($250 seats), Grantsville, West Virginia.

MILLION DOLLAR HANDICAP. (6,055 feet). Star, Vera Reynolds and Edmund Burns. A thrilling story of the turf. Cecil B. DeMille says Vera has all the essentials necessary to the screen’s greatest star. She is cute as anything in this picture and does some splendid acting. City 10,000. Admission 10-25. W. E. Field, Rylander, Theatre, Americus, Georgia.

Universal


SECRETS OF THE NIGHT. (6,125 feet). Star cast. A mystery story that has some good comedy throughout it, and a different ending from most stories of that kind. Sunday or special, no Appeal, eighty per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odellpha Theatre, (400 seats), Hugheston, Pennsylvania.

Secrets of the Night. (6,125 feet). Star cast. A mystery story that has some good comedy throughout it, and a different ending from most stories of that kind. Sunday or special, no Appeal, eighty per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odellpha Theatre, (400 seats), Hugheston, Pennsylvania.

SKINNER’S DRESS SUIT. (6,887 feet). Star, Reginald Denny. A fine picture with two good leads. Everybody pleased. Laura LaPlante is sure easy to look at. Tone, good.

MOVING PICTURE WORLD

July 31, 1926

CHARMING IN UNIVERAL’S “HER BIG NIGHT” IS LAURA LA PLANTE.


Still Alarm. (7,000 feet). Star cast. The best picture of fires and the fire fighters that has been done. It has a heart interest story that would be good without the fire stuff. A scene of men escaping from a burning building along a narrow ledge is remarkable. None of the characters are particularly outstanding. Draw general class, city 15,000. Admission 40. Ben L. Morris, Tempie Theatre, Belleair, Florida.


OTHER WOMEN’S HUSBANDS. (6,721 feet). Star, Monte Blue. Not much to it. Suitable for a part of double feature program. Certainly not one of Monte Blue’s or Marie Prevost’s best pictures. Title and cast should draw them. Fair tone. No for Sunday or special. Draw middle class, big city. Admission 25. Harry Needle, Normandy Theatre (1,600 seats), Brooklyn, New York.


SEA BEAT. (5,575 feet). Star, John Barrymore. Let us have more like this one and then nobody would kick. Tone, okay. Sunday or special, yes. Appeal, great. Town 9,000. Draw average type. Admission 10-30. Jno. S. Rapalis, Majestic Theatre, (400 seats), Easthampton, Massachusetts.


Nick Thompson and Milton Sills in a scene from First National’s “Men of Steel.”
"The Lone Wolf Returns"—Columbia
Adventures of Fascinating Master-Criminal
Once More Provides Exciting Entertainment

Reviewed by C. S. Sewell

CAST:

The Lone Wolf .................................. Bert Lytell
Maraia Mayfair ................................. Billie Dove
Malison .......................... Freeman Wood
Loane ........................................... Gwendolyn Lee Crane

Written by J. G. Alexander.
Directed by Ralph Ince.

Lone Wolf escaping from a house surrounded by the police, by donning the pa-man, two-fisted, hard-riding roles. Billie Dove is not only attractive, but does good work as the girl, while Gustav von Seyffertitz is exceptionally fine as a rival super-crook. Alphonzo Ettler lives up to the familiar type of the clever detective.

There is something inherently fascinating to the average person in the exploits of a super-clever crook and while the story is not always clear or consistent, the snap, fascination and suspense makes “The Lone Wolf Returns” thoroughly enjoyable entertainment, well up with the best of its type. It should prove good tonic for the jaded box-office.

Leatrice Joy’s Wonderful Work and Make-Up
A Feature of Unusually Pleasing Production

Reviewed by Peter Milne

CAST:

Antoinette Allen ..................... Leatrice Joy
Jimmy Bancroft ......................... Tom Moore
Grandma Bancroft ...................... Toby Claude
Antoinette .............................. Robert Edson
Phillips ............................. Dell Henderson
Tutwell .................. Suits Edwards

Based on play by Zelda Sears.
Scenario by Jack Jevne and Rex Taylor.
Directed by Paul Sloane.

In this guise she wins the love of Old Bancroft’s grandson, whom she had previously discouraged for incompetency. Some good suspense is provided the plot when she saves the man she loves from the clutches of a crook.

Miss Joy’s performance is an excellent study. Tom Moore is as congenial as always in the opposite part. Toby Claude as Grandma gives a characterization that is most welcome relief from the usual sweet old lady of the screen. Robert Edson as Bancroft, a golf bug, is bound to get laughs. Suits Edwards as Bancroft’s partner has a role that is really worthy of his fine talents as a comedian.

Perhaps the reason that “The Clinging Vine” clicks so well is due to the supervision of C. Gardner Sullivan.

Buddy Roosevelt’s Newest Contains All the Elements That Appeal to the “Western” Fans

Reviewed by C. S. Sewell

CAST:

Buddy Martin .......................... Buddy Roosevelt
Rose Cooper .......................... Peggy Montgomery
W. J. Cooper ......................... Joseph Girard
Miss Cooper ......................... Fanny Midgley
Sear-Face ......................... Al Taylor

Scenario by Frank L. Ingham.
Directed by Richard Thorpe.

he works in with a typical ruffian. The story involves a fight in a Chinatown den, cattle rustling on the ranch, the disguising of the crook as one of the crooks and his holding up the girl’s mother so as to save the cattle money from the real crooks.

The story keeps moving at a fast pace even though the action is not at all times logical, and is pep-ped up with expert horsemanship, fights gaborde and, in fact, all of the different kinds of thrills and punch that are so dear to the heart of the western fans.

Buddy is a likeable chap who, as his admirers know, is congenially suited to heroic and amusing roles. Peggy Montgomery is pleasing as the girl and the others in the cast give good account of themselves.
“Her Honor the Governor”—F. B. O.
Pauline Frederick Again Scores in Emotional Role in a Tense Drama of Woman in Politics

Reviewed by C. S. Sewell

CAST:
Adelle Penson — Pauline Frederick
Bob Penney — Robert Nye
Charlie Grant — J. Farrell MacDonald
Eddy Bell — Victor McLaglen
 Reported by C. S. Sewell

“Melo-
drama

A THOROUGHLY entertaining picture that holds the interest from begin-
ing to end by its tense drama and emotional appeal and should please the ma-
ority of spectators and prove good for the box-office, is “Her Honor the Governor” an F. B. O. production starring Pauline Fred-

erick, based on a story by Hyatt Daab and Weed Dickinson.

Because of her sex, the woman in politics who dares to fight the unprincipled boss who is willing to stop at nothing to “punish” her, presents an especially vulnerable target. Sensing the possibilities of this, the authors have developed a story that is melodramatic in form but filled with real drama made strikingly effective by the exceptional fine handling of the strongly emotional moments by Miss Pauline Frederick.

With the aid of a dope-fiend henchman who steals the records of her dead husband’s divorce from a former wife, the woman govern-

er finds herself about to be impeached by the boss-controlled legislators on the charge she was never legally married. Her son in defending her name has a fight with one of the henchmen who later found mur-

dered with the boy’s billiard cue beside him. Although known to the audience, the identi-

ity of the murderer is kept from the players. The boy is tried and convicted on cir-

cumstantial evidence. This gives Miss Fred-

erick a tremendous scene in which she pleads for her son as his father, not as the gov-

ernor, and failing, declares she will use her power of pardon as soon as he is sentenced, only to learn that the legislature has just removed her from office. Through skilfully developed clues starting with a phone con-

versation, the identity of the murderer is established, the governor’s reputation cleared and all ends happily.

The picture starts off interestingly and with the real unfolding of the plot develops exceptional dramatic tension culminating in the big scene where, although considerable liberties have been taken with court proce-

dure, Miss Frederick is superb, and one won-

ders why she is not more often seen on the screen. She easily dominates the whole cast and although the supporting cast is thoroughly capable.

5,971 Feet

A WHOLESALE and appealing story of a quiet and refined girl’s romance which is nearly wrecked by the mis-
taken but well-meaning efforts of her family to aid her, is unfolded in “The Family Upstairs,” the William Fox production, adapted from the stage play of the same title.

Louise’s mother, brother and little sister taunt her because she has no sweetheart. Final-

ly a bank clerk falls in love with her and she returns his affection. He wants to meet her family and her mother puts on the “Ritz” so much that the poor chap feels he cannot stand in the way of her happiness. Only dad understands her and after bailing the mother out for her meddling and bluff he fixes things with the sweetheart. In the meantime, Louise has recklessly left home not caring what happens. The young chap follows her to Coney and when she refuses to speak to him is knocked out as a masher. Louise takes him in her arms and all is O.K.

The characters are all well-drawn and bar-
ing occasional departures for dramatic ef-

fect the situations are thoroughly logical and plausible. The attitude of Louise’ family, their bickering among themselves and the many little touches illustrating the uneven trend of the life of certain families are all very real and true to life and will strike home with a lot of people. The result is a picture that is strong in sympathy and human in-

terest and should appeal to a large percent-

age of theatregoers.

Virginia Valli is excellent as the girl and ex-

hibits a keen understanding of the role. Allen Simpson is pleasing and sincere as the hero; J. Farrell MacDonald is delightful as the father and the other players fit well into the picture. Director J. G. Hlystone has caught the spirit of the author and the re-

sult is a thoroughly pleasing and appealing drama of real people and everyday life ex-

hibiting a keen insight into their psychology and problems.

You feel as if you really know these people and they are your neigh-

bors, and you watch their story unfold with sympathy and interesting understanding.

4,776 Feet

ESTERNS have been produced al-

most since the first day of the in-

dustry and producers have been hard put to find new plots and new angles. Realizing the difficulties, some have gone in for better acting, faster action and more picturesque background. This shows par-

icularly clearly in Universal’s “Wild Horse Stampede,” starring Jack Hoxie. The story is conventional but gripping and actionful, and the backgrounds are splendid. No magazine story spreading the propaganda of “back to the farm” can represent the outdoors as so inviting as this Hoxie feature does.

Especially effective are the scenes of the wild horse stampede from the corral. The story seems to be moving almost in a well-

worn rut when, suddenly, a strikingly dramatic climax impends. The villain and the girl, in their backboard, are about to be overwhelmed by the horde of horses. The hero gallops to the rescue, the back-

board is overturned, he drags the girl to safety beneath it and the villain is crushed as the horses go tearing by, dangerously close.

This picture commends itself to high ap-

proval. It ought to be a huge success with Western audiences. And its field does not seem to be strictly limited to them.

Jack Hoxie is a he-man but a lukewarm lover. He corrals wild horses to gain the money to marry the ranchman’s daughter. The ranch foreman has like ambitions. The girl finds a woman in Tanner’s home and accepts the foreman. The latter looses the horses for spite and they stampede upon the girl and him in the backboard. The foreman dies, the strange woman is revealed as his deserted wife and the cowboy and girl are happy.

“The Family Upstairs”—Fox
Realistic Story of Everyday Life Featuring Virginia Valli Proves Pleasing Entertainment

Reviewed by C. S. Sewell

CAST:
Louise Heller — Virginia Valli
Charles Grant — James Murray
Joe Heller — J. Farrell MacDonald
Eddy Bell — Victor McLaglen
Reported by C. S. Sewell

Directed by J. G. Hlystone

“The Wild Horse Stampede”—Universal
Gripping Story, Lots of Action and Great Climax Marks Jack Hoxie’s Newest Western

Reviewed by Sumner Smith

CAST:
Jack Tanner — Jack Hoxie
Jessey Hayden — Fay Wray
Campton — William Steele
Grace Connor — Marian Sais
Cross Hayden — Clark Comstock
Henchman — Jack Pratt
Written by W. C. Tuttle
Directed by Albert Rogell

4,776 Feet
Cardinals See Eucharist Film

International Newsreel arranged two special showings in Chicago for the Cardinals Bonzono and O’Donnell at which all of the remarkable scenes, as shown in issues of the International Newsreel, were thrown on the screen. The arrangements for the showings were made by Norman Alley, Chicago representative of International Newsreel, with the assistance of Benjamin H. Serkowich of Balaban & Katz.

The showing for Cardinal Bonzano was given at the Cardinal Mundelein Mansion, 740 Cass Street, Chicago. It was attended only by the Papal representative and his host, Cardinal Mundelein. Cardinal Bonzano was particularly impressed by the scenes of the vast crowds.

“Marvelous, marvelous,” he exclaimed at frequent intervals. He chuckled over the intimate scenes of himself, and laughed gleefully at one shot which showed his hat perched at a decided angle.

“International has presented the most intimate study of one of the greatest affairs ever conducted by the Church,” Cardinal Bonzano said. “It has been a real pleasure to have been able to see these wonderful pictures and I wish to thank the International Newsreel for their courtesy in presenting the Church and myself copies of them.”

The showing for Cardinal O’Donnell was given on the lawn of the home of the Very Reverend Father Francis Ryan at 531 South Scoville Avenue, Oak Park, Chicago. In addition to Cardinal O’Donnell and Father Ryan, a number of friends of the Cardinal and prominent Chicago church dignitaries were present.

At the end of the showing, Cardinal O’Donnell dictated and signed the following letter:

“To the gentlemen of the Hearst International Newsreel I send my good wishes and blessing. They have done the world a great service by bringing before them the greatest religious service ever held.”

Complete prints were presented to both cardinals.

Ruggles to Direct “Collegians”

Negotiations which were undertaken with Wesley Ruggles four months ago, when agitation for a suitable director for Carl Laemmle, Jr.’s “The Collegians” first developed, were closed yesterday. Ruggles will make seven of the ten “The Collegians” two-reel stories. Three of them will be made by Harry Edwards, whose work as director of Harry Langdon’s “Tramp, Tramp, Tramp” gave him a very high recommendation.

“Jolly Tars”

Lloyd Hamilton has finished camera work on his first comedy of the new season for Educational, titled “Jolly Tars.” It is a sailor picture and a large part of the scenes were taken aboard the U. S. S. California in Los Angeles harbor. Norman Taurog, senior director of Educational studies, who made the big Hamilton Comedies in 1925-26, directed the picture.

Newest “Buster Brown” Comedy

This week marks the release of a new Buster Brown Comedy, “Buster’s Orphan Party,” made by the same director and the same stars as the former successful two-reelers of this series of Stern Brothers Comedies. In “Buster’s Orphan Party” Buster and his two pals take advantage of the absence of his parents to round up a varied assortment of orphans, of all ages, color and description. He stages a big party for them in his home. At the height of the disorder, Buster’s parents return. The end of the tale is painful to Buster.

Roach to Open Location Camp

Hal Roach, Pathe producer, is in the throes of an automobile trip to Moapa, Nevada, where he is establishing a permanent location camp for use in making exteriors of forthcoming productions.

He is negotiating for the leasing of a tremendous ranch acreage there, and will build a typical western city for the double purpose of housing his staff and various companies, and for use as backgrounds.

The Land Ship

Much of the seagoing in Christie Comedies this season will take place on dry land, for a huge ship has been constructed on the Westwood property of the Christie Brothers. Shipboard scenes now are being filmed for a new comedy on the new “ship.” The background for many Billy Dooley sailor comedies has been the U. S. Navy, but this huge set adds the big Atlantic passenger liner to the list of “atmosphere” for new pictures.

First Madeline Hurlock Comedy

Madeline Hurlock, beautiful brunette comedienne, is the latest addition to the list of Mack Sennett featured players in Pathe comedies. Mr. Sennett has given her a long term contract calling for featured leads and she is now at work on her first featuring vehicle. Billy Bevan, David Divani (who came into prominence recently by his marriage to Mae Murray) Vernon Dent, Nat Carr, Bud Ross, Sunshine Hart and a corps of new Mack Sennett Bathing Beauties are supporting Miss Hurlock.

Montana Theatre Has Comedy Circus

The Pathé All-Comedy Circus is rapidly coming to the fore as a program that will coo out the stay-at-homes, establish new house records and build up a regular clientele. The Strand Theatre, Laurel, Mont, recently staged its first all-laugh show, with six Pathé productions, 11 reels in all, on the big double program. A telegram from the management to W. M. Hughart, branch manager for Pathe at Butte, Mont, states that this bill smashed records, and recommends this type of show as a regular theatre feature.

Joe (“Fatty”) Cobb and Mary Kornman step to an altar in "Thundering Fleas," the current "Our Gang" Pathe comedy.
A Feature Picture in Tabloid

Kinograms is the independent news reel—REAL NEWS and nothing but news.
AMS Presents

REEL

A THRILLING EPIC OF THE SEA!

FROM

THE GRAVEYARD OF THE ATLANTIC

Exclusive pictures of the laying of the fastest cable ever built, from Penzance, England, to Bay Roberts, Newfoundland—a $3,500,000 link between England and America, put down on the sixtieth anniversary of the laying of the world’s first cable by the Great Eastern.

Every hour fraught with ocean terrors—crushing icebergs—death—trapping fogs—cyclonic storms—a 2,500-mile journey of heroism and adventure—photographed under the special supervision of Charles W. Burrell, at the risk of his life.

RELEASED IN KINOGRAMS No. 5207

Educational Pictures

"THE SPICE OF THE PROGRAM"

Member Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President
Harmonica Contests
Prove Winners

The success which recently marked the Educational-Juvenile Comedies Harmonica Playing Contests staged in the Liberty Theatre, Bartlesville, Okla., has prompted J. H. Patton, former manager of the Liberty Theatre, to start a similar contest at the Palace Theatre, which he recently took over at Lawton, Okla.

Mr. Patton describes the Harmonica contest conducted in Bartlesville as one of the biggest events of the theatre season there.

Shortly after assuming management of the Palace at Lawton, several merchants who were attracted by the success of the contest he conducted at Bartlesville, requested him to stage an Educational-Juvenile Comedies Harmonica Playing contest in his new amusement house.

Mr. Patton has been assured, as well, of co-operation by the commander of the artillery school at Fort Sill, near Lawton, in the way of entrants, and believes he will have a record-breaking number of contestants.

The Educational - Juvenile Comedies Harmonica Playing contests are believed to be the outstanding exploitation tie-ups arranged between a distributor of Short Features and a national manufacturer. They are provided to exhibitors free of cost by Educational Film Exchanges, Inc.

Ethel Clayton in Pathe Comedy

Ethel Clayton returns to the screen as a featured player with Jimmie Finlayson in "The Merry Widow," a two-reel Hal Roach Star Comedy on the Pathe short feature program for the week of August 17. Other releases for the week include, "Good Sam," a two-reel F. M. Bennett comedy starring Alice Day; "Buried," Fifth Chapter of the Pathe serial, "Snowed In"; "Pathe Review No. 31:": "Harvest Hands," a single reel Hal Roach reissue with Paul Parrott; "Topics of the Day No. 31: Venus of Venice," one of Aesop's Film Fables, and two issues of Pathe News. "The Merry Widow" is a Hal Roach Comedy in two reels with Ethel Clayton and Jimmie Finlayson, supported by Tyler Brooke and Jerry Vandy and others. It was directed by Richard Wallace in collaboration with Stan Laurel.

Byrd's Airplane Guides Itself

In the official and complete motion picture record of the first flight over the North Pole, titled "With Lieut. Com. Byrd, U. S. N. in America's Polar Triumph," released by Pathe, there is a scene just above the pole which shows Byrd turning reckoning instruments on the terrain. Those who have seen this episode have wondered who could have been there to turn the motion picture camera on the flight commander. The answer is, Floyd Bennett, the plane pilot, did it. In order to do so, Bennett had to leave the steering gear of the Josephine Ford, the Fokker plane used on the perilous journey, long enough to crank the camera. Thus the plane, skimming above the icy jaws of death, guided itself for one brief moment.

Cavalry Riders

Italy's "Daredevil Cavalry" riders are pictured in new thrills in issue No. 54 of International Newsreel. This troupe of cavalrymen, known the world over for its breakneck stunts, rode over the riskiest course in the world at Rinerolo, Italy, for the special education of the Italian Crown Prince. With His Royal Highness and General Emo, Commander of the regiment, looking on, no hazard was too great to do in these seemingly reckless riders.

King of Horses

Improving

After having been called to Los Angeles by what was thought to be the serious illness of Rex, his famous motion picture station, and having been assured the patient will now recover, Hal Roach, Pathe producer, has returned to Nevada, where he is on a hunt for locations for Rex's next production. Rex was a sick horse for a few days, running a temperature of 106 degrees.

Eugenia Gilbert Signed

Eugenia Gilbert, popular heroine of dramatic and comedy features, has been engaged by the Hal Roach Studios for a role in an interesting short Pathe Comedy feature in which Harry Myers has the featured role, directed by Fred Guiol.

Universal Making Novel 2-Reelers

Universal is increasing its short products program for summer production. Two series of fast moving western stories based on the adventures of the Texas Rangers and the Northwest Mounted Police will be filmed during the next two months, according to a recent announcement.

Fred Gillman will be featured in a series of six Mounted Police stories. The first of the group is scheduled to go before the camera July 2, under the direction of Jacques Jaccard.

The first of the other group featuring Edmund Cobb in stories of the Texas Rangers will go into production about July 12. Edmund Cobb will be remembered for his splendid characterization of young Buffalo Bill in "The Great West That Was."

With these two companies active Universal will have a total of 26 two-reel western features on the current schedule.

Maglin Engages Karper

Ralph Maglin, acrobatic film comedian, now being starred in a series of novel scene-travelogue comedies, by the Vici Pictures Corp., under the direction of George A. Cline, has engaged M. H. Karper to assume charge of the company's publicity and advertising. "Oswald's Trip to the Exposition," second comedy of the series, taken at the Philadelphia Sesquicentennial Exposition, is now being cut by Mr. Cline. Bob Harris is doing the titling.

Praises "The Vision"

"The Vision," first of the series of six Romance Productions in technicolor, released through Educational, continues to be received as one of the outstanding motion pictures of the year. In Washington, where it ran at Grindall's Metropolitan Theatre the week of July 11, it was hailed as an extra feature. Washington newspaper critics devoted nearly as much space to "The Vision" as to the longer feature.

Myers Comedy Started at Roch's

Directors Fred Guiol has begun production on a Hal Roach star comedy for Pathe in which Harry Myers is featured with an all-star cast including Eugenia Gilbert, Stan Laurel, Max Davidson, Charlotte Mineau, Fred Malatesta and Ernie Wood.

Murdoch Signed

Henry Murdoch has been engaged by Educational Studios for a prominent role in the new Juvenile Comedy now in production.
Fourth "Excuse Maker" Comedy

A precedent for Stern Brothers Comedies was set Sunday, July 25, when "A Second Hand Excuse," one of "The Excuse Maker" series of two-reelers made by the Stern Brothers and released by Universal, was presented at the Capitol Theatre, New York City. This was the fourth "Excuse Maker" comedy to be shown on Broadway, and breaks all former records for box office success.

The Capitol showing is a pre-release booking, the series not being due to reach the screen until August.

The first three "Excuse Maker" comedies to be shown on Broadway were "She's My Cousin," "Love's Hurdle," and "Which Is Which."

These three were shown in the Colony Theatre: "She's My Cousin," running four weeks; "Love's Hurdle," which opened July 1, and "Which Is Which," one. All were commanded highly by the New York newspaper reviewers.


CENTURY COMEDIES. (Universal). These seem to please. They are spotty but then I have seen several of the "Century" comedies that only my friends laugh at, but I believe these comedies on the average are up with any you can buy. With the comedy series contract they are a lifesaver for the summer months when you get to a lot of small towns. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

DON'T STOP. (Educational-Cartoon). Star, Clift Bowes. Yes sir that was funny. Everybody had to laugh at some of the gags. "Just this once" is a good one with a pleased crowd with this one. Town, Ohio, Thursday. Town 4,500. Draw better class. Admission 10-20. C. A. Anglemire, Odelphi Theatre. (200 seats). Nazareth, Pennsylvania.

"Hesitating Horses"—Really

There's drama and comedy, too, on the race track! Alice Day and her new screen sweetheart, Eddie Quillan, are cast as jockeys in their latest Mack Sennett comedy, "Hesitating Horses," recently completed for Pathé. Alice and Eddie are rapidly developing into a very popular screen comedy team with Dany O'Neil, the tormenting village shiek whose collegiate appearance and mannerisms add to the discomforts and the humor and romances which develop between the two young players in each succeeding picture.

Working in Europe

Walter Futter, producer of "Curiosities," the "Movie Side-show," the new series of single-reel novelties to be in circulation in 1926-27 by Educational Film Exchanges, Inc., is now "shooting" scenes in Europe, where he went seven weeks ago. He has sent word back that he will have a remarkable "shot" in Berlin, Vienna and other European cities.

"Slim" Hits the Chorus

"Slim" Glen, from California, is working in the "Carrie of the Chorus" series of comedies which Max Fleischer is producing for Red Seal. "Slim" is not only what his nickname implies, but he is the screen's tallest comedian. His height, 7 feet, 4 inches, is attributed to the fact that he was employed in a candy factory, pulling taffy.

"Open House"

Norman Taurog will direct Johny Arthur in his next Tex- ed comedy, "The Youth of the Century." Arthur has just completed a picture under the direction of Charles Lamont, who has been assigned the direction of the Juvenile Comedies. This picture, which will be released in August, is titled "Open House."

"Weak Sisters"

Franklin Pangborn, who was star of the "Weak Sisters" company which closed in Los Angeles a short time ago, is making his second picture at the Educational Studios. John Adolfi will direct the popular stage star in a Mermaid Comedy in which Estelle Bradley will be seen as leading lady.

"Big Boy" at Work

"Big Boy," the two-year-old star of Juvenile Comedies, is back in the harness again at the Educational Studios and is starting on his third picture, "Big Boy." "Big Boy" is seen as a complete jockey in his first picture of the new series under Charles Lamont's direction. Lamont directed all the Juvenile Comedies in which the diminutive star was featured in the last series.

Honeymoon Item

While Al St. John is spending his honeymoon in San Francisco and points on the Pacific coast, Stephen Roberts, his director, will direct an Educational-Cameo Comedy. Clem Beamuch, Jack Anglemire, Bert Young, and Toy Gallagher are principals in this one-reeler.

Straight From the Shoulder, Jr.

Reports on Short Subjects from Exhibitors

Edited by Van


ON EDGE. (Educational-Comedy). Star, Lige Conley. This was funny from the opening title to the words "The End." They had some handy stuff in it that set 'em wild. Tone, and appeal, good. Better class town 1,800. Admission 15-20. C. A. Anglemire, Odelphi Theatre. (200 seats). Medora, North Dakota.

PAPA BE GOOD. (Pathe Comedy). Star, Glenn Tryon. Here is the best comedy I have run for some time and bowled the goose up. I have a feeling that this will be something. They just made a laugh and made them laugh. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. M. G. Bertling, Favorite Theatre (185 seats). Plqua, Ohio.

PLAY BALL. (Pathe Serial). Star, Altono Mayer. A good serial that held good all the way. Through I made no money on it but it was a failure of picture. Got a poor deal on it. My experience with a serial is to give a free show the first night. Get a full house and the second week of town 200. Admission 10-20. W. H. Clower, Liberty Theatre, Wirtz, Missouri.


RAISING CAIN. (Educational-Comedy). Juvenile stars. A good comedy. Some of the stuff that started out good but in the shuffle lost its plot; then the characters went on meanderin through different comic situations that were good but not too. Tone, okay. Sunday, yes. Appeal, fair. Town about thousand. Draw all types. Admission 15-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


SO SIMPLE. (State Rights Comedy). Believe me it was simple but it pleased 'em just 'cause it was good comedy. Print new. All classes in big city. Stephen G. Brenner, Eagle Theatre, Pataskala, Ohio.

TOO MANY RELATIONS. (Fox Comedy). One of the Helen and Warren series. Plenty of laughs and new gags in this comedy kept the house in a light mood. Better than the other Helen and Warren pictures, which were dull and drab. Better than the other one. Appeal and oven 0. Yes for Sunday. Draw all sorts, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHO'S WHAT? (Educational-comedy). Just a one reel comedy, good one, with plenty of action from beginning to end. In fact, this little picture is some action to it than the ordinary two reel comedy that one gets on the market now. Dated and adds to any program. Tone O. K. Fine appeal. Draw all sorts, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Reviews of Little Pictures with a Big Punch

“Mister Wife”
(�ducational—Two Reels)

Although the idea of a married man staying home and trying to do the housework and making a mess of things is not new; it has been worked out with fairly amusing complications in this Christie Comedy starring Neal Burns. Buddy, a clever dog, and Jack Duffy as a radio bug contribute to the fun, while Neal does good work. The gags are good and the result is a good quota of laughs for the slapstick fans.—C. S. Sewell.

“Opry House Tonight”
(Universal—One Reel)

While Arthur Lake is featured, Billy Engle, pictured here, appears as his pal and shares in the comedy. They aid a stage troupe in giving a show, by appearing as a wild horse and break up the show. Then Arthur takes the girls to his father’s chicken farm when the manager leaves them flat. The action is slapstick of a familiar type which is fairly fast-moving.—C. S. Sewell.

“The Magician”
(F. B. O.—One Reel)

By the usual combination of cartoon work and photography in this series of Dinky Doodle cartoons produced by Walter Lantz for Bray Productions, the artist is shown performing magical tricks. The cartoon characters turn the tables on him and try magical stunts themselves changing the artist into various things, but are finally punished for their pranks. Up to the usual standard.—C. S. Sewell.

“Along Came Auntie”
(Pathe—Comedy—Two Reels)

One of the funniest that Hal Roach has ever made. Complications arising when Husband No. 2 has to play the partner of his wife’s boarder and see Husband No. 1 reinstated in order to placate Auntie and receive her fortune. Glenn Tryon, in leading role and Vivien Oak-land, Martha Sleeper, Oliver Hardy, Taylor Brooke and Lucy Beaumont play this excellently. Situations and business are veritable screams.—Peter Milne.

“Who’s Next”
(Universal—One Reel)

After considerable slapstick in a barber shop, a tough customer arrives and by cutbacks Neely Edwards the featured player recalls the wild time he had saving a pretty girl from this bruiser. It turns out that Neely married the girl and he thanks the tough. Plenty of action and slapstick that is moderately amusing and should please this star’s fans. Up to the average of the series.—C. S. Sewell.

“The Merry Widower”
(Pathe—Two Reels)

Ethel Clayton makes her debut in short comedies in this Hal Roach number. She appears as a neglected wife who is found by hubby (Jimmie Finlayson) with a shawl (Tylee Brooke). Hubby feigns suicide after creating a scene and gets even by posing as a cabbie and then as a ghost. The gags are good slapstick, several having novel twists and are thoroughly amusing. Should go well with majority of patrons.—C. S. Sewell.

“Review No. 31”
(Pathe—One Reel)

Of special interest in this Pathe magazine is the first of a series dealing with the hunting trip of the young Roosevelts into the heart of Turkeston. Other subjects include a pictorial study of the Florida Everglades and Pathoscope views of tombs in Algeria.—C. S. Sewell.

“A Thrilling Romance”
(Universal—Two Reels)

In this Stern Brothers Comedy, Wanda Wiley is cast as a struggling authoress who meets with a series of hectic adventures, including a romance with a chauffeur, finding money, chasing jewel thieves and eventually falling over a cliff while en route to a minister. It develops that this is a story that she is writing. Fast-moving and amusing slapstick of a familiar type. Earl Mack, pictured here, plays opposite Miss Wiley.—C. S. Sewell.

“Reelview”
(Reel—One Reel)

I ISSUE E of this series is devoted to scenes filmed in various parts of the world showing the various seas and oceans under varying conditions, during storms, at peace, flooded with moonlight, in the glare of volcanoes, etc. It is marked by some strikingly beautiful photographic shots and fine light effects.—C. S. Sewell.

“Excess Baggage”
(�ducational—Two Reels)

One of the very best of the Juvenile Comedies. Big Boy, pictured herewith, and the rest of the bunch of kiddies are thoroughly amusing in this issue which is filled with gags and laughable situations. Mickey’s fussy old aunt is taking him to the city and the kids come to bid him goodbye and the train starts before they get off. They succeed in upsetting the peacefulness of the passengers and by freeing a donkey and chickens in the baggage car cause a near riot. Good picture for grown-ups as well as youngsters.—C. S. Sewell.

“The Little Warrior”
(Universal—Two Reels)

This Western featuring Josie Sedgwick, shows her in some of the situations disguising as Indian girl in order to bring about a termination of a feud between her disgruntled uncle and the hero. There is considerable familiar western action and Miss Sedgwick does good work as her usual self, however the situation where she appears as the Indian girl and is not recognized is considerably far-fetched.—C. S. Sewell.

Pathe Review No. 29
(Pathe—One Reel)

This number has two subjects of genuine interest. “First Flights” shows some incidents in the life of a stork and “Old Heidelberg” in Pathoscope, presents a series of beautiful views.—Peter Milne.
### ASSOCIATED EXHIBITORS

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Headlines (Alice Joyce)</td>
<td>Politics</td>
</tr>
<tr>
<td>Fifty-Fifty (Hammett)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Keep Smiling (Monty Banks)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Carole Lombard (Moore-Bush)</td>
<td>Drama</td>
</tr>
<tr>
<td>Never Weaken (Harold Lloyd)</td>
<td>Drama</td>
</tr>
<tr>
<td>The Skyroket (Peggy H. Joyce)</td>
<td>Drama</td>
</tr>
<tr>
<td>Counsel for the Defense (Compton)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Punch Potter (G. Hunter)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Lover's Island (Hampton-Kirkwood)</td>
<td>Romance</td>
</tr>
<tr>
<td>Hearts and Fists (Johns Bowers)</td>
<td>Romance</td>
</tr>
<tr>
<td>North Star (Strongheart)</td>
<td>Drama</td>
</tr>
<tr>
<td>White Mice (Jonequin Logan)</td>
<td>Romance</td>
</tr>
<tr>
<td>Broadway Bill (G. Hunter)</td>
<td>Romance</td>
</tr>
<tr>
<td>Nut Cracker (Horwitz)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Two Can Play (Clara Bow)</td>
<td>Romance</td>
</tr>
<tr>
<td>The Hightinders (W. C. Fields)</td>
<td>Comedy</td>
</tr>
<tr>
<td>The Big Show (Lowell)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Galloping Cavalry (B. Coby)</td>
<td>Western</td>
</tr>
<tr>
<td>Earth Woman (Mary Alden)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Rawhide (Bollard, Jr.)</td>
<td>Western</td>
</tr>
</tbody>
</table>

### CHADWICK PICTURES CORP.

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Man of Iron (L. Barrymore)</td>
<td>Drama</td>
</tr>
<tr>
<td>American Pluck (G. Walsh)</td>
<td>Comedy</td>
</tr>
<tr>
<td>The Bells (L. Barrymore)</td>
<td>Drama</td>
</tr>
<tr>
<td>Blue Blood (G. Walsh)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Paint and Powder (R. Hamatt)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Some Quicker (Chas. Ray)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Prince of Broadway (G. Walsh)</td>
<td>Drama</td>
</tr>
<tr>
<td>Transcontinental Limited (all stars)</td>
<td>Drama</td>
</tr>
</tbody>
</table>

### COLUMBIA PICTURES CORP.

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stepping Out (Reelster-Stirling)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Fairy of the Wild (Noyalt-Lightking)</td>
<td>Drama</td>
</tr>
<tr>
<td>Ladies of Leisure (Hammatt)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Screen Snapshots (No. 14)</td>
<td>Magazine</td>
</tr>
<tr>
<td>Screen Snapshots (No. 16)</td>
<td>Magazine</td>
</tr>
<tr>
<td>Secret Service (B. Coby)</td>
<td>Comedy</td>
</tr>
<tr>
<td>White Dog (M. Coby)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Hold Your Horses (B. Coby)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Whoa Emma (Adams)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Elsa the Enigma (B. Coby)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Hold Your Hat (St. John)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Why Mexico (St. John)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Sea Scampi (H. Coby)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Wireless Lizzie (B. Coby)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Home Cured (Johnny Arthur)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Wireless Lizzie (B. Coby)</td>
<td>Comedy</td>
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### EDUCATIONAL FILM CORP.

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<tr>
<th>Kind of Picture</th>
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<tr>
<td>Knicknacks of Knowledge</td>
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<td>Hodge-Podge</td>
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<td>Mermaid comedy</td>
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<td>Cleaning Up Johnny Arthur</td>
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<td>Hot Feet (Bowers)</td>
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<td>On Edge (Conley)</td>
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<td>Slow Down (Bowers)</td>
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<td>Magic Movies</td>
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<td>Fleisch the Cat (Adams)</td>
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<td>Cheap Skates (Conley)</td>
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<td>Cruising Daddy (Jack Duffy)</td>
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### EXCELLENT PICTURES CORP.

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### FILM BOOKING OFFICES OF AMERICA

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<tr>
<td>Lady Robinhood (Evelyn Brent)</td>
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<td>Isle of Hope (R. Talmadge)</td>
<td>Sea-adventure-thrill</td>
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<tr>
<td>Keep of the Bees (all star)</td>
<td>Drama</td>
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About That Buck for Accuracy—

We're getting a good kick out of handing over a dollar for any major error, but if you folks will let us know some of the errors, we will mail you a dollar as soon as we can verify the facts.
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<tr>
<th>TITLE</th>
<th>PRODUCERS</th>
<th>DISTRIBUTING CORP.</th>
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<td>Call the Night</td>
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<td>The Great Chase</td>
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<td>The Saga of the Little Women</td>
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**FILM CORPORATION**

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<td>The Street Women</td>
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<td>The Great Divide</td>
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An Operatic Theme for a Presentation

A Moving Picture World Presentation Devised by Colby Harriman

We have had much success with presentation subjects based on various operatic themes. Grand opera selections are usually popular with audiences, especially the music lovers. The more familiar arias seldom fail to win merited applause.

The suggestion we are offering this week is a method of scenically treating the famous "Madam Butterfly" selection, "One Fine Day." We have made this selection merely to indicate the manner in which the atmospheric quality may be emphasized. It is not necessary to use this particular selection as the setting is broad enough to be adaptable to a dance or any other Japanese song unit providing it is of a distinct national type.

There are two scenes in this setting. One is a scrim drop hung in one and the other is a full stage set. The accompanying scenic ground plot itemizes the various units and their positions in the set-up.

The painted scrim should suggest the volcanic mountains of Japan. The outlines of the various peaks may be traced with silver or may be metallic ribbons cut out and tacked on the drop in such formations. The cloud effect should also be painted in metallics or cut out of the ribbons. The color scheme for the entire drop should be that of white crested volcanic peaks against a deep blue sky with rose and gray cloud outlines. A deep blue sea line should be painted at the base. Heavy plush drapes, preferably black, should be hung right and left of the scrim drop to mask and carry off stage.

The scrim drop should be flooded from the front with a blue green flood at the base and bleeding upwards into an orange amber.

Back of this, the full stage setting, an interior, is placed. The scene indicates a room in a Japanese house. A large framed window is hung back in three. This may be constructed out of battens and strips and hung on a batten. The frame should be covered with some silver mettalline scrim to serve as a semi-transparency. This backing will also serve as an ideal base for a partial silhouette effect. In the foreground a heavy drape should be hung at right about three feet down stage from the framed window. Some large Japanese lanterns may also be hung on the same set, with other Jap house properties to dress.

Down at extreme left a large painted leg should be placed. The leg should be painted and cut to resemble a huge Japanese vase. A foliage piece should be painted to resemble chrysanthemums and cut out and hung in a manner to give the effect that the flowers are in the huge vase. This entire unit must be hung in a manner to serve as a return at left.

Back of the framed window a sky drop should be placed, and a small cutout foliage unit hung from a batten midway between the window and the drop. The foliage unit

(Continued on page 312)
The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

(Note: The inquiries in the Production Forum this week have been submitted by members of the present session of the Pixilx Training School for Managers under the supervision of John F. Barry and his associate Frank Newman, Jr. The inquiries are indicative of the various phases of stage and theatre technique considered by the students. The first installment of these questions was published last week. The entire set of inquiries will be complete in our next issue. C. H.)

Introducing Presentations

If you went into a town to manage a moving picture theatre where no stage prologues or presentations had ever been used and the theatre had a stage 16 feet deep by 30 feet which had never been used for a stage attraction, what type of attraction would you begin with to introduce your audiences to prologues and presentations? W. J. C. New York.

It is impossible to make a survey of the town and to check back on the types of audiences you have in order to arrive at a program layout which will prove popular with your patrons. Too often we find presentation policies introduced in houses where nothing has been done in the way of ascertaining what the people want. It would be a fallacy to give operatic themes to audiences who favor the lighter themes, that is in the majority of cases. It is not necessary to give one type of subject as that would be ruinous to the whole scheme of presentation. The presentation policy in motion picture theatres has succeeded because of its flexibility. It affords the manager the opportunity to introduce all types of subject, but it is quite essential that his programs no matter what type of variety he selects be all based on and produced according to the likes and dislikes of the major part of his patrons.

It is our suggestion that in making the check up you analyze the situation from the angle of music, of dance and also from the type of entertainment most successful in your legitimate and vaudeville theatres. Another good aid in making your survey is to conduct a campaign and let the people decide what types of programs they will prefer.

If you want to open a new policy be sure that you have subjects that are attractive in entertainment value and artistically put on. Give as much variety as possible and when possible stage a big flash week now and then.

Organ Chamber Draperies

In some theatres, the organ chest is located on either right or left stage. Under these circumstances, presupposing that the chest cannot be removed or located elsewhere, what are the best fabrics to use in settings where they must be hung in front of the swell shutters and still retain the voicing throughout the house. Can you also give me a few ideas for stage settings where only one side can be used as 'off stage' for performers, etc.? C. F. M. Gray Circuit, N. E.

No drapes with heavy backing should be hung over the exposed surface or theatre side of the organ chambers. It is our suggestion that metaline fabrics with a silk backing would be the best to be hung, in such positions as they are of fine texture and would permit an easy transmission of the sound. The metaline surfaces also have sufficient histrionous surfaces to permit excellent lighting combinations to projected.

Your last question is not quite clear but would say that the set up of the stage and scenic background would have to be balanced according to your prosenium opening and the off stage area would have nothing to do with the appearance of the set.

If you are limited for room off stage it would be my suggestion to concentrate subjects of the "cameo" type and use fabric settings which can be easily drawn up into the fly loft or to the sides.

Noiseless Draw Curtains

"Could you give me any suggestions as to how to eliminate draw curtains so that there wouldn't be any noise in closing or opening them. I notice this defect in many theatres and would like to install a noiseless draw curtain if it is not too expensive?"

What is the best method of producing a good silence effect on a back drop with a building skyline or tree effect?" A. M. R., Cleveland.

Relative to your first question, it has been found that most of the noise resulting from the motor control of curtains has been due to faulty installation. Some of the reasons are a binding of the chain running from the motor to the track causing a scraping sound. If the chain is not taut it will cause frictional sound. If the moveable pins on the track holding the curtain are not set in alignment, the sides of the track binding in sections, and the bearings or track not graphited then this will also cause noise. If a motor is not properly encased the sound and hum of the control will be heard in front. Installing a motor control curtain is a very important job and one for a mechanic knowing his business. It is not so much the make of the motor control as the various noise safeguards attendant to it. We have often installed the motor in a pocket below the stage floor and had the chain enclosed in a partially sealed pocket extending from the floor to the track. There is a machine on the market which is practically noiseless in its operation even when it is placed on the stage floor. We will be very glad to send you the name of the device but are unable to publish it here.

Your second question concerning silhouette effects you will find that simplest way is to cut out the design you desire to silhouette, like a regular drop or fall etc. that is not back with an opaqued material, and a floor lamp back of the cut out, you will get the desired effect. For a building skyline use compo board or several boxes placed on top. For a tree effect a small bush or sapling tree will be advantageous because you can enlarge the size of it by moving it towards the lamp and away from the drop.

Guide Wires for Drops

"Will you kindly tell me which drops need guide wires to keep them steady and also what type of guide wire is best suited?" E. H., Oklahoma City, Okla.

We only put guide wires on curtains that are stationary, that is, curtains forming a part of the standard equipment of the house. The screen, the work curtain or a curtain hanging in front of the screen which is worked often during the performance are all on guide wires. The asbestos curtain also has guide wires.

The size of the cable depends entirely upon the size of your curtain and the method of its control. We have usually used a quarter inch wire cable with turn buckles at the floor end to keep the wires taut.

Silhouette Dancing

"Kindly explain the method used to show silhouette dancers. Are they behind a scrim or merely lighted from the rear?" F. D., New York City.

Two methods may be employed for strict silhouette numbers featuring dancers. If dancers are used in front of the silhouette cloth or drop (this is a drop that is not opaqued but will permit a flood light to tone it from back of the drop) then the foreground must be dark and the background toned with a floor lamp back of the drop. This is an effective treatment but not equal to the true silhouette form where the drop is hung down stage and the dancers work back of it. The flood lamp used should be placed up stage at center focused on the drop. The dancers should work close to the drop otherwise their figures will appear large and distorted. When dancers approach the lamp the larger their figures. Only one lamp should be used, as two lamps throw a double shadow.

Vision Effect

"What is the best way to get a vision, and how would you place the lights?" E. W., Asheville.

The best way to secure a vision effect is to use bobbinettes or scrim in a nest formation. By that we mean a scrim hung down at the curtain line, and a bobbinette hung back in two, with a back dark drop such as a black plush. The lights should be placed right and left of the openings with the masking pieces adjusted on the lens holder to eliminate any spill light on the scrim. The scrims are to serve as diffusers, they lend distance to the effect by creating a certain haziness. If the vision is to be materialized it is suggested that it appear through an opening in the drop back of center, and through another scrim or bobbinette drop that is not highlighted. Adjust your various lamps so that the upper portion of the character is visible only. Use tones that are not brilliant in your mediums, Greens, blues, etc.

(Continued on page 312)
Combining Stage-Film Features

"I WOULD like your candid opinion of the pulling of "your" screen in the middle of the feature to run a stage-act and then cut back to the feature. The fact would naturally lie in with the story and setting of the picture, at the break. This has been done with two features I know of." N. W., Los Angeles.

It has been our experience that such attractions do not elicit favorable audience reaction. First of all it is difficult to find pictures permitting the insertion of a staged scene on the middle or other portion of the subject without seriously hampering the continuity. It has been our misfortune if we may speak of it in that manner to find that every attempt to put over this idea has met with dissatisfaction. Patrons like to see the picture through to the end and if it is a good picture there is no necessity for making a stage insertion. If it is a weak picture, the staged attraction might be better and compensate for the weak points of the picture, but here we find that it would be necessary to secure excellent players in an effective background to put over the idea desired.

There are one or two players who have attempted this manner of introducing themselves in connection with the showing of pictures in which they played a stellar role, but the average attraction and player in this form is just so much useless expense.

We feel that it is better to concentrate on the prologue or epilogue spots of a picture and where a picture is particularly weak that both forms of stage attractions may be used to advantage.

Hanging Grand Draperies

"S it correct for the theatre decorators to tack the grand draperies against the inside of the proscenium arch instead of hanging them on a batten at some theatres do? In this case the asbestos curtain would be behind the Grand Drapes." V. L. W., Atlanta.

There are various ways and places of hanging the grand draperies. There really can be no set rule with the exception that these drapes must be the first set of stationary or permanent borders in the stage scenic makeup. The method of hanging and the exact spot depends entirely upon the decorative specifications in the theatre. We often find that a metal frame is constructed and fitted into the upper section of the arch and the draperies hung thereon. However, it is better to have them hung on a set of lines directly back of the asbestos curtain. When the asbestos is down the entire scenic equipment will be obliterated. If the device is hung in front of the asbestos curtain it is found that the curtain is treated with fabrics or paint in a manner to harmonize with the color scheme of the grand draperies.

Fire Dance Effects

"I WOULD like to use an old time Fire Dance Effect in a Chinese title robe with rattan sticks. I want the fire and the other colors to come from the stage proper or through the stage trap doors. To cut these traps may not be practical on account of concrete under the stage, also the item of expense enters into this. The fact is, I want to use three dancers and as the colors are thrown on the dancers from the front, top and sides, I want more effect with the colors thrown up. I thought up an idea of small elevations with glass tops, but can't figure how the dancers could hop about and do it gracefully." A. G. S., New Orleans.

Naturally, your flame effects will not be as effective if the lights are projected from any angle other than directly from below. We have come in contact with the obstacles you speak of in a raising of a stage a fire number. It became necessary for us to construct low parallels and platforms and place them on the stage in the manner of a sub-stage. In the top of the platforms we cut holes about eighteen inches square and placed one-half inch fireproof glass in the openings. We had to frame the under side of the platform in order to hold the glass and at the same time keep it level with the stage or platform form. We tapered the edges of the glass so that the dancers would not catch their toes in the places where the glass met the wood. This tape was fastened on the wood and the glass in form of a binding. Underneath this platform we placed our lamps with automatic shutters controlled with a small motor thereby enabling us to get a flicker. The glass mentioned is heavy and will permit considerable weight. It is not a clear glass but this does not interfere with the projection of the light used for the effect you mention.

You can also take some pin spots or foot spots and place on a sharp angle so that the rays catch the under portions of the costumes. These spots are usually placed on the stage floor and masked with some materials to eliminate the view of the equipment.

Summer Stage Crew Problems

"DURING the summer months in a small theatre it proves more profitable to lay off stage hands is it practical to use a motor on draw curtain from projection room. Do Union rules forbid the pulling of curtains by man other than stage man, that is associated in different parts of theatre? How can a metal track be made noiseless on grand curtains?" G. B., Kansas City.

It is our suggestion that if you can get by without stage hands in a small theatre in the summer months by installing a motor controlled curtain that the policy be adhered to during the entire summer. Most controlled curtains are permanent things and they can be more systematically controlled from the projection room as the work is systematized and eliminates buzzers back stage giving the impression of the closing and opening signal. Make your main controls motor controlled.

Union rules relating to the conduct of stages in small houses depends entirely on the locale of the theatre. In cities and larger towns where the Stage Locals flourish it will be found rather difficult to convince the business agent that you can dispense with a local member especially when you have curtains to operate by hand. In other centers the rules and regulations are not so binding. It is all a matter of "fixing it up" with the local because they will let you live and let live and if you state your financial problems to them they will meet you half way and usually give you the concessions you want. There are many houses even in the city districts using attache in other departments to open and close the curtains.

We have discussed noiseless curtain controls in an early question in this issue.

Operatic Presentation

(Continued from page 310)

giving the appearance of a branch of a tree.

The lighting treatment on this portion of the set should be arranged for a colorful background and a subdued foreground.

Flood the back drop with blue green and orange amber. A cloud effect may be used to operate on the drop providing the scrim or backing to the window is not too heavy. The foreground must depend upon shaft lighting, an orange amber spot off right focused on the character at center of the stage, with the edge of the huge vaze at left and the folds of the drapes up right being highlighted with the same tone. The overhead lighting should be in green with a purple tone at the base of the set.

The routine may be worked in a variety of forms, but it is our idea to introduce the painted scrim first for the purpose of suggesting the locale, then as the voice of the singer is heard in the distance, the lights on the screen are gradually dimmed as the lights back of it are brought up. The scene may revert to the opening motif at the finale. An effective treatment is to have the voice of the singer heard off stage and gradually increase in volume as the lights are brought up. This same effect should be carried out with the end of the number.

THIS WILL INTEREST All Producers And Managers

We have prepared a list of leading manufacturers and retailers who specialize in stage and electrical equipment and other items of production work.

It is yours for the asking.

Let this department be your service bureau.

We are ready to help and assist you with your problems.
The initials above represent three great organizations—the American Projection Society, the Society of Motion Picture Engineers and the International Association of Theatrical Stage Employees (Local 314, a division of the projectionist affiliation). Each and all, in different phases of activity, they stand for better men handling better equipment. A member of them all is Charles H. Travis—and it is safe to say that in this article which he sends to Your Equipment, Mr. Travis represents the opinion of the progressive trio of Motion Picture Organizations—all three doing much to improve the motion picture.

I have always been an advocate for three projector installations and think that every theatre, both large and small, should have three complete projectors in the projection room and all three should be in first class working condition at all times if possible. I say if possible because at some time no matter how careful you are one projector is liable to go bad and it should not be allowed to be out of commission any longer than is necessary to put it back in good condition again. I have had the occasion to have to repair one projector while keeping the show going alone on the other and we all know that this is not an easy task. (Up this way we do not have two projectionists on duty at the same time.) With a three projector installation it would have been but a short wait to take the film from the disabled projector and continue the show on one third, repairing the laid up projector at leisure and thereby doing a better job.

Then again if you alternate on three projectors you will lengthen the life of them all and I believe that three projectors used alternately will be of service more than three times longer than a two projector installation. If you had a valuable horse or, in the present time an expensive auto you would not use same every day in the year without rest but I have seen projectors used until they were almost ready to fall apart before the much needed repairs were made. One reason being that the Exhibitor has not made any provision for repairs and must go to the distributor or factory for a loan mechanism. This means the tying up of some cash and in most cases a Projectionist is lucky if he can get new parts and put them on after the show or mornings.

I have not the pleasure of a three projector installation yet, I hope to get a projector that is not being used in one of the other houses on the circuit in the near future, but I have the next best thing, an extra mechanism complete and also a spare intermittent movement.

At present I have two Simplex projectors type S lamps with McCauley Arc Controls, separate stereo, G. E. 70-70 A C to D C Compensarc, one 50 amp. A C Compensarc (not enough), Cinephor objective lenses, P A 20 Cinephor converging lens, Luxalba 7½ focus collector lens and 5½ positive, 11/32 negative Orotip carbons using 70 amps. Enclosed motor driven rewinder of my own make as well as the hand driven for inspection and a splicing block.

My projection room is 16′ x 12′ with two windows opening on the street. Lamphouses piped to the open air. The A C and D C sets are in a room of the same size as projection room located just below.

While I have your attention I would like to say a few words regarding a projection room accessory which I think is as important as three projectors and that is an extra outfit to provide current when the regular outfit goes bad or the city supply fails.

Mount a small generator and gas engine on a truck and have about 100 feet of the proper size cable. This truck could be housed centrally and in case of trouble rushed to the location attached to the bosses auto or a Taxi, the cable taken to the projection room and you are off again.

I have seen the time when the current failed in one of our down-town first run houses at seven o’clock on a busy night and not come on again that night. Other theatres on the opposite side of the street and below had current. The manager claimed he lost $500.00 that night which would almost pay for the above outfit.
Prize-Winner Legler Checks Up
Prints and Exchanges Thank Him

First "Protect-the-Print" Award Man Writes

FRED K. LEGLER, Projection Chief of the Lyric Theatre, Redfield, South Dakota, who received Moving Picture World's First Award in the Protect the Print campaign last winter, has been up-ondoing as always. Now he writes in on a little print check-up he recently conducted—and its results. Fred—speak up!

During the month of March I kept a very close check on all prints coming from the exchanges in the Minneapolis territory, and am proud to say that out of 14 exchanges only three sent prints on which complaints were filed. At the end of the month I sent each exchange a report informing them just how the inspectors were taking care of the poor, hard working 'Print, many of the managers sent me letters showing their appreciation for good cooperation.

Here are a few of the comments on my report:

"It is not often we receive a letter of this nature, we are going to do our utmost to continue the good work."—Vitagraph, Inc. "Metropolitan prides in our Inspection Department because after all our success is due to the service we give."—First National Pictures. "We have always been proud of the condition in which we send out our films."—Metro-Goldwyn-Mayer-Dist. Corp. "Our inspection department takes great pride in doing it's best."—Celebrated Film Exchange.

"It is only when we have served the ex-

New Stage in Record
Time is Metropolitan
Studies Stunt

TWENTY-ONE days ago William Sistrom, general manager of Metropolitan Studios O. K.'d plans for a new stage and handed same to George Bertholon, general production manager, and Harvey Leavitt, construction superintendent, with "That's O. K. Let's do it!" Three weeks later, Priscilla Dean and Director Robert Thornby with "The Speeding Venus" company were filming scenes on the new stage. Constricted to give more than 10,000 square feet of stage space with twenty-two additional dressing rooms and with the paint shop and general stores office incorporated, the new stage was formally dedicated by Priscilla Dean and her company, the first to use the new addition to the studios. Another addition to this stage will give Metropolitan's biggest stage, with seating approximately 150 x 350 feet. This addition will be added within a short time.

Bluette Now Woodward's

THE WOODWARD THEATRE Company, of which Henry S. Koppin is President, took over the management of the Rialto Theatre, Detroit, Mich., on April 1st. This is one of the leading picture houses on the east side of Detroit with a seating capacity of 1,400 chairs. The house has been operated by the Rialto Theatre Company for the past nine years with James E. Ritter managing.

Mr. Koppin states that he will retain the policy as established by Mr. Ritter, but will operate it along the lines in vogue in his chain of fifteen houses in and around Detroit. The Koppin chain of houses will be augmented to seventeen upon the completion of the Dearborn house, which will seat sixteen hundred, and the new house of two thousand seats now under construction at the corner of Chalmers and Mack Avenues.

New Equipment in K-C

THE NEW CENTRE, Waldo and the Baltus Theatres, Kansas City, have installed new air systems and completed other interior improvements in preparation for spring business.

Joe Plunkett Starts Up
Broadway Strand's
Cool Summer

AFTER six months' labor and an expenditure of more than $200,000, the new cooling system for the Mark Strand Theatre, Broadway at 47th Street, is in full operation. On last Thursday morning Joseph Plunkett, Managing Director of the theatre, opened the first big value of the new plant, and Moe Mark, President and General Manager, turned the power on the big motors, and the most modern and one of the largest refrigerated air cooling systems in the world began to function.

Inside of thirty minutes the temperature of the big theatre, on the stage and in the spacious lobby as well as the theatre proper, had fallen to a temperature of 0 degrees Fahrenheit. Since then an even temperature of about 70 degrees Fahrenheit has been maintained with the relative percentage of humidity at fifty-five. Should the humidity outside rise to one hundred per cent the inside will remain constant at fifty-five. It is the purpose of Mr. Plunkett to keep the theatre at approximately 72 degrees, never rising above 75 nor falling below 70 degrees.

This, Mr. Plunkett explains, precludes any possibility of discomfort in going from the house to the auditorium and eliminates any possibility of colds, due to the sudden change. Nor, working on the reverse order, will there be a feeling of excessive heat upon emerging from the theatre. An additional precaution is taken in having the cooled air modulated so that the lobby is slightly warmer than the theatre proper.

New London, Conn.,
Will Show the World
Some Organs

THE CAPITOL THEATRE and the Crown Theatre, of New London, Conn., are each installing expensive organs, the former at a cost of $25,000 and the latter at an expense of $20,000. The Crown will dismiss its orchestra when the installation is completed, while the Capitol will retain its orchestra which will play in conjunction with the organ. The organs are capable of producing all sounds of a regular orchestra, including many of the effects used by the drummer.

The first week an expert organism from New York will play at the Crown. The organ will be located at the right of the screen on the stage with the console in the orchestra pit. It will be played throughout the picture program. The Capitol organ will be located in the right and left front boxes with the console in the pit. It will be played during the pictures, the orchestra playing for the vaudeville. Both organs are considered the fastest playing yet manufactured.
MOVING PICTURE WORLD

SPECIAL ROLL AND MACHINE TICKETS

Your own special ticket, accurately numbered; every roll

Coupon Tickets for $500 for $7.00 Prompt shipments.
Cash with the order on delivery.
Send diagram for reserved seat

ROLL AND MACHINE TICKET PRICES

Five Thousand
Fifteen Thousand
Twenty-five Thousand
One Hundred Thousand

$1.00
$7.00
$12.00
$18.00

Be seated at southeast corner Irving Park Boulevard and Central Avenue, to cost $150,000.

GALESBURG, IIL—Bondi Brothers, Main and Cherry streets, have plans by C. W. and L. Rapp, of Chicago, for two-story brick, reinforced concrete, and terra-cotta theatre, to be located at northeast corner Kellogg and Main streets, to cost $200,000.

INDIANAPOLIS, W. H. Griffin, 30th and Illinois streets, plans to erect three-story theatre, 100 by 300 feet, with seating capacity of 2,500, for moving picture theatre, and will sell to the city of Chicago and Illinois streets, to cost $500,000.

BROOKLYN.—Hiram McCormick will erect concrete-block moving picture theatre in rear of his store property.

GREENWOOD, IN.—South Twenty-fourth Avenue Amusement Company has purchased site at 1167-73 South Eighteenth street, for erection of moving picture theatre. Site measures 89 by 150 feet.

BALTIMORE, MD.—Stanley Company of America has plans by Hoffman-Henon Company, Finance Building, Philadelphia, for one-story brick and reinforced concrete theatre, 100 by 200 feet, height 80 feet, to be located at Howard and Franklin streets, to cost $1,500,000.

DETOUR, MICH.—Maurice H. Finkel, 1353 Book Building, is preparing plans for three-story brick and terra-cotta trim theatre, store and office building, 100 by 200 feet, to be located on Ninth and Hamilton streets, 350 feet in rear of Sewall avenue.

PLANT, MICH.—Flint Capitol Building Company, 415 Genesee Bank Building, has plans by John Eberson, 212 East Superior street, Chicago, for brick and stone theatre, street and corner building, to be located at Lovell and Burdick streets. Theatre will have seating capacity of 1,800.

SPRINGFORD, MICH.—David E. Meyers has started to erect moving picture house, which, when completed, will give village first theatre in nine years.

DEXTRE, MO.—Chars Weeks contemplates erecting one-story brick theatre on Nineteenth street, 50 by 140 feet, to cost $29,000.

NEW YORK, N. Y.—Wigus Realty & Construction Company, 229 East Twenty-second street, has plans by R. C. F.Boehrer, 116 West Thirty-fifth street, for two-story brick theatre and store building, 100 by 200 feet, to be located on east side White Plains road, to cost $145,000.

NEW YORK, N. Y.—49th Street Manor Avenue Company, 248 West Forty-second street, has plans by Oscar Goldschlag, 1484 Forty-second street, for two-story brick and terra-cotta moving picture theatre and store building, 100 by 150 feet, to be located at southeast corner Westchester and Manor avenues, to cost $200,000.


MADISON, WIS.—New Capitol Investment Company, 56 Michigan street, Milwaukee, has plans by C. W. and L. Rapp, of Chicago, for three-story brick and terra-cotta trim Capital Theatre, street and corner building, 100 by 200 feet, to be located at State and Henry streets, to cost $1,000,000.

MILWAUKEE, WIS.—Company organizing, care Frank F. Nusslock, 387 Becher street, has plans by Donald B. Smith, 415 Broadway, for two-story brick and reinforced concrete Spanish design theatre and store building, 100 by 150 feet, to be located on north side Washington avenue at North avenue, Third and Lee streets.
Put Projection On a Business Basis

By F. H. Richardson

No. 1. Your Empty Seats and Your Projectors

This series of articles gives the real showman constructive help on the item of Projection Room Management, pointing out the benefits to be derived from businesslike administration of "the heart of the theatre."

A curious incident occurred last year. I was talking to an exhibitor who boasted that he had two projectors seven years old, which were still, he asserted, "giving good service." He did NOT tell me how much he had paid out in repairs for those old-type has-beens, and I was too discouraged by such poor business judgment to embarrass him by asking.

He invited me to lunch and we rode to an expensive restaurant in his very latest model limousine. I remarked upon the newness of the car, and what a splendid piece of mechanism it was, to which he boastfully replied to the effect that he "got a new car every year." It did not pay to run an old car.

"There's John Doe! a friend of his. "He's still running' an old bus he's had for four years. He's crazy! It's cost him more in repairs than a new car, but he don't seem to know it. An old boat like that's no good anyhow, but y' can't make him see it, the dumbbell."

I looked him square in the eye and said, "Say, Jim, I believe you were just bragging to me that YOU have two old, God-forsaken antique projectors, which you are compelling your men to get along with after seven years of hard service."

To do him justice he looked a bit foolish, but came through with a half-hearted: "That's different."

Repairs Heavy on Old Projectors

"In just what way?" I asked. "You have not figured up how much those old, out-of-date projectors have cost you in repairs? You wouldn't even consider driving a last year model automobile, yet you compel the continued use of two projectors SEVEN YEARS OLD, and those are the mechanisms upon the fine accuracy of which you must depend for the excellence of the chief thing you have to sell to the public. Do you think there have been no important improvements in motion picture projectors in seven years? You say your friend is crazy for keeping a four-year-old model car which he uses mostly for pleasure, but you don't seem to think yourself even mildly insane for using Noah's ark projectors. In fact, Jim, you seem to be really proud of having compelled your projectionists to get along with them all this time."

We spent the entire lunch hour discussing the matter, but apparently he was still unconvinced. However, two weeks later I heard that he had ordered two new projectors, so that was that.

There are several reasons why projection equipment should, purely from the business point of view, be kept up to date, and in the very best possible state of repair. There arc cogent reasons—reasons the exhibitor cannot afford to ignore—why any other course is both unbusinesslike and very poor Procedure.

For the benefit of those comparatively new to the business, as well as to serve as a reminder to those many who read my various articles of years gone by on this particular thing, I propose to again set forth the various reasons why the above statement is true.

First, let us consider the item of projector renewal, and see just what it means in the way of monetary investment, carefully remembering that there will be a very considerably smaller total repair bill where projectors are renewed with comparative frequency, as against projectors used for a considerable number of years.

Let us also not lose sight of the fact that various improvements added to projectors every year really mean something. I am sure you will agree with me when I say that to dispute that statement, or even to question it, would be little short of nonsensical. As well say that automobiles are not made better and more efficient—capable of giving better service, and giving it with a greater degree of efficiency, by the improvements added from year to year.

Let us examine into this matter of projector renewal, and see just what it costs to keep the projectors fairly well up to date, taking a three-year period as a fair limit of "useful life" for the theatre which operates seven or more hours a day, and five years as the extreme limit for the short-time small-town theatre.

Three years is selected as the period of "useful life" for the first named theatres because such houses are ordinarily found in good sized cities or towns, where there is a large possible clientele—a possible patronage sufficient to fill them to capacity constantly if that patronage can be "got out," certainly such a theatre has every reason for keeping its projection at the highest possible standard of perfection. It cannot afford to have anything but the very best in so vital a thing, and certainly projection machinery which is not of a late model and does not have the improvements incident to the progress of a longer period than three whole years cannot be called the "very best."

Limit of Useful Life of Small Town House

Five years is selected as the limit of "useful life" for the small town or village theatre, because the competition there is not so keen, if there is any at all, and the patrons, having far less to select from in the way of amusements, are not inclined to be so exacting.

Let us now do a little analyzing and see just what per diem investment such a renewal of projectors would mean to the theatre. I say "per diem" because only by that sort of an analysis may we arrive at an intelligent estimate of the probability of the investment being returned to the box office by reason of added patronage caused by the excellence of screen results as compared with the results produced by the older machinery.

Professional projectors now cost from $800.00 to $1,050.00. The average is pretty close to $850.00, which means seventeen hundred dollars for two of them.

Seventeen hundred dollars then is the sum required every three years for renewal in large theatres, provided the old projectors are cast aside as of no value whatever, and seventeen hundred dollars distributed over a three year period figures out as a little more than a dollar and a half a day.

In other words, in order to replace your (Continued on page 318)
Bluebook School Answers 495 and 496

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 495—Give us your idea of the projection room service wires.


Hanover answers thus:
The answer to the question you have asked is simple. It is answered on page 68, in the first paragraph under "Loss Through Resistance." The service wires should be of a size which will carry the maximum load they will be called upon to carry under normal conditions efficiently by "efficiently" I mean without too much voltage drop.

What voltage drop may be permitted without transgressing upon efficient operation is set forth well and truly on the black face type on page 68 of the, or should I say "OUR" Bluebook.

I want to thank brother Hanover for this compliment in saying "our" Bluebook. That is precisely what I tried to make it—a book which would be YOUR as well as "mine," because it would be of real service to you. The answer is a brief and thoroughly complete one. It could not, in my opinion, be much improved upon.

Question No. 496—Tell us how you would proceed to compute the size of projection room feeders necessary to any given condition, or tell us how you would proceed to ascertain whether or not the projection room service wires on the job you had just taken were large enough to operate efficiently.

Gengenbeck says:

First, in either case, I would ascertain the maximum amperage used under ordinary conditions, either with or without considering any possible short time temporary overload of the service wires, except to make sure that it did not overload the service wires—load them beyond their rated capacity.

Having done this I would figure up the cost per hour or day of a three, four, five and six-kilowatt motor. 1600 W. volts is the amperage used.

This is easily done. If 80 amperes are used, and the drop be the volts, the loss then is

\[ 80 \times 1000 = 80000 \text{ watts,} \]

and if the price be, say eight cents per K. W., then there would be a loss of three cents per hour, the total cost in a ten hour day.

Having done this, I would ascertain the actual wire size requirements by applying formula No. 4, substituting the voltage drop and amperage used in the formula. See the figure 8 used in the worked-out formula on page 73.

This would tell me just what size wires are necessary, and I have only to have them installed, or to measure the existing wires and see if they are O. K.

Do you see how easy it is for you to do these things by using your Bluebook, and don't you think your manager would perhaps think a bit more of you if you went to him with a paper on which you had figured out the exact condition, and said to him: "I have measured up our projection room (NOT 'Booth' or "Coop") service wires, and find they are causing a loss sufficient to install two or three sets of service wires (as is often the case) every year." Do YOU think that sort of stunt would injure your reputation seriously? Do you think it would have any BAD influence when you or your manager asked for more coin of the realm in repayment for your services? Do you?

I. A. Convention

A Thing

Of the Past

T HE I. A. Convention is a thing of the past. Its chief work of merit was, in my opinion, that it rejected the efforts of a man who in the past proved himself to be a very poor executive officer to grab the office of President, and re-elected William Canavan.

Canavan and I are on the most cordial terms, so what I shall say is said as to and about a FRIEND is therefore not in any sense hostile criticism. It is meant for him to consider in kindly light, as coming from a FRIEND.

William Canavan is an able, courageous man and executive. He is honest, at least insofar as it is possible for any man mixed up in either national or any other part of politics to be honest—that last is NOT meant in any degree naively, but merely as expressing the opinion that (a) no man can attain power in governmental (and unions are in a sense governmental, because they govern the acts of large bodies of men) unless he be, to some extent at least, a politician, and (b) in politics one MUST side-step, and often avoid doing things one well knows ought to be done, in order to placate those (possessing the power, who, from many possible reasons, oppose their doing.

It is a fact recognized by all who have to do with labor unions, and admitted to me personally many years ago, by no less person than the late Samuel Gompers, that, except in a few of the older unions composed of workmen whose skill is directly recog-

ized by the "boss" in proportion to its amount and value to him, unions almost invariably have at least a substantial, and often a majority membership which is opposed to using the organization for anything whatsoever except a club with which to get improved conditions or better pay.

William Canavan cannot entirely overturn the inertia of the non-progressive projectionist members of the organization. No man on earth could do that, I think. They do not wish to be disturbed. They wish to get all they can from the employer, which is natural, and they have absolutely no wish to make any sustained effort to improve their knowledge of the technique of motion picture projection, and thus make themselves really worth double what they now receive. They, in fact, resent, and often bitterly, resent any attempt to pry them out of their RUT, and oblige them to use their mentality to improve themselves and their services.

William Canavan cannot oblige them to do that, but William Canavan is too astute not to KNOW that the man able to put as a body, done during the past year to make its members WORTH more money? I'M NOT knocking, mind you. I'm simply asking you what, IF ANYTHING, you have done, as a body, to improve the ability of your members, and thus be able to go before the exhibitors with "clean hands," look them in the eye and say: "Local 306 tried to improve the ability of its members and give you good and efficient service, and we ask higher pay not only because we should have it, but also BECAUSE OUR MEMBERS DO BETTER, AND MORE EFFICIENT WORK, AND THEREFORE, ARE WORTH MORE MONEY.

From South Africa

IT makes one feel good to know that one's work is doing good in far off places, and that men in the far corners of the earth use to their advantage, and therefore to the advantage of their employers and the motion picture industry, the book you worked so hard to perfect.

Here is a letter from L. C. Sprague, projectionist, Grand Theatre, Port Elizabeth, South Africa: "I have read, with deep interest, both your Third and Fourth Editions of the "Handbook of Projection for Managers and Projectionists," and since I am in charge of the projection rooms of four of our large theatres, I have, with the sanction of enormous assistance to me. I shall want all future editions as they appear."

Brother Sprague writes further, but of matters not for print. I must compliment him upon the fact that he is studying and using his BRAINS instead of relying wholly upon "luck" and his muscles, as too many do.
What Has Local 306 Done?

LOCAL 306, International Alliance of Theatrical Stage Employers and Moving Picture Machine Operators of the United States and Canada, either already has, or soon will (I am not sure which) presented a new minimum wage scale to the exhibitors of Greater New York.

I have not had a copy of this document before me, and while I have not made close comparisons, it seems to call for a considerable raise in remuneration for projectionist members, for machine operator members and for machine operators and for machine repairmen and repairwomen. Local 306 has all three classes in plentiful numbers.

I do not propose to make comment, except to ask Local 306 and its supplier-dealer—projector parts manufacturer President just exactly what OLYW what it believes to be real accurate knowledge into such work as motion picture projection is a more valuable man to the employer—even to the most confirmed dumbbell element in the employer's ranks. Further, I also think we're able to get thef, and being a more valuable man to the employer it not only is easier to get more money for him, but it's something we're not going to use the organization as a cheap.

I congratulate the I. A. on its re-election of William Canavan as its President. I suggest to William Canavan that he inaugurate a systematic and sustained effort to LEAD their members along the paths of improvement in technical education. It is tough to asked a union like 306, here in New York City, which has one of the highest wage scales in the country, plus working conditions taken as a whole, equal.

I know of (I am advised by competent authority that New York City equals the much vaunted Chicago scale, on the average, and that working conditions are actually better (than in Chicago), what it has done during the last year to try to make its members worth the increase they will ask this fall, well knowing the answer must be just plain ABSOLUTELY NOT!

William Canavan, right or wrong, this department has a considerable power and influence in various ways. It tends to you, very willingly, any support it may at any time be asked to give in any right thing. It wishes to you a continuation of the success which has crowned your efforts since you took office.

Like the I. A., this department and its edifice, what it is, is the best interest of motion picture projection and the men engaged therein, only firmly believes that AN ADVANCE in ABILITY SHOULD WALK HAND IN HAND WITH AN ADVANCE IN PAY, and that it is a part of the duty of the union to seek, by every possible means, to raise to the highest possible scale of ability the men within its ranks.

A Warm Joke!

THERE was one real good joke in connection with the I. A. convention, recently held in Cleveland. One of the largest projectionist unions in the United States of America sent, as one of its delegates to represent it, a man who has not worked either as a motion picture projectionist, as a machine operator, or even as a machine attendant. He has been, and has, for several years been a supplier dealer and a projector parts manufacturer. And—here is the laugh—the convention graciously accepted this manufacturer-dealer into its council as a "motion picture machine operator." Wonder if there'll be any clothing manufacturer delegates in the next convention?

Put Projection On A Business Basis

(Continued from page 316)

old projectors with brain new ones of the very latest model every three years, you must invest that amount of money, and if the thing is to be a paying investment that money must go back into the box office, together with some besides, for profit on the investment.

Let us examine into the probabilities, carefully remembering that those new projectors will not call you merely as a heavy repair bill as will older ones.

You will all admit that the better the production you rent are put on the screen, the GREATER will BE THEIR ENTERTAINMENT VALUE.

You will all agree that the many improvements and refinements placed on projectors during any period of three years will cause them to operate with greater efficiency, and to give better general results. Then it naturally follows that the new projectors will have higher or greater value to you and your theatre than the old ones. That is just plain common sense argument, is it not? Sort of a one-and-one-makes-two lines of talk.

A thing you cannot well either question or dispute.

Improvements Add To Efficiency

By the refinements and improvements added to projectors in a three-year period you will inevitably gain in efficiency of operation, besides getting screen results and reducing the overhead by doing less damage to the screen and taking up less space. I must attempt to tell me that better screen results will not bring more people to your theatre? If you did I would lose respect for your business judgment and your knowledge of showmanship.

So you see, any way you look at it, you are gaining, at least to some extent, and to just what extent is the only remaining question.

Taking one day with another, you have a LOT of seats you don't sell, have you not? Of course you may possibly sell to capacity, or nearly so, at all shows on Saturdays and holidays, though even that may not be quite true for the first and last show of the day.

You have plenty of possible patrons to fill every one of those seats at every show, have you not? Only they don't come often enough. Look me in the eye, now, and answer me: "Don't you have anywhere from a hundred thousand to a thousand召开 on unsold on an average every day? Don't you? Mind you I am NOT talking about one or two shows. Not about the first and last day.

Honestly now, don't you think your projection could be improved sufficiently to fill say ten more of those empty seats every day. That's a mighty small number out of 200 or a thousand, mind you.

Remember I'm NOT talking about any certain day or production, but about INCREASING THE AVERAGE DAILY PAYMENT OF YOUR THEATRE.

DON'T YOU, MR. EXHIBITOR WHO HAVE PROJECTORS FROM FOUR TO SEVEN YEARS OLD (and there's a lot of you, believe you me) REALLY AND HONESTLY, DOWN IN THE BASEMENT OF YOUR HEART, AGREE WITH ME THAT THE CHANCES ARE THE INSTAL LIZATION OF UP-TO-DATE PROJECTION EQUIPMENT WOULD GIVE YOU SIMPLY BEETER RESULTS TO BRING IN ADD ED REVENUE OF MORE THAN A DOLLAR AND A HALF A DAY?

Good Tools Act as Tonic to Men

Don't it sound reasonable that it would? And IF IT WOULD, THEN YOUR INVESTMENT WOULD ALL BE RETURNED TO YOU WHEN THE THREE YEARS WERE OVER, and there would be no less repair bills with the new projectors than with the old.

You must remember, too, that good tools to work with as a decided tonic to your energy. Projection is going to "get along" with old, out-date projectors, has small encouragement to strive to give you the best possible service. He just naturally feels that if you don't care enough about having the best projection to give him decent tools to work with, then it is not up to him to "break his neck" to try to get high class results with the antiquated junk you do give him, and I DON'T MUCH BLAME HIM EITHER.

And now let us once-over the matter from the village theatre standpoint, remembering that we agree to a five-year limit of service for that bird.

All that has been said before applies equally to the village theatre, except that his necessary yearly expenditure will be only $340.00, or considerably less than one dollar a day. However, since the village theatre is not permitted to operate Sunday—the church people preferring that their young folks do other, usually iar worse things than enjoy a motion picture—it would really amount to very close to one dollar a day. Aside from this difference all that has already been said applies with equal force to the village theatre.

Very Old Projectors Cause Flickers

I have visited many, many village theater where a projector so old that it was really getting into the curiously class was used, and watched the picture jump around on the screen, the fierce flicker and the pretty awful general results and have wondered if the owner really would know the difference between showmanship and a cornball.

Let me tell you, it he had gotten hold of it, and advertised it, he did not seem to have any idea that it made the slightest difference what the picture looked like, so long as there was SOMETHING ON THE SCREEN.

The point is, whenever you are placing all small town exhibitors in that class by any manner of means. There is a gladly sprinkling of small town and village exhibitors who are in trouble, however, who find them with Powers Five or Edison Exhibition Model projectors in this, the year of Our Lord, 1926.

In another article, to appear soon, I will discuss with you another phase of this matter, and an important one, too.
Commercially since 1895

Greater Movie Season, which celebrates the thirtieth birthday of the motion picture, calls to mind the fact that Eastman Film fathered the industry by making motion pictures practical.

Commercially manufactured since 1895 Eastman has always been, and still is, unrivaled as the "film that carries quality through to the screen".

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK
Just a few of the many Eastern Houses only, playing the Amazing Mystery Serial

SNOWED IN

with Allene Ray and Walter Miller

Loew's Circuit, New York City
Loew's Mt. Vernon, Mt. Vernon, N. Y.
Fugazy, New York City
Superior, New York City
Venise, New York City
79th Street, New York City
Poli's Elm Street, Worcester, Mass.
Star, Boston
Hamilton, Dorchester, Mass.
Imperial, So. Boston, Mass.
Strand, Chelsea, Mass.
Allen's, New Bedford, Mass.
Colonial, New Bedford, Mass.
Casino, New Bedford, Mass.
Strand, Peabody, Mass.
Capitol, Fall River, Mass.
Hippodrome, Gloversville, N. Y.
Middletown, Middletown, Conn.
Capitol, Providence, R. I.
Palace, Watertown, N. Y.
 Orient, Philadelphia
Mammack, Philadelphia
Franklin, Philadelphia
Jackson, Philadelphia
Lafayette, Philadelphia
Harrowgate, Philadelphia
Pt Breeze, Philadelphia
Garden, Camden, N. J.
Majestic, Shamokin, Pa.
Carey, Baltimore
Palace, Baltimore
Star, Baltimore
Virginia, Washington
Coakdale, Petersburg, Va.
Globe, Richmond, Va
Arcade, Norfolk, Va
Strand, Roanoke, Va.
Colonial, Newport, Va.
Regent, Newark, N. J.
3 Star, Paterson, N. J.
Strand, New Brunswick, N. J.
Palace, Morristown, N. J.
Strand, Union City, N. J.
Crescent, Perth Amboy, N. J.
National, Newark, N. J.
Cort, Somerville, N. J.
Rialto, So. Norwalk, Conn.
Capitol, Waterbury, Conn.
Palace, Waterbury, Conn.
Empire, Hartford, Conn.
Strand, Mystic, Conn.
Strand, Johnstown, Pa.
Casino, Greensburg, Pa.
Court, Washington, D. C.
Harris Majestic, Butler, Pa.
Hippodrome, McKeesport, Pa.
Olympic, Altoona, Pa.

As big as "Into the Net" and "The Green Archer"

DIRECTED — BY SPENCER BENNET

STORY BY — FRANK LEON SMITH
Again
Metro-Goldwyn-Mayer
Showmanship!

M-G-M'S TRACKLESS TRAIN WAS THE
EXPLOITATION MARVEL OF '25-'26!

READ
ABOUT THE
BIGGEST
PROMOTION
YOU'LL GET IN
1926-1927
(See Inside This Cover)
METRO-GOLDWYN-MAYER'S RADIO TIE-UP
REACHES 15,000,000 EVERY WEEK!

AGAIN Metro-Goldwyn-Mayer SHOWS the way in
PRACTICAL exploitation
THAT reaches your public
AND brings money to the box-office.
LAST year the Trackless Train
WAS the Talk of the Industry.
NOW comes an even greater
MARVEL of showmanship—
METRO-Goldwyn-Mayer's Radio Movie Clubs
STRETCHING from Coast to Coast—
FOURTEEN broadcasting stations (and others soon)
ARE now tied-up with M-G-M . . . .
THE M-G-M Movie Club Hour
REACHES 15 million persons weekly.
M-G-M stars and productions
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SUCH as no company can offer . . .
THE largest weekly publicity circulation
IN the motion picture industry . . .
PAVING the way for 1926-27 and

METRO-GOLDWYN-MAYER'S PARADE OF HITS
The Box Office is the Answer!

Presented by British National Pictures Ltd.

By Marjorie Bowen
Scenario and Direction by Herbert Wilcox

Nell Gwyn

Starring Dorothy Gish

(Courtesy of Inspiration Pictures - Inc.)

$26,000 Last Week at Rivoli, N.Y. - -
Hottest Week of Summer!

$58,000 at Oriental, Chicago!

At Howard, Atlanta, Ga., Best Business in Eight Weeks!

Check the Amazing Business being done amid the hectic heat of Summer by Nell Gwyn, Mantrap, Variety, Padlocked, Acoma -- and the Only Answer to 1926-7 is -  

Paramount Pictures

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
No Wonder
All The Big Boys
Are Booking It!

An ERNST
LUBITSCH
PRODUCTION
"SO THIS IS PARIS"

Directed by
ERNST LUBITSCH

"SO THIS IS PARIS" -- A knockout!

Coming!
John
BARRYMORE
in
DON JUAN
IN accordance with exhibitor demand, we have arranged to star Sandow, the world's greatest dog, in a SERIES OF SIX PICTURES during the new season, to be made by the Chesterfield Motion Pictures Corporation, George D. Batchellor, President.

TO meet public demand these pictures will be the best that have ever been made with Sandow. The first of the series, "CODE OF THE NORTHWEST", is now in our exchanges. It is action from start to finish, with smashing melodrama and the Royal Mounted thrown in for good measure. You will like it; your patrons will love it.

BUT even finer things await the buyers of the Sandow series. Orders have been sent to the studio that Associated's product must be bigger than ever before. The result will show itself in the second of the series, "CALL OF THE WILDERNESS", which is now in production under the supervision of Joe Rock.

Associated Exhibitors, Inc.
Lewis J. Selznick, President
Millions will flock to see "the most beautiful woman in the world."

MILLIONS read this! MILLIONS who will CROWD your box-offices! MILLIONS who will bring MILLIONS in big time profits! Cash in on this kind of publicity. FIRST NATIONAL always turns the tricks that turn extra PROFITS for you!

And the picture! Ah-h-h!—it is GORGEOUS—beautiful GOWNS—magnificent SETS—great SUPPORT—lavish in INVESTITURE—SHOwMANSHIP in every foot and bigger than big time RESULTS for you with EVERY showing!

Liberty
A Weekly for the Whole Family

The Most Beautiful Woman in the World
That Mirrors Judges of Feminine, lovely, lovely Camera—Awards the Prize to

ASHER SMALL
and ROGERS
presents
CORINNE GRIFFITH
Into Her Kingdom
Adapted for the screen by CAREY WILSON
from the story by RUTH COMFORT MITCHELL
Directed by
SVEND GADE

A First National Picture

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President
LONDON CABLE

MOVING PICTURE WORLD

By W. E. ALLISON-BLEUTH

British producers, at last thoroughly alarmed at the prospect of being left completely out in the cold and goaded by British Board of Trade criticism, are busy recruiting prospective film stars from the ranks of vaudeville and the drama.

England awaited with intense interest this week British National Pictures' plan to entrust Ernest Torrence of 500 pounds a week to star in a British-made picture. He declined. This company has wonderful studios, highly capable executives and a most ambitious program.

"Behind the Front" made a good impression here and is assured of a good run.

PARIS CABLE

MOVING PICTURE WORLD

By HELEN JOSEPHY

Parisian confidence in the truce and the new Poincare government was reflected this week in increased local movie attendance, and motion picture men breathed more freely.

I interviewed Doug Fairbanks and Mary Pickford on their return from Moscow. They describe their reception there by 15,000 people and the Soviet officials as the greatest accorded them in Europe. Doug is much impressed with the efficient organization of Soakino, the sole official distributing agency. He has great faith in the future artistic development of Russian pictures.

Auto Accidents

Louis Junio, Universal poster clerk, was injured and his riding companion, Miss Laura Stowers, was killed in an automobile accident near Dallas, Texas, last week. Miss Vera Hathorne, Home State Film Co. stenographer, was painfully injured in an automobile accident at Dallas, Texas, last week and is in the hospital for treatment.

Death Takes Joseph Trinz, Willard Louis, Gradwell

Three prominent figures in the motion picture industry have passed on within a few days of each other—Joseph Trinz of Lubliner & Trinz, Chicago; Ricord Gradwell, president of the old Producers Security Corporation, and Willard Louis, the splendid character actor.

M. R. TRINZ, chairman of the board of his circuit died of pneumonia after eleven days' illness at his Chicago home. He had lived in Chicago thirty-five years, starting his motion picture career in Milwaukee years ago. He combined with Harry Lubliner and moved to Chicago, where the circuit now is one of the largest in the West. He was a well known philanthropist and prominent in the sporting world. He recently sold his fine string of race horses. Mr. Trinz never married. He is survived by two sisters and two brothers. Interment was at Walsingham, England.

Willard Louis, the famous character actor, died in Los Angeles July 22 of typhoid and pneumonia. He was born in San Francisco in 1882 and enjoyed a successful stage career before entering motion pictures. Perhaps his most famous work was in Warner Brothers' "Beau Brummel," in which John Barrymore played the lead. Ricord Gradwell died at the Lotus Club, New York, after a month's illness. He was 51 years old. He was once president of the M. R. Trinz circuit. His film connections were Big Pictures, Inc. as a director; a director of Producers Exchanges, Inc., president and director of Producers Security Corporation, and director of the Union Fiscal Corporation. He was born in Cumberland, Va. He leaves a brother, Mr. B. R. Gradwell, a bacteriologist, of St. Louis.

"Hipp" Books Films

The famous Hippodrome in New York has booked first-run Cecil B. DeMille-Pro. Dis.-Co. pictures. The policy will be a continued performance from noon to 11 p.m. Mr. Edwards has been the manager of the widely known theatrical and circus type. Keith-Albee owns the Hippodrome and has the substantial interest in Pro. Dis.-Co. Prices will be about 75 cents top.

Quigley Better

Martin Quigley, publisher and editor of Exhibitors Herald, who has been ill in New York, is reported as much improved. Some alarm was felt at first when his temperature went to 104, but in two days it returned to normal.

Sunday Shows Win

A newspaper poll in Ogden, Utah, has resulted in a victory for Sunday shows. There were 536 residents of the city in favor and 231 against. While 22 votes were cast by suburban residents in favor and 168 against.

Oklahoma Meets

The Oklahoma M. P. T. C. held a one-day meeting at the Broadcasting Hotel, Oklahoma City, July 19, with Fred Pickrell, president, providing plans for perfecting the Oklahoma Greater Movie Season were completed and routing business transmitted.

Kisenger Hurt

Walter L. Kisenger, chief projectionist at the Hippodrome Theatre, Fort Worth, Texas, fell from a ladder and had both legs broken, and was otherwise severely injured.

Los Angeles Wire

MOVING PICTURE WORLD

By LARRY URBACH

West Coast studio land has been entertaining Gustavus Adolphus and Louise, Crown Prince and Princess of Sweden, and a distinguishedourage.

Famous Players-Lasky and Metro-Goldwyn-Mayer were the hosts. The latter inducted the Crown Prince into the Arapahoe Indian tribe. Mrs. Lasky was host at a luncheon for them attended by many stars. They were introduced to Lars Hanson and Karin Nolander Swedish stars. L. L. Lasky, B. P. Schulberg and Milton E. Hoffman welcomed them to the Lasky lot. Here they saw the sets of Polo Negri's "Hotel Imperial" and met Maurice Stiller, Swedish director.
Crisis in Illinois Conditions

Conditions in the coal fields of Southern Illinois have not improved. A survey from Steve Farrar, managing director of the Colonial Amusement Company of Herrinburg, Ill, including a newspaper clipping, states that conditions are at a crisis.

In a letter to the company president, Jay C. Garrett, Mr. Farrar stated that the depression is universal, and the fact that several hundred tax notices sent out by the Board of Assessors against the properties of those who have moved, tax assessors report 600 empty houses in Herrinburg.

"Conditions are very bad," writes Mr. Farrar, "and producers are forced to the point of the population of school age numbered around 500 in Herrinburg alone.

"Conditions are very bad," writes Mr. Farrar, "and producers are at the point of the population of school age numbered around 500 in Herrinburg alone.

Cooney and Coston In New Booking Plan

(Special to Moving Picture World)

Chicago, July 27.

A new booking combination has been formed by Sam Coston, New York, and Sam Menjou, who control the National Theatres and the Chicago circuit. The new booking combination will operate the Chicago circuit and the National Theatres, and will have the Booking office in Chicago.

The combination may be another step in the amalgamation of the Chicago theatres into a small number of large booking groups. It draws the booking situation to a focus here with Balaban & Katz at the head of the local situation.

The Cooney circuit took over the operation of the Grove Theatre and the American and Cottage Theatre from Lubliner and Trinz last week. Bert Blackmore has been general manager and will look after the Graham Theatre for the Cooney circuit. Coston will handle the booking for the combined circuit. George Collins, formerly with Pathé, has joined the Cooney organization and will assist Jack Ross, booking manager. Charles Casanan, who has been booking for Cooney, has retired and his assistant, Ray Priz, has returned to the Lynch circuit.

Aviators may soon be able to bring their disabled planes safely to earth by means of a parachute, if the device now being produced by Harry D. De Vries, Seattle, chief aviation mechanic at North Island Flying Field, San Diego, proves successful. His invention will be tested within 30 days.

Unable to finance the remodeling of his plane and the construction of a test parachute, the inventor in De Vries' position, who is preparing to film "Wings," a picture of A. E. F. Air Service, will have to make an adaptation of the French story, "An Angel Passes," as material for the short, "Angel Passes," next booking picture for Paramount. The story was written by Jacques Bouquet and Henri Pail. It was published in France and was produced as a play. Production work is scheduled to begin after Menjou finishes work in "The Ace of Cads" in Long Island City.

"Corporal Kate" Cast

With the signing of Majel Cooney, wife of Sam Coston, at a recent contract with Chalmers, Hollywood, to play the starring role in "Corporal Kate," which Paul Sloane is directing, is completed, according to announcement from the De Mille Studio.

War on Free Shows

Minneapolis exchanges will wage a war on the free show evil in the Northwest. This was decided as a recent meeting held by Jack O'Toole, president of the Minneapolis Film Board of Trade. Where exchanges have unwittingly profited by free service for free shows, a careful check is to be made in the future and service is to be denied where no admission is charged.

Books F. B. O. 100%

The Blumenfeld Theatre Circuit, of Miami, Florida, announces the recent acquisition of F. B. O. It has bought the whole Film Booking Office of the House in San Francisco, Berkeley, Stockton, San Rafael, San Mateo, San Anselmo, Roseville and Suisun. The deal was closed by Branch Manager Matthews of San Francisco.

Safecrackers Get Busy With San Francisco Safes

(Special to Moving Picture World)

San Francisco, July 21.

Safecrackers in the San Francisco Bay district are turning their attention to picture theatres, two spectacular burglaries having taken place on July 15 with the loss of several thousand dollars in the Golden Gate Theatre at 362 Sutter street, and in the Golden Theatre, 210 Sutter street. Both safes were damaged, and the money was taken out of the houses and carried away.

New Jersey to Vote On Convention City

The Board of Directors of the M. P. T. O. of New Jersey has decided on a referendum on the city for the convention this year will be held. Directors were equally divided between New Brunswick, Newark, Elizabeth and Lake Hopatcong in September.

At the request of the Philadelphia Film Board of Trade, President of the M. P. T. O. of Philadelphia, Hunt, Jacob Fox, J. M. Hirshblond, William Kernan, I. W. Billi and Benjamin Schueller have been appointed to serve alternately as arbiters for Southern New Jersey theatre owners.

De Mille Signs Mescal

John Mescal, who recently completed the photography on "So This Is Paris," the Ernst Lubitsch production, has been placed under long-time contract by Cecil B. De Mille, according to Hollywood reports. William I. Lubliner is general manager of the 1st Mille studio.

Organize

Independent exhibitors of the Province of Alberta banded themselves together in the "Independent Theatre Owners' Association of Alberta" at a general convention of exhibitors in the Macdonald Hotel, Edmonton, July 22.

At the first elections Stan Halley, Lamoureux, Alberta, was re-elected president, and the vice-president in Arthur Hand, proprietor of the Dreaming Theatre, Edmonton. The secretary-treasurer is W. J. Long of the Hilite Theatre, Edmonton. The headquarters of the organization will be located in Edmonton.

The services of the general board of directors were: M. Allen, proprietor of the Maccar Theatre, Edmonton; L. Boardman, Gem Theatre, Edmonton, Edmonton; H. O. C. Maclean, Met-askewin; W. P. Pilkto, Vermilion, and D. F. Met- tier.
Consolidation Rumors Squeezed by Brandt

So persistent have the rumors been lately, purporting to predict a consolidation of the interests of Columbia Pictures with other independent producers and outside financing, that Joe Brandt, president of Columbia, has deemed it advisable to issue the following statement denying and squelching such rumors. "Columbia Pictures is not now considering, nor have they been considering or planning, any sort of consolidation with other companies or have they been seeking to bring outside capital into financer the present organization, although we have been complimented by several important tempting offers, which we deemed better judgment to refuse. "Our growth has been gradual and solid to its present scope and position as a national institution and we feel completely at this time that we are sufficient unto ourselves, except for the patronage of the exhibitors which we need and deserve. While we have greater plans and ambitions to fulfill and attain, we consider, however, content to follow our past policies and realize them by steady growth. We feel that combinations, consolidations and any additional financing are unnecessary."}

First National Studios Maintaining Schedule

With production on eight new pictures slated to be started during the next two weeks and seven others nearing completion, First National's August production program is coming along according to schedule. Most of the important sequences have already been shot by director Charles Brabin at First National's Burbank lot for Colleen Moore's latest comedy vehicle, "Swinkie, Swinkie," and is rapidly taking completed form. A. L. Rockett is now watching Doris Ford and Alfred S. Wetzel seeking the final shots on "The Charles". "The Masked Woman," a June Mathis production, directed by Balhoni, is entering upon its final production stage. Ken Maynard's second super-wedge sequel, "The Unknown Cavalier," has been entirely filmed and is ready for release. Johnny Hines' latest comedy, "The Knickerbocker Kid," and "The Italian Woman" are both nearing completion. The Carey Wilson adaptation of Ludwig Biro's "The Legionary," tentatively titled "Midnight the Dawn," has just been put into production by Director George Archainbaud. Making the final complete production of his picture, Richard Barstow, has started on a new picture, "The Kid," shooting on Sam Rork's additional financing will start soon. Production on Corinne Griffith's next picture has started with James Flood directing and Edwin Hanson playing opposite the star. Harry Langdon will start work on his new feature within a few days. Norma Talmadge's next picture, "The Son of Montmartre," will go into production next week.

Metzger Announces Sales Policy Change

Lou B. Metzger, general sales manager for Universal, returned to New York from a nine days sales trip through the Great Lakes district, and announces an important change in Universal's sales department for that district. Leroy Alexander, heretofore assistant sales director for that district, has been appointed general sales manager of the Chicago territory. The post of assistant sales director to the middle west division has been abolished. The general supervision over that section will be exercised by I. J. Schlaifer, western sales director for Universal, with headquarters in the home office.

Cahill, Jr.—Brown

Frank B. Cahill, Jr., assistant to Samuel Spring, treasurer of First National, was married Tuesday, July 27, to R. H. Brown, of Paterson, N. J. The ceremony took place at St. Patrick's Cathedral on Fifth avenue.

3 More of Warners Go Into Production

With three of the Twenties' most important productions, the 1926-27 season well under way, Jack L. Warner, head of the general production for the company on the West Coast, announces that three additional ones will be ready to go into production within the next two weeks. In fact, it has been definitely decided that a new company will be launched August 3.

Consolidation Rumors Squeezed by Brandt

"Devil's Island" At Strand in Detroit

Following Lionel Barrymore in "The Belle," the initial Chadwick First Division picture of the new season, this company will release "Devil's Island," starring Pauline Frederick, which opened for its world premiere last week at Universal's Broadway Strand Theatre in Detroit. "Devil's Island," which was written especially for Miss Frederick by Leah Baird, is the first play to depict the life of "Devil's Island," the little known but much discussed French penal settlement, which first attracted public attention at the time of the conviction of Captain Dreyfus more than a generation ago.

Independent Buys 2 Chadwick Pictures

"Devil's Island" and "April Fool," two of the initial Chadwick First Division pictures of the new season, will be distributed in New York and Iowa by the Independent Film Company, J. L. Stern, general manager of Independent, who is now in New York City, announces that he will distribute thirty productions in the coming season. In addition to these two Chadwick specials, his product will include the offerings of two other leading independent producers. The Independent product of the year will be known as the "Greater Thirty." Seitz Gets New Contract

Due primarily to the tremendous success secured by George B. Seitz in producing "The Last Frontier" for Metropolis Pictures, General Manager William Sistrom has signed Mr. Seitz to a long-term contract. His first assignment under the new contract will be the directing of "Pals in Paradise," a Peter B. Kyne story.

20 Road Companies To Cost $3,000,000

The operating cost of the twelve companies of "Ben Hur" and eight companies of "The Big Parade," which Metro-Goldwyn-Mayer will send on tour the coming theatrical season amounts to approximately $3,000,000. Each company unit consists of musical conductor and orchestra of twenty pieces, publicity representative, advance agent, company manager, two motion picture operators, full stage crew and complete projection equipment.

J. M. Kendrick Signed

Gloria Swanson, who recently became a member of United Artists Corporation, has signed J. M. Kendrick, formerly the New York office of the Associated Press, as her press representative, with an office at 525 Fifth avenue. Mr. Kendrick was with the Associated Press for five years, serving successively as night editor, early day and day editor in southern division headquarters in Atlanta, Ga. He is a native of Georgia.
World Premiere of "What Price Glory"

"What Price Glory" will have its world premiere in film form at the Carthay Circle Theatre in Los Angeles, according to a telegram received in New York from Mr. Joseph B. Marcus, general sales manager for 
Pauline Frederick
Selznick's Strand. Now - Marcus, Still Maine this which George thinner. If the first now Miss "Devil's Island" for new pro-

Theatre News

February 11, 1924

Sam Sax to Nationalize
All Gotham Exchanges

"Next year there will be a chain of Gotham Exchange houses from coast to coast," is the statement this week by Sam Sax, producer of A
nenberg and manager of United Production Company. Complete plans have been worked out and are being gradu-
anally put into effect so that a disconnected line of individual exchanges will be changed into a compact chain of distribution offices working along one policy and giving the public what it wants.

The announcement as issued from the New York offices of Gotham Film Corporation by Mr. Sax, further states that "The national plan for Gotham Exchanges does not mean the creation of a new organization but the incorporation of local exchange and exchange office operators who have been so successful with Gotham Productions in the past. It simply means that every regional distributor who is now doing business with us will be given an opportunity to become a part of the enterprise."

Instead of selling pictures to individual exchanges, we will sell franchises and will make every effort to have our present distributors become our new franchise holders.

A meeting of every franchise holder will be held early in the fall of this year at which a territory representative will be provided with figures and facts as to the type of production most desired by the exchange.

The exchange representatives will select from their own numbers the one who will be a sales manager for Associated Exhibitors, who will act as liaison officers between the exchange and the production departments.

Carl J. Goe Appointed Assistant to Selznick

Lewis J. Selznick, president of Associated Exhibitors, has appointed Carl J. Goe, formerly manager of assistant to the general sales manager, as assistant to the president. This promotion will have effect beginning of this week, and Mr. Goe has already assumed his new responsibilities.

Mr. Goe has a valuable acquaintance with the exchange business, which was due to his broad knowledge of the general activities of the territories, his appreciation of office policies and the general policies of the company. Prior to his appointment as assistant to Mr. J. Smith, general manager in charge of distribution for Associated, Mr. Goe held similar posts with F. B. O. and Universal, and made his entrance into the industry as a salesman in the Indianapolis territory for First National.

"Plastic Age" Goes Big Despite Heat

The B. S. Moss Colony Theatre in New York made a last minute shift in its week's booking which was decided to hold over "The Plastic Age," notwithstanding that a new booking has been arranged.

Despite the hot weather, which broke all temperature records for July, "The Plastic Age" did a big business.

Schildkraut in "King of Kings"

Rudolph Schildkraut, one of the foremost character actors of the stage and screen, has been selected by Cecil B. De Mille for the role of Calphurnius, the scheming high priest, in the coming super-production of "The King of Kings." This makes two of this family in this picture, as Joseph Schildkraut has already been announced for the role of Judas Iscariot.

Big Bookings on Chadwick's "Bells"

J. C. Carrider, general manager of Universal's exploitation theatres, announced today that the "Bells," starring Lionel Barrymore and Richard Dix, is the first run on the Broadway Strand, Detroit; Liberty in Kansas City; Capital in Dallas; and Hublot, Washington.

Production Manager

William C. Nunnally, former assistant director to Paul Shae, who is now directing "Coral Rock," has been elevated to the position of production manager of the Shawne unit.

Second Sandow Film For A. E. in Works

Production work has already begun on the second of the Sandow series of six pictures, yet untitled, which will be released by Associated Exhibitors during the coming summer. An agreement was made between President Lewis J. Selznick, of Associated, and the Chesterfield Motion Picture Corporation, the latter of whom are producers of the Sandow pictures, whereby these productions will be made and distributed by the exhibition in the finest house in the chain.

No expense will be spared in making this dog star one of the biggest drawing cards in the business. Plans are now under way for an intensive advertising campaign, the first part of which is to be executed at once.

Somerville Honored

Harry Somerville, manager of the Vivian, the Strand and Crystal Theatres in Daytona Beach, Fla., was elected chairman of the Convention Bureau of the Chamber of Commerce in that city during their recent convention. Mr. Somervi-

Marcus—Falk

Ben C. Marcus, assistant manager of the Minneapolis branch of Film Booking Offices, will be married Sunday evening, August 11, to Miss Jose Falk of Minne-

Many New Seats

According to Harper Leech in the Chicago Tribune, the number of seats in new picture theatres under construction in Chicago is rapidly increasing, with the seating capacity of the new Orpheum Theatre now under construction in the Edgewater Building, the Elgin Building to be added 1,200,000, and the Lyric, 25,000, and on the West Side, 10,000.
Do Your Patrons Know What They Want?

An interesting sidelight on the various voting schemes to determine the “best” pictures and the most popular ones, is thrown by M. W. Larmour, of the National theatre, Graham, Texas. Mr. Larmour’s deductions are the more valuable because the facts are given in connection with a mailing system and not with the idea of determining the entertainment values, else he, too, might have been slightly swayed by sentiment.

Mr. Larmour sent test cards to some 300 patrons, and out of about 150 returns it would appear that subjects rate in value in this order:

<table>
<thead>
<tr>
<th>Comedy drama</th>
<th>50</th>
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</thead>
<tbody>
<tr>
<td>Dramas</td>
<td>41</td>
</tr>
<tr>
<td>Historical pictures</td>
<td>36</td>
</tr>
<tr>
<td>Feature comedies</td>
<td>29</td>
</tr>
<tr>
<td>Action pictures</td>
<td>28</td>
</tr>
<tr>
<td>Adventure pictures</td>
<td>26</td>
</tr>
<tr>
<td>Costume pictures</td>
<td>25</td>
</tr>
<tr>
<td>Foreign pictures</td>
<td>24</td>
</tr>
<tr>
<td>Big Westerns</td>
<td>24</td>
</tr>
<tr>
<td>Animal pictures</td>
<td>18</td>
</tr>
<tr>
<td>Unusual pictures</td>
<td>17</td>
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</tbody>
</table>

The opinion of a fair slice of the National’s clientele would seem to give a good idea as to what the people of Graham want, but Mr. Larmour adds that his box office returns give the pictures a very different rating. The box-office holds comedy drama at the head of the list, but puts feature comedies second with dramas a shade below. Adventure stories yield fourth best return and historical pictures come tenth in a list of eleven classifications, with costume pictures just above and foreign pictures at the end of the list.

Mr. Larmour suggests that the better rating given these three classes may arise from a desire on the part of the voters to be considered literary. This very probably is true.

And that is where the rub comes. We believe that Mr. Larmour’s test was eminently fair. His patrons were not voting for a style of picture, but were indicating their preferences to aid him in the selection of his features. And yet the heavy vote for historical subjects indicates a desire to show off even before a limited audience of one.

They say they like the historical picture next best to dramas, and yet they mostly stay away when they are placed. They may perhaps be honest in placing foreign pictures above the westerns, because the southwest does not care for the western drama as much as does the east and north, but there is probably no house in the country where costume and foreign pictures run so close to feature comedies, and few historical pictures have even remotely approached the records of some Harold Lloyd and Buster Keaton comedies.

How can producers know what is wanted when the patrons themselves either cannot or will not tell what they want? It may be that the non-voting clientele of the National swung the balance the other way at the box office.

The “ten best” pictures and various other forms of vote are, to say the least, deceptive. The box office is much the better indicator and yet not even the box office is infallible.

It would be interesting to compare Mr. Larmour’s figures with reports from exhibitors in other sections.

Will our showmen friends be good enough to dissect his figures? It will help the producers far more than the ten bests, and it will not take much of your time.

The data on shorts is even more interesting. The news reel leads with 58, closely followed by small comedies with 46 and cartoon comedies with 32 and a drop to 24 for scencis, with only 8 voting for serials.
"What's New"?

We Need Public Opinion—
Let's Get It

A PROPOS of what was said in the editorial just one page forward. It is important for the public to know just what it is voting for whenever it goes on record favoring any particular shade of picture material. Without knowing it the public might say that it liked a certain type of entertainment when unconsciously the work of certain stars in that specialized division would be the cause of its removal.

* * *

"The Covered Wagon" was more than a historical subject. "The Ten Commandments" was more than a biblical picture. And, paradox as it may seem, it would be wrong to classify "The Big Parade" as a war subject. The success of any one of these does not at all indicate that pictures patterned after them will, in turn, succeed. The basic ingredient in picture making is picture brains. Not just brains. PICTURE brains. You may copy the product of these brains, but you cannot copy the functioning of a fine cinematic mind.

* * *

Some day the picture going public will not only know what it wants but will be able to tell its wants to the producers. The circuit of opinion is not closed yet. There is no outlet for the voice of the people. The box-office is its only mouthpiece, and at that, we cannot completely analyze why one picture registers at the box-office; why another just misses greatness; and why another is a flat flop.

We hear the box-office, but not always do we understand it.

* * *

The public must be trained to speak, but first it must be given a chance to speak. Some time ago we suggested "Picture Applause Cards." By such a device the radio stations know what entertainment is getting over and what is not. The "Picture Applause Card" we have in mind is not the general "How-did-you-like-the-picture" card sometimes used, with a space for "Remarks." It would be framed to direct thinking in screen values.

The national advertisers in our business are pleased to get response to their copy. In fact, several campaigns are pointed for such a response, and keyed copy is used. Pathé's copy gets a good kick-back, and so does Carl Laemmle's "Watch This Column" advertising.

When the sales campaign to the exhibitor on a particular picture is over, and when the exhibitor's campaign to the public is over wouldn't it be constructive if a producer had on record a composite picture of public judgment? Not box-office judgment, but an analytical dissection of the qualities that made the picture good, bad, or indifferent in the public mind?

After all, the screen does not belong to us. It belongs to the public. The picture theatre is not our own particular holy of holies. It is a public, not a private institution. And the public rushes in or fears to tread according to what's on a thin white sheet inside.

Let's train them to tell us WHY they rush in and WHY they fear to tread.

Herr Rothacker—Innocent Abroad

DURING the current hub-bub about the conduct of American tourists abroad, it is refreshing to note that one of our own boys overseas, Watterson R. Rothacker, behaved himself like an American and a gentleman under particularly trying circumstances.

Writing in the New York Evening World under date of July 27, Karl K. Kitchen relates how he and Rothacker were sold down the river on the "Great German Exhibition" in Dusseldorf.

Arriving there from The Hague in the rain they found the "Great German Exposition" made up of "two rows of two-story buildings filled with thousands of charts, models in miniature of water works and sewers, various types of garbage wagons, fire engines and chemical products for extinguishing fires."

Kitchen continues "To escape the rain Rothacker and I sought shelter in building after building filled with statistical exhibits dealing with industrial hygiene and methods of combating occupational diseases. And when we stumbled into the anti-alcohol section of the social welfare exhibit which had scores of charts showing the effects of drunkenness, we were literally driven to drink."

"My request to be directed to the nearest brewery resulted in our being escorted to an exhibit of a model
It's good to see that smile again. The Universal chief propped up in bed in the London hospital which he has just left, attended by his personal physician, Dr. Jesse S. Heiman of New York. This is the second radio picture to be published in Moving Picture World. E. H. Hammons of Educational radioed us the first, a poster gotten out by Ideal Films of London.

brewery which was functioning in every particular except the actual manufacture of beer.

We claim that any man with a thirst forced on him by the above conditions, and who walks into a German "brewery" that does not brew is entitled to shoot up the town. The worst thing our very own Mr. Rothacker did, damp and disillusioned, was to go out and ride around the exhibition grounds in a miniature train. He deserves a Congressional Medal for coolness under fire.

Germany Cures the Bacon—We Get It

WHENEVER a college baseball nine develops a Frisch or a Gehrig, the big leagues grab him. That's what we do to Germany. The UFA team made "Variety." Paramount immediately grabbed the production head, Erich Pommer; the stars, Lya de Putti and Emil Jannings.

Universal was on the job when the bacon was being bid in by America. It contracted DuPont, the man who adapted and directed the picture.

DuPont just recently finished "Love Me and the World Is Mine" at Universal City. In the picture are Mary Philbin and Norman Kerry, the team that made "The Merry Go Round," and who so notably helped Lon Chaney put "The Hunchback of Notre Dame" in its niche of greatness.

Two and two make four. The romance of picture arithmetic is that two and two sometimes make five or seven, at least. In other words, the sum total of a set of talents climbs higher than the textbook says.

The beauty of a set-up like this is that everyone connected with "Love Me and the World Is Mine" knows that he or she is on a peculiarly significant parade. The spotlight is strong. Mary Philbin and Norman Kerry, for instance, know that their professional brothers and sisters and their lay admirers will watch this picture with particular interest. To see how they work under German direction. Add to this the fact that to help DuPont put it over, they will give him everything they have in the acting locker. . . Don't be surprised if you see this pair surpass the fondest dreams you—or they—ever had.

DuPont will not be absent when contributions to the success of "Love Me and the World Is Mine" are made. He will take the new Philbin power and the new Kerry power and step it up. The Germans have no exclusive patent on stepping it up, but they do it more consistently. "Love Me and the World Is Mine," as orchestrated for the exhibitor by F. D. Cochrane and Bob Welsh, should be "Book Me and the Dough Is Yours."
On the West Coast

Preferred Launches New Production Schedule
Majestic in Redlands Added to West Coast Circuit
Colonel Tim McCoy in Kyne Story

M-G-M Borrows
Gardner James

Gardner James, sensational Inspiration Pictures "find" recently signed under long-term contract, has been farmed out to Metro-Goldwyn-Mayer for a leading role in the Reginald Parker Production, "The Flaming Forest." This is James' first work under the Inspiration contract, which was the result of his remarkable work in support of Richard Barthelmess in "The Amateur Gentleman."

Pola Negri Starts
On "Hotel Imperial"

Pola Negri's most lavish pictorial drama since her arrival in America went into production at the New Famous Players-Lasky west coast studio when Maurice Stiller, director, gave the camera command on "Hotel Imperial."

Six weeks of extra preparation have been given the picture since the original schedule starting date. The full principal cast is announced for the first time by B. P. Schulberg, associate Paramount producer.

"Miss Negri's leading man," said the producer, "is James Hall, who has just finished with Bebe Daniels in 'The Campus Flirt.' He will play the role of a dashing Hungarian Hussar. Otto Fries, Max Davidson, George Siegmund, Mikhail Vavitch and Nicholas Soussanin, make up a cast for the Lajos Biro story that are perfectly identified with the fiction characters.

Huntley Gordon Signs

Contracts were signed this week between Universal and Huntley Gordon whereby the actor is to be co-featured with Billie Dove in "The Sensation Seekers," Lois Weber's next production.

Gordon's role will be that of a wealthy and sophisticated New Yorker, a characterization in which he successfully appeared many times in the past.

Preferred's First Has Big Cast

PREFERRED PICTURES has launched upon its new production schedule, one of the most ambitious in independent circles for the coming year. Defying all threat of hoodoo or jinx, Preferred has undertaken the program of thirteen pictures, according to J. G. Bachmann, president of the corporation.

Harry Kerr, who has been engaged to supervise all Preferred Pictures, has launched the first of the pictures to be made under the working title of "Dancing Days." Albert Kelley has been placed under contract to direct a number of the pictures on the Preferred program and is wielding the megaphone on the initial production.

Evidence that the high standard set by Preferred during the five years of its existence will be maintained on the new schedule is presented by the all star cast which is playing in "Dancing Days." The cast is headed by Helene Chadwick and Forrest Stanley and includes Lillian Rick, Robert Agnew, Gloria Gordon, Sylvia Aston and Tom Rickets.

West Coast Circuit Takes Over Majestic

HARRY SUGARMAN, president of the West Coast Junior Circuit, reports adding the Majestic Theatre in Redlands, California, to their group of theatres.

The former holder of the sub-lease was I. A. Iverson. His lease was not to run out until the first of September, but put over the deal whereby the West Coast Theatre Junior Circuit took over the house the first of July.

This adds one more theatre to a rapidly growing chain of houses under the supervision of Harry Sugarman.

Crowning The Crown Prince

Louis B. Mayer, head of the Metro-Goldwyn-Mayer studio, Culver City, helps Crown Prince Gustav Adolf of Sweden wear his Indian hat at the approved tribal war. The prince was formally adopted by the Araphoers during his visit to the M-G-M studios. The ceremony was arranged by Col. Tim McCoy, new western star of the films, and the prince is taking his new "feather crown" back to Sweden as "one of my most pleasant and thrilling reminders of my tour of your great America."

All Roles in Lloyd Film Filled

All the principal roles in support of Harold Lloyd, in the mountain story he is now filming for Paramount release, were filled when production manager John L. Murphy signed Eddie Boland and Constantine Romanoff for the two berths remaining open.

Boland, who for years has been prominent in the comedy field has been engaged to portray the character of a medicine show barker and card monte man.

Romanoff, a favorite with wrestling audiences throughout the country, who has been devoting his recent efforts to the silent drama, has been signed to play the part of a strong man with the medicine show. Some of the leading contenders for the heavyweight wrestling championship will attest to Romanoff's virtues as a strong man.

Wagner to "Gag"
"McFadden's Flats"

Jack Wagner, who was "gag" man on Corinne Griffith's current comedy "Broadway Blues," has been retained by Producer E. M. Asher and has been assigned to the task of concocting laughs for Asher's next production, "McFadden's Flats."

Betty Baker in "Rescuing Fangs"

Betty Baker started the principal feminine role in support of Fearless, canine actor, in "Rescuing Fangs," a Van Pelt production.

This is Miss Baker's first role with a dog star.

Marion Nixon Finished
In "Taxi, Taxi!"

Marion Nixon this week completed her role in "Taxi! Taxi!" which is being hailed as Universal's funniest comedy drama of the year.

Miss Nixon is co-featured with Edward Everett Horton in this picture. Mel Brown is directing.
Billie Dove Signs

With Lois Weber

Billie Dove has been signed to play the featured lead in "The Sensation Seekers," Lois Weber's next production for Universal. Miss Weber, who returned to her plans of a month ago, after with drawing from the post of director of "Uncle Tom's Cabin" in favor of Harry Pollard, is now writing the adaptation of the story, which is based on Ernest Pascal's "Egypt." Her first Universal picture since she signed with the company some months ago, "The Marriage Clause," is being heralded as one of the features of that company's coming release program. Miss Dove, incidentally, also played the lead in that picture.

Production on "The Sensation Seekers" starts next week.

Walter Merrill

Signed by Warner

The latest juvenile find has been signed by Warner Brothers. He is Walter Merrill who has recently come to the Coast from Miami where he has been appearing for Famous Players Lasky.

Merrill started his picture career in 1924, when he left the legitimate stage where he has been playing in stock, for a role in "The Exciters." with Bebe Daniels and Antonio Moreno. Since that time he has been working steadily in pictures and has abandoned his stage career. Merrill has all the requirements of the successful juvenile; the appearance of the typical American youth, screens well, and above all has ability coupled with experience. Warners have placed him under contract and are grooming him for leads.

"So This Is Paris"

At Forum Theatre

Ernst Lubitsch's "So This Is Paris," a Warner Bros. Classic, began its world premiere at the Forum Theatre this week. This special features Monte Blue, Patsy Ruth Miller, Liylan Tashman and Andre Beranger.

Bushman, Jr.

With M-G-M

Metro-Goldwyn-Mayer has signed Francis X. Bushman, Jr., under a long term contract to be featured.

"Ben Hur" Opens Aug. 2

"Ben Hur," the M-G-M spectacle, will be presented for the first time on the Pacific Coast at the Biltmore Theatre on Monday, August 2.

The Newlyweds, their baby and the whole Stern Brothers' gang on location. Standing-Harry Forbes, cameraman; Ed. Dooley and Ethlyne Clair, players. Seated-Gus Meins, director; Sunny McKeen, the remarkable baby, and his father.

Kyne Story For Colonel McCoy

THE first Western production starring Colonel Tim McCoy, Metro-Goldwyn-Mayer's new Western star, will be a story by Peter B. Kyne, the title to be announced shortly, according to an announcement at the studio, where the new Western unit is being rapidly organized and plans completed for early production.

Jack Neville, former assistant to Pete Smith, publicity director, has been appointed head of exploitation and publicity for the new unit, to have charge of this work on all Westerns being produced by the studio.

Inspiration Signs Miranda

THE signatures of Walter Camp, Jr., president of Inspiration Pictures; J. Boyce Smith, Jr., general manager, and Tom Miranda, well-known title-writer, were penned on the dotted line as a result of his work in editing and titling "The Amateur Gentleman," the newest Richard Barthelmess starring vehicle.

Under the contract Inspiration is entitled to Miranda's exclusive services as "Editorial Manager" for the term of one year and he will have particular charge of the selection of story material for special productions offering wide scope to the talents of Gardner James who was recently placed under long term contract.

De Mille's "Vanity" Fashion Spectacle

OLLYWOOD having established itself as one of the style centers of the world, Cecil B. De Mille announces that he will produce a film spectacle built around the subject of fashion. "Vanity" is the title of this forthcoming screen production and it will be an original story by Lenore J. Coffee, author of the screen version of "The Volga Boatman."

Fimldom's oracle of fashions, Adrian, who conceived and designed the gowns worn by the stars in the De Mille pictures, has already started work on "Vanity."

Leatrice Joy, who has completed "For Alimony Only," another original story by Lenore Coffee, will star in "Vanity," although it is not expected to be her next production. No director has yet been chosen for this picture.

Margaret Livingston

Loaned to F. B. O.

Margaret Livingston has been borrowed from Fox Films by F. B. O. for the feminine lead, a South Sea half-caste gal, opposite Ralph Ince in "Breed of the Sea." It will be her first big character lead since she was with the Thos. H. Ince Company. Ralph Ince will direct as well as play, a feat he performed in the recently released "Bigger Than the Sun."

McCall Handling

Preferred Publicity

George McCall, well known newspaper man, has been assigned the job of west coast publicity director for Preferred Pictures, of which J. G. Fauchman is head. Mr. McCall writes for several newspapers throughout the country. His column, "Just Roamin' Around in Hollywood," is syndicated in fourteen newspapers.

Before his coming to the West Coast, George McCall was publicity director of Shea's Buffalo house. He has wide experience in newspaper and publicity work and is well pleased with his affiliations with Bachmann.

Melford with Fox

George Melford has signed a long term contract to direct for Fox Films. His first project will be "Going Crooked," with Virginia Valli.

Hollywood Shorts

William V. Mong has begun his featured role as the minister in Harry Langdon's First National starring vehicle, "The Strong Man," now being directed by Frank Capra.

Edmund Burns, featured player for Cecil De Mille, has been loaned to Fox for the leading male role in "Whispering Wires."

Betty Baker has completed the leading feminine role in "Rescuing Fangs," a Van Peil production featuring Fearless, canine actor. The picture is a drama and is a new field for Miss Baker, who has been playing comedy leads.

Hal Cooley starts work this week in the featured comedy role in "Ladies at Play" (title changed from "A Desperate Woman") the First National picture starring Doris Kenyon.
Cleveland and Buffalo in G. M. S. Rivalry

TWO KEY CITIES, Cleveland and Buffalo, each putting on unusual and unprecedented group-theatre campaigns to interest and attract the public to motion pictures during August, are competing to lead the Nation in the percentage of box-office increase during Greater Movie Season.

These two Lake Erie cities, both far advanced in the art of photoplay presentation, are neck-and-neck in the competition which developed while the general GMS Committees of the two towns were in session simultaneously.

"Can any other city in the United States equal the Cleveland Campaign?" asked J. J. Harwood, president of the Cleveland Exhibitors' Association, after W. H. Raynor, general chairman of the Cleveland Greater Movie Season, had announced the personnel of a civic committee containing the names of seventy-five leading men and women in Cleveland who are helping with the details of that city's GMS.

Mr. Raynor had reached Cleveland that Buffalo's plans called for a series of unique events which would develop a great increase in August business for every theatre large and small co-operating, which in Buffalo means every house within a radius of twenty miles of the town as well as those in the city.

"Irrespective of what Buffalo is doing, I am convinced that Cleveland's city-wide celebration will be the dominating achievement of this year's campaign," answered Mr. Raynor. Whereupon, as both Cleveland and Buffalo committees were in session, this telegram was despatched to Buffalo:

Al Beckerich, Chairman, Greater Movie Season, 71 Root Building, Buffalo, N. Y.

"Cleveland challenges Buffalo to set record for nation in Greater Movie Season returns. Will you accept?"

W. H. RAYNOR,
"Chairman Cleveland GMS."

This message was sent to Beckerich, who for the day was acting for J. H. Michael, general chairman for Buffalo, who was meeting with a special exploitation committee for that city. The challenge was accepted instantly.

With these two cities competing against each other directly as well as against the other cities of the country generally it is interesting to compare which is doing as a means of stimulating business during the torrid days of August while Greater Movie Season is impressing upon the public that photoplays "have no season," thereby increasing in a big way the box-office returns for an otherwise "off" period.

Cleveland is making the event a civic demonstration. Buffalo is reaching out from every theatre and from the newspapers and screens to create interest and business. Incidentally both campaigns are under way in the college cities.

Following are a few of the events for both towns as announced by Chairman Raynor and Chairman Michael:

**How Cleveland Will Do It**

Special sections in the three leading newspapers.

Co-operation from a citizens' committee composed of 75 leading men and women including the City Manager, Director of Public Safety, Judges, civic leaders and representatives of all the women's clubs.

Mardi Gras on the night of Monday, Aug. 16. The campaign will be started Aug. 2 and will grow in interest until the Mardi Gras on Euclid Avenue.

Forty window displays on Euclid Avenue and twice that number on other thoroughfares are being decorated for the celebration.

The Association of Building Superintendents of the city will have charge of the sending up of 10,000 balloons many containing passes to the theatres.

Campaign headquarters consisting of two private offices, a reception room and receiving and shipping department have been opened and are functioning on Euclid Avenue.

Stores on Euclid Avenue are decorating with the National colors and city colors for the Mardi Gras.

Merchant prizes are being offered for the best amateur jazz band in line; for the funniest costume, for the best decorated motor car owned by an individual, for the best mercantile float, for the best theatre float, for the best imitation of a movie star.

A complete publicity department has been organized for the promotion of the Cleveland campaign, and for the purpose of keeping the Greater Movie Season before Clevelanders from now until the big Mardi Gras. This department has prepared a comprehensive publicity program. It is under the personal direction of M. A. Malaney, publicity director of the Loew Theatres of Ohio. Malaney, while chairman of the publicity committee, is also actively at the head of the publicity department, passing on all stories, and providing the general exploitation campaign, which is unusual in many respects.

Seven bands in addition to the volunteer musicians have been engaged.

Entry blanks for the Mardi Gras parade are being printed in newspapers and being distributed by theatres.

Prominent citizens will make the awards. The names of the judges will not be announced until the night of the celebration.

Publicity headquarters have been established to aid the newspapers. The Cleveland Dealer is conducting the GMS contest. Theatres have been cleaned up and dressed up and have been gaily decorated inside and out for the occasion.

Cleveland's climax will be the Mardi Gras. This function has been officially sanctioned by the city.

Traffic on Euclid Avenue from Public Square to 105th Street will be detoured for the occasion.

**Here's Buffalo's Plan For the "Season"**

In the Bisons City, both exchanges and theatres are co-operating to outdo Cleveland. The Buffalo Committee is having a pretty girl chosen by vote in each theatre to represent that theatre in the parade. The prettiest of the pretty then will be elected "Buffalo's most beautiful girl and will appear in all the theatres."

Thus Buffalo is giving every exhibitor a tremendous play before the parade. From twenty to fifty aspirants to represent each theatre are competing. Photographs of the contestants are placed in the theatres where a ballot box receives the votes. Only those who have purchased tickets may vote. In this way competition in every neighborhood as well as downtown is made keen.

Buffalo has a "stunt" committee which is co-operating with the parade committee for the big outdoor spectacle when each theatre will enter its girl winner for the city honor.

The Buffalo Evening News for the first time in its history has taken on an outside campaign by carrying the GMS contest. On the night of August 2, boys, employed by the News will appear in front of every theatre and distribute papers containing the first contest photograph as the patrons leave the theatres. In this way a far greater number of contestants will be created.

In Buffalo also the theatres have been especially decorated for the campaign with 100 per cent. co-operation and separate campaigns being conducted in Niagara Falls and other surrounding towns all of which will be merged in "The Big Parade."
Our Stock Market

By Ervin L. Hall

(Daily High and Low—Per Share)

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(*) Bid and asked; no sales these days.
(a) Chicago Stock Exchange.
(b) New York Curb Market.

Important News In Pictures

Warner Bros. are now prepared to "shoot the works" on their marvelous co-efficient to motion pictures, the Vitaphone. A considerable sum of money has been spent in the preliminary work, and here we see the fascinating Anna Case, famous for her work with the Metropolitan Opera Company as well as on the concert stage, singing a Spanish song which will be heard on the Vitaphone at the De Luxe premiere of John Barrymore in "Don Juan," at the Warner Theatre, Thursday evening, August 5th.

This Vitaphone scene, enhanced by the singing, is illustrative of similar scenes in which some of the greatest singers and entertainers will be seen and heard as part of the "Don Juan" presentation. An exceptional programme has been arranged.
"It's in"
HAL ROACH
presents
REX
Directed by Fred Jackman
Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

This Albany Showman Prefers the Summer

Moving Picture World

STRANGE as it may seem, there is one exhibitor in Albany, N. Y., who prefers the summer season to the winter. He is Clarence Gardner, owner of the Pine Hills Theatre, a residential house, located on the outskirts of Albany and catering to the city's elite. Day in and day out, Mr. Gardner keeps his house at least ten to fifteen degrees cooler than the downtown theatres. Mr. Gardner does not flaunt any large banner to the effect that his house is the coolest place in the city. He leaves that to be discovered by his patrons, and as a result his house is probably the best paying theatre in Albany at the present time. While Mr. Gardner is forced to meet the competition of radios and home pictures in the winter, he is meeting only automobile diversion during the summer months. Right next door to the theatre is a dainty ice cream stand, and many a dollar comes Mr. Gardner's way as his patrons indulge in ice cream while they watch the show. He hasn't had a vacation in four years, doesn't intend to take one this year and has fixed his first vacation when he ends his ten years as owner of the theatre.

WOODLAWN DAMAGED
There was a fire at the Woodlawn Theatre in Schenectady last week, a residential house operated by Myer Paul. Firemen responded in time to extinguish the blaze before it had seriously damaged the little theatre.

HOW TO KEEP COOL
Tony Veiller, who does many things generally at the Mark Strand in Albany, is keeping the patrons cool with a palm beach suit and a luncheon consisting of two glasses of buttermilk.

THE PRETTIEST HOME
Joe Kallet, owner of theatres in Rome, can boast of what is probably the prettiest home in Schenectady. The house was completed only a short time ago and is patterned after a California bungalow. The interior is decorated in Colonial style. Mr. Kallet was invited up to the Kallet homestead last week and is authority for the assertion that, so far as he knows, it's the best looking exhibitor's home in this part of the state.

YOUR GUESS
C. H. Buckley, owner of the Leland and the Clinton Square, in Albany, has a birthday last week. Mr. Buckley didn't disclose just his age, but whatever it is he has the satisfaction of knowing he has more than doubled it since he was born. At every year count and today he stands at the top of the ladder.

HEAVY DUTY VACATION
While W. W. Farley, owner of the State Theatre and others in Schenectady, is enjoying the cooling breezes of Allenhurst, his general manager, James Roach, is doing a bit of summering in the Adirondacks. Gay Grues is up from Yonkers and is helping our Bank Leader, as he is known in the theatre while the other moguls are away.

BENTON IN NEW YORK
William Benton of Bennington, Vt., has been in New York City last week on a short trip, getting things in shape for the running of the Bennington, which is at present engaged in Saratoga races. Next month will be Mr. Benton's big four weeks of the year.

GOOD MATINEES
Alec Pettman and Jacob, who run the Lincoln in Schenectady, are finding their daily matinées at five and ten cents a pretty good bet. So many patrons are going to the theatre after noon that they have been obliged to open the balcony. The younger Pettman presides at the piano.

GROSSMAN OPERATED ON
Henry Grossman, who is running the Playhouse in Hudson, was stricken with appendicitis last week and was rushed to New York City for an operation. Word reaching here a day or so ago was to the effect that he is on the road to recovery.

FAMILY OPENS SOON
John Augustine of Ulster Springs will shortly open his new theatre. It will be known as the Family, taking the name of the old house.

A SODA WATER FOUNTAIN
In Albany did a great business one day last week when Lew Fischler of Fort Edward and Sosenkse of Watertown struck town. They were certainly two very thirsty exhibitors.

New Kansas City Theatre Is Announced

A 1,600-seat picture theatre is planned for Forty-sixth street and Troost avenue, Kansas City, by Mrs. J. W. Watson, widow of the late owner of the Benton Theatre, Kansas City. The building, which will include nine storerooms, will have a 150-foot frontage on Troost avenue. Mrs. Watson exercised the purchase option in a long-term lease, paying $37,500 for the property.

BENTON SOLD
The Benton Theatre, suburban house of Kansas City, this week was purchased by H. Garver of Terpencea, Ohio, from C. O. Jones. The sale price of the structure was $125,000.

STROKE IMPROVING
Al Strode, widely known Kansas City film and theatrical veteran, who has been confined to a hospital for several days, is now on the road to recovery, according to physicians. Mr. Strode formerly managed the Garden Theatre, the Auditorium and other Kansas City houses. He is at present connected with Fairly Park, Kansas City.

Indianapolis Screen Club Announces

NINETEEN representatives of the exhibition and distribution branches of the motion picture industry met at the Hotel Lincoln last week and organized the Screen Club of Indianapolis. The club activities will be exclusively of a social nature and its purpose to create a better understanding. The charter will be open to twenty-five members.

ACE BERRY tells us that the Circle Theatre is being operated by W. A. Klinger for the Pictures, vice-president; H. C. Denausdorfer, Educational Pictures, secretary, and A. C. Zaring of the Zaring Egyptian Theatre, treasurer. The committee on constitution and by-laws includes F. J. Rembusch, Rembusch Theatrical Enterprises; P. G. Hellar, Capitol Film Exchange, Inc., and Earl Cun-
JULY was stork month for a few Minnesota movie men. Joe Beahan, assistant manager and booker at Producers’ Distributing Corporation Exchange in Minneapolis, announced that the family had been increased by the addition of a son. Cliff Deigler, manager of the Regent Theatre at Eveleth, Minn., also reported the birth of a son. Al Kvool, manager of the State Theatre at Mankato, Minn., has a daughter.

RE VIV AL WEEK
The Grand Theatre in Minneapolis recently held the first movie revival week which has been attempted locally for five years. Seven past successes, one each day, were shown. The films were “The Sea Hawk,” “Humor-Eque,” “The Miracle Man,” “The Hunchback of Notre Dame,” “Robin Hood,” “Orphans of the Storm” and “The Ten Commandments.”

UNIQUE TO REOPEN
The Unique Theatre at Tomah, Wis., will reopen shortly under the management of Smith & Johnson. It was closed at the expiration of its contract with the D. A. Film Company.

Parslow Named
John Parslow, Jr., has been named manager of the theatres at Oceola, Milltown and Turtle Lake, Wis.

ALL DOLLED UP
A new ventilating system has been installed and a thorough redecorating job has been done in the Palace Theatre at Muscatine, Iowa. Programs were given at the Grand while the Palace was closed.

GRAND IS SOLD
The Grand at Grand Rapids, Minn., has been sold by Bents & Gunnn, A. A. Anderson of the State at Detroit, Minn., and Ernest Hill, a First National salesman, are the new owners.

COMPLETING THE STATE
Work on the new State at Jackson, Minn., is nearing an end. The theatre, which is being built by Frank Matsuka, will seat 500.

THEATRE SALES
C. W. Dickson of Gladbrook, Iowa, has purchased theatres of Mr. Henderson and Evanisvile, Minn. Schwab, former St. Paul theatre owner, has bought the New Theatre in Hobbsdale, Minn., from Mrs. A. C. Gruss.

Kunsky Announces Policies in Detroit

W ITH the opening of the new Michigan Theatre announced for August 15, John H. Kunsky has made an announcement of the policies to be in effect at his five first-run theatres in the downtown section.

The Michigan will change weekly with pictures and Public stage attractions, the policy now in vogue in the Capitol. The Capitol will change each week, playing pictures and special added attractions in the form of musical organizations and elaborate acts.

The State will play pictures and vaudeville changing weekly and presenting the vaudeville through Fred Stritt. The Adams and Madison will be devoted entirely to long-run pictures, with little attention being given to added features.

Pictures for the Kunsky theatres the coming season, through recently signed contracts, will be supplied by Paramount, First National, United Artists, Metro-Goldwyn-Mayer, and Universal.

It is likely that by the time the Michigan opens Kunsky will be in complete control of the downtown five-theatre circuit, as Universal has served notice of its intention to abandon the Broadway Strand, which now is Kunsky’s only competition.

A WORLD’S RECORD
Some one has pointed out that the Doria Theatre, Grand River avenue, holds the world’s record for time of playing the same show. For at least two years the house has carried a large sign over its front reading “Special Pictorial-News and Comedy.” This beats any downtown run record.

TWO MORE PLANNED
Two new theatres, seating 500 each, are being planned for the outskirts section of Port Huron. The property for both houses has been secured and work will start at once.

Motor to New York
A. J. Kleist, Jr., president of the M. P. T. O. Michigan, together with Mrs. Kleist, has left for a motor trip to New York. They will be gone about two weeks, leaving George Wilbur in charge of the Pontiac theatrical situation.

Weil MARRIES
Herb Well, Pontiac exhibitor, famous for golf sticks and pipe, and manager of the Desmonb Theatre in the lake port town, slipped over one on his friend a few days ago by taking for himself a bride. The young lady’s name was Miss Marlon McCarthy. Both have left on a wedding trip to New York and eastern points.

IT’S A BEAR
Jacob Schreiber, manager of the Blackstone Theatre, returned from Wyoming the other day with a new chum. He is a six-week-old baby. The little fellow has been winning much attention on Detroit street. It was filmed for the Detroit News Pictorial last week.

Wyoming Managers Now in Convention

The Wyoming Theatre Managers’ Association will convene next week during the Cheyenne Frontier Days celebration. This will be the second annual meeting of the organization of exhibitors of the state of Wyoming. President Lynch of Laramie, Wyo., will call the meeting to order on July 27. Several important matters are scheduled for discussion and the meeting is being watched by Denver film men with great interest, several of which have been invited to be present at some of the sessions. The present officers are J. F. Lynch of Laramie, Wy, president; John Bangs, Rawlins, vice-president; M. H. Todd, Casper, Wyo., secretary and treasurer.

Buys Exchange Interest
Fred P. Brown, former owner and manager of the Mission and Pearl Theatres of Denver, has bought a half interest in the De Luxe Feature Film Exchange, one of the independent distributors of the Denver territory. The company has been incorporated and will be known as the De Luxe Feature Film Exchange, Inc., E. J. Drucker, who has managed the exchange for two years, will continue in that capacity while Mr. Brown will represent the concerns as sales representative.

Two Openings
The new Chief Theatre of Steamboat Springs, Colo., will celebrate its grand opening about August 1, and will be managed by Harry Gordon, a resident of Steamboat Springs. Another new theatre in the Denver territory which will open shortly is the Rio Grande Theatre of Las Cruces, N. M., owned and managed by the Central Theatres, Inc., a company controlling a chain of theatres in Colorado and New Mexico.

Holt Goes to Wigwam, San Francisco

At HOLT, for two years manager of the California Theatre, San Francisco, and for six months manager of the Granada Theatre, the largest house in the Public Theatres local holdings, has tendered his resignation to take up the management of the Western Theatre, in the Mission District, in which he has purchased a half interest. He assumes charge of the Wigwam on August 1 and plans an entirely new type of entertainment. In the new venture is associated with E. H. Eimmick, Robert McNeill, William J. Godfrey, Morris Klein and John Meyer.

Off for Europe
Max Blumenfeld of San Francisco, head of a theatre circuit bearing his name, has left on a trip to Europe. Blumenfeld will be in charge during his absence.

Opening New House
W. J. Clank will open a new picture theatre at Vacaville, Cal., July 30.

Returns to Fold
J. F. Schracter, who for years conducted the Star Theatre at Mayfield, Cal., and who was also postmaster there for a long time, has arrived and will assume his former position there again.

Buying Equipment
L. M. Rees, who recently purchased the theatre of B. B. Jones at Lakeport, Cal., has arranged to buy a new projection equipment and new seating facilities.

Visitors
C. E. Everett, of Fallon, Nev., and Harry Fontana, of Lodi, Cal., were recent visitors on San Francisco’s Film Row.
Ottawa Theatre Praised in Parliament

FOR the first time in the history of Canada, the actual name of a picture theatre has appeared in the official records of Parliament. The theatre mentioned was B. F. Keith's Theatre, Ottawa, of which J. M. Franklin is manager. It was praised by G. G. Coote, a member of Parliament from the Canadian West, for its low prices and quality of entertainment.

OREGAN MANAGER

Harry O'Regan is now the manager of the Francis Theatre, Ottawa, which was reopened recently by Donat Paquin, who also owns the Imperial Theatre, Ottawa, and the Lauder and Eden theatres, Hull. The Francis, which operates with three program changes each week and the admissions are 11 and 16 cents.

ASTAPHEN FINED

Joseph Astaphen, proprietor of the Ideal Theatre, Montreal, was fined $100 and costs by Recorder Semple in the Montreal Police Court when found guilty of neglecting to collect the amusement tax on admission tickets. His wife was also fined a lesser amount for a similar offense.

CAMERON APPOINTED

Archie Cameron, assistant manager of the Lyceum Theatre, Winnipeg, for three years, has been appointed manager of the College Theatre, Winnipeg. Cliff Schaufele, supervisor of the three Universal theatres in Winnipeg, is manager of the Lyceum, while F. W. Crooble has charge of the Starland Theatre, and Mr. Cameron now has the third house, the College.

LOCAL NEWS WEEKLY

"Winnipeg Photograms" is the title of the news weekly which Manager Walter F. Davis is featuring at the Metropolitan Theatre, Winnipeg, every week. This reel is taken by Angelo Accetti, a well-known local cameraman, under the personal direction of Mr. Davis.

FANTASY A SUCCESS

Manager E. E. McLaskey, Dominion Theatre, Winnipeg, Manitoba, did very well recently with a "Kiddilyand Fantasy" as a hot weather specialty. A great many of Winnipeger's juvenile performers were used in the fantasy, which was produced by Mr. McLaskey himself, and the crowds responded nicely.

Balaban & Katz Boost Summer Attendance

ALABAN & KATZ have been using newspaper copy to tell Chicago moviegoers that the attendance at its houses is larger during June, July, August and September than any other four months in the year. The summer months constitute the big season, according to the newspaper announcements, and the shows are big. The musical features are elaborate, the presentations are the best that can be devised and the cooling systems are effective.

TODD IN TOWN

The national convention of the Elks last week brought a number of well known theatre managers to the city. Henry Todd of the Hiato Theatre, Casper, Wyo., paid the boys a visit along Film Row.

BRYANT MARRIES ACTRESS

The boys along Film Row have extending congratulations to Lester Bryant, formerly manager of the Playhouse Theatre, Chicago, on his marriage last week to Miss Edna Hubbard, the well known actress.

AWAITS NEW ORGAN

Bennie Cohn, manager of the Frolic Theatre, is getting set for a new organ and expects to have a celebration of the event by the middle of the month. Grace Clark of radio fame will preside at the console.

IMPROVING HOUSE

Joe Koppel of the Village Theatre at Wilmette is having his house fixed up for summer business.

RUSHES CONSTRUCTION

John G. Miller is rushing the construction of his new 1,000-seat movie house at Woodstock, III., so as to be ready for early opening this fall.

ATKINS TO BUILD

George Atkins is planning a new movie theatre for Barrington, Ill., and is planning plans drawn by Bauchr for a new house to cost $35,000.

MORIAN MANAGER

James L. Morian has been named manager of the new (Capital) Theatre opened by the Pirrie circuit at McLeanboro, Ill., last month. The house seats 600.

VACATIONS ENDED

Exhibitors are coming back from their vacations. Among them are Frank Schaefer of the Crystal Theatre from Wisconsin, Harry Brunhild of the Brunhild circuit and Simon Simansky from Elkhart Lake. Several of the boys are still stepping in the north woods waiting for the heat to let up.

NEW CORPORATION

G. R. Albright, G. P. Trach and R. L. Davis have organized the Wallace Theatre Corporation, with offices at 612 West 31st Street, Chicago, to own and operate a picture theatre.

NAMED MANAGER

Frank Perley, who has been in the East for many years in the theatrical field, has been named manager of the Pirrie theatre on Michigan avenue. The Simmons Tuerk circuit has secured a long-term lease on the house.

GAZZOLO IMPROVED

The many friends of Frank Gazzolo, managing director of the Studebaker Theatre, will be glad to hear that since he has gone west for his health, the change of climate has been of benefit.

BOB CASHER

Bandits robbed James Donaldson, cashier of the Capitol Theatre of the Cooney circuit, of $1,300 last Saturday morning and made their escape in a motor car.

Big Theatre For Huntington, W. Va.

NEGOTIATIONS for the erection of a modern theatre building in Huntington, W. Va., to be operated by the Keith-Albee Theatre Company of New York and the Hyman interests have been completed. The building will cost $650,000 and will be the largest theatre in the state. Seating capacity will be 2,500. The transaction gives the Keith company a lease of 99 years from May 1, 1924. The Biggs-Long Realty Company was organized to take over the property for the theatre enterprise. A. B. Hyman is president and S. J. Hyman, secretary-treasurer. Ben Heidingsfeld of Cincinnati, John Murdock of New York, representing the Keith-Albee interests, and J. R. Macrurn of Huntington are the directors. The company is capitalized for $500,000.

VISIT SESQUI

Nate Friedberg was at this Pittsburgh exhibitor, in company with Robert Alderidge and other members of Pittsburgh Council, journeyed to Philadelphia by auto recently to be on hand July 24 to officiate at the dedication exercises of the Pittsburgh building at the Sesqui-Centennal.

VISITORS

Among out-of-town exhibitors visitors to Film Row the past few days were: Maurice Bauoi, Screen Magazine; George, Lewintown; R. C. Pike, Portage; C. B. Pasco, Somerset; Mr. Blanci, Clymer; Wm. Lampion, Latrobe; Sam Friedin, Sharon; B. E. Cudler, Washington, and Walter Silverberg, Greenville.

OPEN LAUR Day

E. J. Murray plans to open his new 700-seat theatre in Dormont, Pa., on or about Labor Day.

AT CONNEEAT LAKE

Two exhibitors who are spending many enjoyable hours at Conneaut Lake these days are William Walker, Sheraden and John Guthrie of Grove City.

ACQUIRE THE STRAND

The Apollo Amusement Company, owners of the Strand and Lyric Theatres at Apollo, have just acquired the Strand in Farrell. Peter M. Pogadlotes is general manager of the company.
Sunday Fight Spreads Over the Ohio Line

The Sunday closing fight which has been raging in various sections of Ohio for the past few years has now spread to Union City, Indiana, just across the state line. Every exhibitor in that city has been served with a warrant alleging violation of the Sunday labor law, although Mayor Melbourne has expressed himself as not being in sympathy with the movement and stated in having the warrants filed in court.

It is claimed that the action has been taken in retaliation of a protest having been made recently against the Sunday operation of a certain dance hall.

STOPPED ELECTRIC FAN
Danny McNutt, manager of the State Theatre, Dayton, Ohio, has one of his hands all decorated up with a heavy bandage, all because he stopped an electric fan on the desk of his office when he stuck one of his fingers in the blades while reaching for his hat.

BOOKS SPECIALS
Managers Silver and Turberg of the Palace Theatre, Hamilton, are combating the hot weather slump in patronage by booking special attractions in connection with the regular programs. Their last offering, "The Royal Sheik Orchestra," late of White's Scandals, caused a turnaway business at this house.

REMODELING OXFORD
Manager Edward E. Keen of the Oxford Theatre, Oxford, Ohio, is doing some extensive remodeling, the ticket office and projecting room being materially changed.

Houses Close In Nebraska For Repairs

A NUMBER of Nebraska theatres which have been closed for repairs and alterations during the past few weeks have reopened for business, while a great many others have closed temporarily either for repairs, or to wait for the hot summer weather to pass.

AGAIN OPEN
Among the theatres which have been remodeled or renovated and have again opened for business are the Opera House at Newport, Neb.; the Leeds at Leeds, Ia.; Opera House at Bristow, Neb.; Gem at Bassett, Neb.; Palm at Ashland, Neb.; Sun at Magnet, Neb.; Edison at Edison, Neb.; Star at Dannebrog, Neb.

CLOSED FOR REPAIRS
Others which have closed for repairs, alterations, or merely to await the fall, are Rialto, Gladbrook, Ia.; Lyric, Omaha, Neb.; Central, Papillion, Neb.; Opera House, Bellemond, Ia.; Starcher, Fairfax, South Dakota; Prague, Omaha, Neb.; Star, Crofton, Neb.; Temple, McCook, Neb.; Electric, Danberry, Neb.; Victory, Sheffield, Ia.; Baker, Bushnell, Neb.; Town Hall, Axtell, Neb.

DAMAGED BY FIRE
The Thelma Theatre owned by Mr. Freed at Pender, Neb., sustained a fire loss recently when a fire started in the booth. Several reels of films and two new projector machines were destroyed.

Title Changed
The title of the P. P. Fineman production for First National, "A Desperate Woman," has definitely been changed to "Ladies at Play."

Newark’s Leading Newspaper

Recognizes in "Men Of The Night" the showmanship principles that will be embodied in every Sterling Production.

"Cleverness in story-telling, imagination and skill in directing a photoplay and admirable characterizations by the principal players engaged in the performance of it are so combined in 'Men of the Night,' on view at Loew's State Theatre, as to make that production one of the more pathetic and interesting of the filmed creations recently shown here. . . . 'Men of the Night' at Loew's State Theatre is out of the ordinary."

—Newark Evening News
July 6, 1926

Sterling and Banner Productions
Distributed Independently throughout the World

by
STERLING PICTURES DISTRIBUTING CORP.
1650 Broadway New York City
HENRY GINSBERG, President
GEORGE E. KANN, Vice-President
September, 1926, has been designated "Alexander Month" at the Columbia Film Service Co., Inc., Pittsburgh, in honor of the owner of the exchange, James H. Alexander, a veteran local film man.

**PROMOTIONS**

Manager A. H. Schnitzer of the local F. B. O. branch announces the following promotions: Miss Marie Schmidt, for some time booker, will be Mr. Schnitzer's assistant manager; "Bill" Schmidt, brother to Marie, and her former assistant, is promoted to booker, and Miss Claire Niederberger is the new assistant booker. Miss Cecilia Barry, former secretary to Manager Schnitzer, who has just resigned to become a bride, is succeeded by Miss Sylvia Weckler, former telephone operator at the exchange.

**VACATIONISTS**

Vacationists include David Silverman, Pathe comedy booker, soujourning in New York, Atlantic City and Philadelphia; H. P. Underwood, First National salesman, vacationing in Canada.

**HITTING IT UP**

Samuel Jacobson, Warner salesman, is "stepping out" these days in a brand new Auburn eight-cylinder roadster.

**VISITORS**

Recent visitors included Harry Charnas, general manager of the Standard Film Service Company, Cleveland, and George M. Dillon, division manager for P. D. C.

**REIN}
Larmour’s Addressing List of Patrons
Is Developed to the Utmost Efficiency

M. LARMOUR, of the National Theatre, Graham, Texas, writes that the postcards he has been sending in two and three colors are in perfect registry because he uses a hектograph instead of a mimeograph.

Working with several colors, he gets out a nice flush that is far ahead of the usual printed card. He is a clever artist and gets a pictorial effect that holds attention.

He can run off only about 100 impressions from one card, but he has a card system that enables him to put these where they will do the most good. If he has Colleen Moore, for example, he goes over his cards and mails out to those who have marked Miss Moore as their favorite. If it is a western picture, he sends it to the western fans.

These cards are government postals, printed on the hectograph, and with spaces for preference for Drama, Comedy Drama, Feature Comedy, Action Pictures, Adventure Pictures, Big Westerns, Historical Pictures, Animal Pictures, and Costume Drama. There also are spaces for Serials, News Reel, Cartoons, Scenics, and Comics, with six spaces for favorite stars.

Properly filled in the card is good at the box office for one ticket. The lead copy reads: "Kindly fill in this card, indicating your preferences and return it to the National Theatre. By so doing you will help us select pictures to please you. Properly filled in and signed by you it will admit bearer to one performance." These cards go out under one cent postage and come back under their own power. It could not very well be done more cheaply or more effectively.

Sent Out Carefully

The cards were not sent out in a batch. When he started the system he sent out 200 cards. The following week 50 were sent and the next week about 75. About 50 per cent were returned.

That gave him the nucleus of the idea. Since then he has averaged about six cards a week. This keeps the list alive and at the same time does not impose a strain on the box office.

He reads the newspapers for new residents and sends them a card as soon as the names are noted. This makes the new arrival feel good all over. He is not only invited to a free show, but here is a man who wants to know what he likes. It beats the "welcome" card, because it carries the idea further.

Other names are obtained at random. If he sees a man on the street whose family is not represented on the cards, he jots a memo to send him a card. Presently he will have only the new arrivals to look after.

And here’s a little point. Mr. Larmour does not fully credit a card that "yeses" all of his classifications. If a man checks all ten classifications, he gets the pass, but Mr. Larmour does not believe the check marks. Most of the cards list from two to five preferences. If everyone liked everything they would be of no use on an addressing list.

Mr. Larmour takes off these names onto his list. A few of the entries look like this:

A. B. D. E. G. I. Miss Ruby Lee Edens—6-8-10-18-30-34.

The ten classifications of plays are keyed by letter. The star preferences are indicated by number. Mr. Larmour knows that Farmer likes Dramas, Comedy Dramas, Action Pictures, Adventure Pictures and Big Westerns. He also knows his star preferences. Miss Divine is chiefly interested in Drama and Comedy Drama. As she gives three additional star names, it is to be assumed that she follows the stars rather than the type of picture.

Watch the Patrons

Both the cashier and the ticket taker are girls and they are instructed to get in touch with the patrons and learn more about their likes and dislikes, so that the cards may be brought to the fullest efficiency. As most of the replies are from women, Mr. Larmour makes most of his drive on his women patrons.

Now suppose that he has a picture with Colleen Moore, Leon Errol and Conway Tearle. Their key numbers are 2-31-45. It is a comedy drama, therefore a B.

Mr. Larmour runs off his usual hundred postals,—about all the hectograph will yield. After the matinee in is the cashier takes the list and addresses cards to those names showing a B or one of the three letters. If she has cards left over, she uses her own judgment. If there are more than 100 needed, Mr. Larmour figures that one hundred is enough.

There is an additional angle. The cashier has information as to the bookings. If a patron asks for a certain title, the girl looks it up on the list. If it has been booked, she tells the date and notes the name so that a card may be sent the inquirer when the picture comes along.

If the picture has not been booked, the title and the patron’s name are written on a slip and handed Mr. Larmour. If he books the title later, a card is sent the inquirer, usually about four days before the showing.

The cost is about one dollar a picture, since government postcards are used and Mr. Larmour does his own printing, while the cashier uses her spare time.

There is a response of about 75 percent; which of course means much more than 75 tickets sold, and in addition Mr. Larmour is able to keep in touch with his patrons and guide his bookings as far as the block system permits.

The main idea is not at all new, but it seems to us that Mr. Larmour has developed a system of handling what goes beyond the older ideas. If you can beat this, we shall be glad to hear of it.

Deep Stuff

Subtle propaganda was used to put over the radio detective at the American Theatre, Newark, when the first episode of that picture was screened.

The principals of the schools were invited to send their ten best pupils as guests of the theatre on the proposition that the serial possessed a distinct educational value. Of course the principal was invited to come along, too.

It helped to bring the largest matinee in the history of the house with comparatively few free tickets.
Calling Hogs Is Successor to Fiddlers Contest

On the Hog

Hogs share honors with the mule in Missouri, and the Ozarks is the hog centre. Jack Gross, of the Crane theatre, Carthage, Mo., one of the new Universal acquisitions, capitalized the hog for a sweep-up.

"Calling" hogs is an art peculiar to the region and hog callers are proud of their ability, so Crane instituted a hog calling contest that had the old fiddlers backed off the main street and up the alley. It only cost $15, but it brought out ah ouse that cracked the side walls. It's not generally useful, since hog callers are not generally available, but the idea may suggest some other local stunt you can develop with equal success.

Words Won Passes

One of the theatres to get a lot of extra coin out of the word contest on Poot Gibson in Chip of the Flying U was the Rivoli Theatre, Oneida, N. Y. The stunt is to give prizes for the best definitions about thirty ranch words and phrases such as "wranglers" and "pinto." Most of the youngsters know the meanings, but putting the definitions into the best form is what makes it a real contest. There is a real educational angle to this stunt when it is worked right that will win the approval of the parents, while the children will not even realize that they are being helped to better English expression if you do not tell them, so don't spoil their fun.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Continuing the policy of presenting "names," Chieftrain Caupolian, the Indian baritone from the Metropolitan Opera House, who subsequently created quite a ripple in vaudeville, was booked in as the chief presentation of the program which had "The Wise Guy" as the feature photoplay. The other there were 4 presentations on the stage, the Mark Strand Topical Review and the feature itself. The latter took up 1 hour and 13 minutes, while the review ran its usual 8 minutes, making the film portion of the show 1 hour and 21 minutes. The stage numbers required 37 minutes, bringing the whole performance up to 1 hour and 58 minutes.

Opening each of the 4 de luxe shows of the day was the overture, selections from "The Fortune Teller," (Herbert). The lights for this; which ran 8 minutes, were as follows: 2 dome lights of pink on the orchestra, bridge floods of pink covering the draw curtains which closed in the production stage and also hitting the drapes on either side of the stage; green foots and borders and green stars in the coves.

Following this came a Pastel Ballet, fea-
turing Bessie Reis, premiere danseuse, with the Mark Strand Ballet of 8 girls. The setting for this was backed up by a classic ballet drop with transparency sky. The lights included 2 deep side box lamps hitting the bottom of the drop, red borders, lemon floods from the bridge on the whole set, white spot on premiere danseuse. This presentation required 5 minutes.

Following the Topical Review came Chieftrain Caupolian, who appeared on the apron of the orchestra in full Indian regalia. He sang 3 numbers, "Pale Moon" (Logan), "Torero Song" (Bitez) and "O Sole Mio" (Cuparro). The chief makes brief announcements between each of his songs. He was lighted as follows: bridge lamps of deep blue on fabric drapes, orange spot from the dome on the singer, blue borders on large stage. This incident took up 12 minutes.

The final presentation, preceding immediately the feature picture, was the Clarion Trumpeters, 4 girls who have quite a diversified arrangement of selections. They open in front of the draw curtains in March number and then a solo, "Roses of Picardy." After another Ensemble number comes the final selection, in full stage the setting representing a church interior. The set was backed up by large transparency church window. Twelve minutes were required for this presentation.

Used Live Bats to Interest in Drama

Live bats were the chief attraction for The Bat at the Lincoln Theatre, Lincoln, Neb.

About a week in advance Charles F. Shire advertised for 100 live bats, offering to pay a quarter apiece. He got only 25, and these were placed in a large cage in the lobby, where they attracted unusual attention, for it was evident from the comments of the visitors that most of them never had seen a bat save on the wing. There was a crowd about the cage all day long, and signs were so placed that they could not be overlooked.

As a sort of parody on this idea, Mr. Shire painted four bricks a bright green, with the white outline of a bat on the broad sides, and these were deposited in cages and hung in front of as many stores. Evidently -Mr. Shire does not know that a "bat" is only a half brick. Anyhow he got a laugh that sold additional tickets.

He had 6x7 cards printed up with the stock cut of the man in evening dress, with "Coming" over the figure and these were placed in all stores and shops. No house or date was given, the single word being the only printing apart from the cut. The cards were done on both sides. Supplementing this, he had his program boy wear a mask and a black cape the week before the showing, and when he handed out the programs the cape would suggest the Bat cut.

With a green and blue lighted lobby he got the right atmosphere for the picture, finding that to mix the colors gave a better effect than a straight flush of either color.
Makes Good Stickers from Single Column Cuts

Neat Stickers from Single Column Cuts

Here's a new use for the single column ad cuts most companies now provide on all titles. J. H. Harris, of the Burley Theatre, Burley, Idaho, makes them into stickers.

The sample reproduced here is actual size and is pasted on a Metro-Goldwyn cut for The Barric. It is printed in bright red on white stock with a gummed back and is affixed to automobile windshields and wherever else a sticker can be used. Try the idea sometime. You'll like it, too.

One sticker is merely the skull and bones poison symbol, probably carried in stock for druggists' labels. This carries the copy, "Think! Avoid accidents by driving carefully." You can adopt this idea to a safety first campaign. Your printer will know where to obtain the cut if he has none and it should not cost more than a quarter.

Mr. Harris also sends in an interesting arrangement of an Irene cutout in a clothing store window, but unfortunately this will not reproduce.

Hooked to a Co-op

The alibi stunt is not new, but the last word is to hook it to a co-operative page, with prizes for the best original alibi. Each advertiser used an alibi for a catchline, such as "Jones said he was at Hammar's arranging to have his rugs cleaned."

The submitted alibis had to tie into some advertiser, with five tickets for the best excuse, three to the second, two for the third and ten ones for the runners-up. That made 20 tickets for a full page. Vheel enough!

Over and Over

Good stunts never die. The Park Theatre, Meadville, Pa., put over Mike with the barrel stunt.

Mike is Irish, so barrels of Irish snakes were planted around town with the warning not to look in. Of course most persons did and were confronted with a sign for Mike, so they laughed and went, and laughed still more. Small cost. Large profits.

Discovering that there was a Joanna Fox Trot in the Victor catalogue, W. R. Allen, of the Strand, Memphis, supplied the local dealer with a three-foot disc for a window display with "See the picture—bear the record." This served to let in a whole flock of stunts and a couple of window cards. He also hooked some of the book stores to the published fiction.

Ukulele Contest

Beats Harmonica

Playing the ukulele is not a part of the official curriculum of any college, but we dare you to try and come through four years on the contest without being able to strum the uke.

E. P. Briggs capitalized the atrophied guitar for Brown of Harvard by staging a ukulele contest between the girls of the high schools in Pueblo, Colo. The contests were held on the stage of the Rialto Theatre and the winner was declared the school champion of the city. He got a lot of good players and all of the students came to root for their favorites.

It was not only a good card, but it was an atmospheric prologue to the picture.

For the boys he organized a series of athletic contests at an Athletic Day sponsored by the Star-Journal with prizes to the winners and passes to all contestants.

With one thousand red feathers with Brown of Harvard stickers, he got a large percentage of the town into the theatre for the fun, and as everyone enjoyed the picture, he is still pulling down business on the stunt.

A Comedy Guard

Guy Kenimer obtained the use of a fine collection of war relics for advertising Behind the Front at the Arcade Theatre, Jacksonvillle.

The only trouble was that the display did not suggest a comedy, so he put in a guard of honor; two disreputable parodies on rookie soldiers, who got the necessary suggestion of comedy.

For the second week of His People at the Cameo Theatre, Pittsburgh, J. Knox Strachan stopped traffic by placing a push cart peddler in front of the theatre. He was made up to suggest Schludkraut in the play, and the cart was loaded with everything from vegetables to babies' underwear. Heavily burdened, the comedy stunt put over the serious play.
Scanlon Makes Lobby Lanterns from Lloyd Masks

PUTTING OVER HAROLD LLOYD IN TORRINGTON, Conn.
John J. Scanlon, of the Alhambra Theatre, painted small bodies for the three sheet heads and put masks over all the lobby lights as well as painting a three-section banner. He got a lot of extra business.

Cohens and Kellys

Sent Best Wishes

After spending some $75,000 remodeling the Rialto Theatre, Chattanooga, Tenn., it was re-opened with new equipment even to a house record, for three days of The Cohens and Kellys gave a new figure to shoot at.

One of the things that helped W. S. Perutz get the record was a pair of three sheet boards carrying photographs and good luck telegrams from every member of the cast. Pat O'Malley wired: "May the Cohens and Kellys have a prosperous stay in Chattanooga especially the Kellys."

Five thousand paper napkins in a popular restaurant helped put over the reopening, and 1,000 balloons were tossed into the street, half of which carried passes.

When the police finally got the streets cleared they solemnly promised Mr. Perutz a nice long visit to the rockpile if he did it again.

Next time he will try something else for he does not want to precipitate another near riot, and more than one couple came to blows over a pass-laden balloon.

Slow Motion

Guy Kenimer has another new one for the Arcade Theatre, Jacksonville.

He bought one of the 24-sheet boards at the ball park and he sends a man out to put up the new paper during a game. The first sheet goes up when the game is called and the work is done so slowly that it is about the eighth inning when the last is slapped in place, with the result that the crowd's interest is held throughout the game.

Posted in advance, the crowd would give one look and forget it. Kenimer makes it stick.

Reciprocal

One of Frank J. Miller's best stunts for The Sea Beast at the Imperial Theatre, Augusta, Ga., cost him nothing. A commercial plane had come to town and Mr. Miller arranged to run a slide for a week, telling where the flying field was located in return for a large sign on the under side of the wings. The pilot also threw out 2,000 heralds, which gave Mr. Miller rather the best of it.

Used Twice

Using the Chaliapin record of the Volga Boat Song on the Orthopinic, F. W. Putnam, of the Colonial Theatre, Richmond, Va., not only used it during the De Mille film, but made it his overture, with the organ playing the accompaniment.

Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., did the same thing with Killarney for The Little Irish Girl, using it at certain points in the film and with the orchestra as a prologue.

Had Elaborate Lobby On For Heaven's Sake

John J. Scanlon made an unusually good lobby on For Heaven's Sake for the Alhambra Theatre, Torrington, Conn. In addition to being the exploitation man Scanlon is doorman, and he was where he could see the patron reaction to the display, and he writes that it seemed to help the ticket sales.

The cutouts are from the three sheets with a diminutive hand-painted body, and these are to be recommended for any similar head. They are far better than the unsupported head, and while the photograph does not show them up well, you can get the idea.

If you cannot draw, perhaps you can get the bodies from some old lithographs.

Masks were placed over all the lights, facing toward the street. They also were used to bottom the cross banner at the rear of the lobby, while the designs for the cross and drop banners are Scanlon's own.

Dressing up the lobby to look like something big was a material aid in getting business. Lloyd supplies his own draw, but you have to properly advertise Lloyd to capitalize that drawing power to the full, and Scanlon has produced a very fine effect at a decidedly moderate cost.
Burke Loses His Own Child to Stunt That's My Baby

Framed a Dog Story
For That's My Baby

W. A. Burke, who does the publicity work for W. D. Sullivan, of the Realty and American theatres, Butte, Mont., framed a peach for That's My Baby. It was an elaborate dog story leading up to an advertisement.

Exhibit one is a box about six inches single column telling that a lost child was discovered in the offices of the American theatre. Supposing that it was the child of some patron, a slide was flashed on the screen. When this brought no response, the child was turned over to the police.

The following day the newspapers carried a seven inch front page box telling the child was Mr. Burke's own baby. According to the ingenious explanation, Mrs. Burke had taken the youngster to the barber's and had left her in the office while she went shopping. Burke had not recognized his own clipped child and called the police.

The third morning the theatre took a four tensity, reproducing the two stories and a picture of the child, with a humorous box from Burke admitting that he did not know his own offspring, but adding that this was not as bad as the situation created in That's My Baby, and urging the reader to see the picture "at least twice".

It looked like a clever adaptation of an accident instead of a careful plant: (a careful plant always does look like a real happening,) and the town laughed first at Burke and then at the picture.

It's a Pipe

It did not cost much to put over The Cohens and Kellys at the Broadway Theatre, Newburgh, N. Y.

Charles R. Hammerslough bought about 1,500 clay pipes and ticketed them with an advertisement for the picture. A local cigar store was glad to advertise free pipes in honor of the Kelly section, and advertise the picture as well. It put the house record $200 above the best previous high.

A Simple Idea Was
Wet Paint Winner

Getting a laugh was worth a lot of ticket sales to the Strand Theatre, Birmingham, Ala., on Wet Paint. And the laugh was easily achieved. Manager S. Dannenberg painted a park bench to suggest that a man and woman had been sitting on the newly painted surface. Set down in the lobby, it elicited a sympathetic grin from everyone, and since that was funny, it was figured the comedy must be funny, too.

To help along, a wire was strung across the lobby and hung with compoboard paint pots lettered for the title. The 24-sheet cutout of Griffith in overalls and high hat was hung by invisible wires to suggest that he was walking the wire. An electrically illuminated title hung close to the figure.

Every paint store in town gave a window to the picture and the Wet Paint doorknobs which are one of the standard accessories on the picture, were used to very decided advantage.

Started a Scare
To Sell Feature

Playing Sporting Life immediately after a big feature, Jack Gross, of the Crane Theatre, Carthage, Mo., figured that he would have to do something in a big way to get the money on this one after he had hammered on the other so heavily.

Straight advertising would not follow well on the special, so he decided to work up a scare, and he opened with a three fours headed in a gothic "Warning" that went clear across the space. In this "The Committee" announced that "a certain party in the moving picture business in Carthage" was about to import a string of English racers to compete with local horses and warned him against this action.

He was back with the same size display ad the following day, assuming himself to be the person mentioned and assuring the committee that he would have the horses in Sporting Life on the advertised days.

The next day, the opening day of the run, the Committee came back with renewed threats and Gross apparently countered with a throw away card assuring the public that the horses would be there.

It all sounds a bit flimsy from this distance, but Gross writes that he had the town all stirred up and the citizens were guessing everything from the K.K.K. to the B'nai Brith. But they all came to the theatre to see what happened and all that happened was Sporting Life, which seemed to give the customers their money's worth.

Dumped the Load

Here's a good idea from the State Theatre, Uniontown, Pa. Twenty barrels were painted white and lettered in green with "Mike. A barrel of fun." These were loaded on a truck and carted about town as a perambulator.

That's good enough in itself, but the load was tricked to be dumped at the busiest corner about the time the noonday traffic was at its height and the barrels rolling all over the street completely tied up traffic and completely sold Mike.
Montague Salmon Stages a Real Automobile Smash

M. A. Malaney Has
a Pair of Jazzers

M. A. Malaney, of the Locw Theatres, Cleveland, pulled a pair of peaches recently. His first was to turn a bunch of one-piece bailing beauties loose on the campus of the Western Reserve University to the great delight of the students. The girls wore sashes lettered for The Palm Beach Girl and were attended by a pair of cameramen who pretended to record their innocent sports.

The distressed neighbors called the police and the girls were arrested for obstructing traffic (which they most assuredly did), but were released without charges being preferred when they explained to the desk sergeant.

The stunt won a front page story with a couple of pictures in the illustrated section. It put over the Bebe Daniels picture at the Park Theatre to full houses.

Meanwhile Malaney had another girl lead a cinnamon bear through the streets of the downtown section. When the cops asked the why and wherefore she explained that she was advertising The Wilderness Woman, so they let it go at that and refrained from littering up the station house with more or less tame bears. That made more business for the State.

Some Bunch

Harry J. Gould, of the Palace theatre, Fort Worth, Texas, was one of those to use a stage wedding on Let's Get Married, but—

Gould tied up a newspaper to radio its request for a bride.

He got $2,000 worth of presents from the merchants and—

A six column story in the newspaper the day before the Dix opening as well as the radio publicity.

It's no wonder he needed the "P. R.", instead of the "S. O. R.". If you don't know, the former initials mean police reserves.

Hasn't Weakened

The Summons stunt's has not lost any of its strength through having been on the shelf a few months. It was used by the Ephraim Theatre, Ephraim, Utah, on Madame Behave and worked as it always does.

The summons purported to have been issued from the court of "A. Crabb" and the complaint cited that "I. M. Jolley" caused "U. B. Brouch" to dislocate his funnybone laughing at the Christie comedy. This is one of the oldest and still one of the best surefires.

A MACHINE GUN NEST FOR THE UNKNOWN SOLDIER

The Victoria Theatre, Philadelphia, put over the Prodisco release by building a sandbag nest in the lobby with dummy soldiers. The novelty attracted more than usual attention, and it was very easily framed up.

Getting Personal

Perhaps Montague Salmon meant nothing personal when he stationed a man in sailor dress in front of the Rialto theatre, Macon, Ga, but the sash reading "The Sea Beast" was hardly complimentary to the sailor, though it was not intended that way. It was just part of a nautical atmosphere that ranged all the way from paintings to the overture.

Montague Salmon Stages a Real Automobile Smash

Stages Real Smash

For Reckless Lady

There was nothing fake about the automobile smash Montague Salmon staged for The Reckless Lady at the Rialto theatre, Macon, Ga. He did not borrow a pair of wrecks to be deposited at some street intersection. The reckless lady rollers her own.

A garage loaned Salon a pair of old Ford cars that had just about a mile apiece in their battered insides. He put a man in one and a woman in the other, and the latter car came down the street as recklessly as its mechanical rheumatism would permit and handed the other old timer a resounding slap on the radiator that put both cars out of business.

When the crowd started to gather they indulged in a talkfest in which the man emphasized the idea of reckless women and just before the rear fringe of the crowd started to walk out on the act two boys climbed to the tops of the cars and stretched a banner advertising the play.

It made a direct appeal to about a thousand persons and the rest of the town heard all about it.

Belle Bennett used to be in stock in Macon, and it was no trick at all to get the papers to play up her name and use a telegram supposed to have been sent by her to the Rialto urging everyone to contrast her stock work with this latest picture.

Calling Cohen and Kelly Seasonable Lids

The State Theatre, Uniontown, Pa, persuaded the merchant next door to loan the Universal heroes new straw hats for the run. Cohen got a boy's size, but Kelly's came down to his neck. It got the ticket selling laugh.
Got a Negro Couple for His Wedding on Stage

Had Negro Couple
For Stage Wedding

Stage weddings for marriage titles are not new, but Montagu Salmon, of the Rialto Theatre, Macon, Ga., put a new kink in the old film idea for Let's Get Married. He persuaded a negro couple to go through the ceremony on the Rialto stage, and he did it up brown, with banks of flowers, an orchestra and everything that would lend to the effect.

He was careful to preserve order and not permit the ceremony to be turned into a farce, and the packed house enjoyed the event hugely because of the novelty.

Down South it is not easy to get white couples for stage weddings, but the promise of a ring and a big ceremony before the white folks made it easy to persuade a negro pair, and there was less likelihood of a comeback.

The studio gave him a hook-in on a jeweler and furniture dealer.

On the side he landed a banner over the front of the most exclusive hotel. It read: "Let's Get Married and spend our honeymoon here." It made almost as much of an impression as plastering a church, and helped to put the picture over to really big business.

Large Wires

Imitation telegrams are no novelties, but a wire addressed to "Mr. and Mrs. Everybody, St. Louis," was used by the Skouras Brothers to put over The Volga Boatman at the Missouri Theatre.

The blanks were 11 by 14 inches, and the novelty caused their retention where the ordinary sized blank would have been thrown down, possibly unread.

Walked a Die

Feeling that Red Dice would please his patrons, Frank J. Miller, of the Modjeska theatre, Augusta, Ga., made up a cubical framework covered with red cloth and spotted like an African golf ball. It was large enough to completely cover the one man motive power, and gauze over one of the spots enabled the perambulator to steer a safe course. It was an adaptation of the walking book that tolled a lot of extra money into the Modjeska.

Thirty Reds

Gallon, Ohio, is not so large a place that it will support a heavy advertising campaign, but the Mystic Theatre managed to get thirty windows on The Phantom of the Opera through tying every important store in town to a display of red. Clothing and millinery were easy, and the drug store had a lot of red leather things, but the bakery came through with a large cake frosted in red.

Each showing was booked to Phantom red and the showing of the feature.

A GOOD USE OF CUTOUTS FROM STEUBENVILLE, OHIO

The Strand Theatre made use of a number of special cutouts on Skinner's Dress Suit to supplement the regular frame material and the pennants. The star apparently rising through the sidewalk got attention.

Paper Flowers Sold
Rose of the World

Copying the Memorial Day poppies, P. D. Griffith, of the Criterion Theatre, Macon, Ga., made up several hundred crepe paper roses which were stripped for Rose of the World. They were so attractive that most recipients wore them and even where the tag was removed they still advertised the picture.

The construction is very simple. Petals are cut from crepe paper of the proper shade and about four are assembled in a group. A fine wire is wound around the lower edge and cut to leave about four inches for the stem.

A half-inch strip of green paper is pasted at one end and wound around the base of the rose and then continued down the wire, the end of the paper being held by turning the wire over.

The girl ushers can make them up in their spare time and attach the small streamers lettered with the title, the house and the playing dates. Get enough of these out and they will advertise to everyone and by changing the flower you can fit almost any botanical title.

Needed the Cops

Montague Salmon has no stage at the Rialto Theatre, Macon, Ga., but that did not prevent him from collecting on the Charleston craze. He built a portable stage in three sections that he can use again. Children competed in the afternoon and adults in the evening. Police had to be called to handle the mobs in the evening, and even then extra night shows were necessary. But the contest was well advertised in advance.

All children who presented their "promotion cards" in the public schools were admitted to The Rainmaker at the Hippodrome Theatre, Waco, Texas. It was J. P. Harrison's way of helping them celebrate.
Finds Brown Card Matches Bring Many Patrons

Did It Up Brown
For Harvard Play

Getting Brown of Harvard for his "Round Up Week" attraction inspired Charles F. Shire, of the Lincoln theatre, Lincoln, Neb., to a lot of extra hustle.

The round up is the local term for the college reunion period at the University of Nebraska, and Mr. Shire sent a personal letter to the presidents of all the sororities and clubs telling of the play and enclosing a pass. The result was a lot of special parties.

A special drop was painted for a prologue that was made up of local college songs and a little dancing, and the house was generously decorated with pennants and the college colors.

Special invitations were sent, (on brown cards,) to all Browns in the telephone book, enclosing a single pass, most of which brought several paid admissions.

For the transient trade 750 books of card matches were laid off to the commercial hotels, and the number of these books displayed while the holders bought tickets to convince Mr. Shire that this form of advertising pays for hotel work.

Between the grads, the under graduates, the towners and the traveling salesmen, Brown went over to a splendid business.

Probably it would have been a reproach to the Paramount publicity department not to have thought of a padlock door knob for Padlocked, but not since the D. K. was invented has there been a title providing so appropriate a hanger. Not even the West paint signs come quite so close to being the last word.

Cleveland Keyed Up
About Mabel's Room

When John F. Royal, of Keith's Palace Theatre, Cleveland, started on Up in Mabel's Room, he sent out one thousand keys with a perfumed note reading: "This is the key you wanted for Sunday night," and signed merely Mabel.

These letters were sent mostly to club lists, and some of them were later sent to the District Attorney by indignant wives, but the D. A. had one of his own and he just grinned, because he knew it was the key to Mabel's room.

To square possible victims of the stunt, the News carried a story under a large display head assuring jealous wives that if they found one of the notes in Hubby's pocket he was as innocent as could be, and while most of the recipients had enough sense to suppose it an advertising dodge, the story helped to get a laugh.

It did not hurt any that Marie Prevost was in town to help a local celebration.

Looking Backward

Making a play on the title, S. S. Oakley used a novel stunt for Behind the Front, which already had played one date in Lake Worth, Fla.

When it came to the Liberty theatre he put out a boy in an army uniform very much too large. This was put on backwards and the sign read: "Help me around to see Behind the Front at the Liberty theatre."

Let Them Finish

To get interest in Ella Cinders, John P. Reed, of the New Theatre, Fort Smith, Ark., told the story of the play up to the court room episode and offered prizes for the most logical ending for the story. It was not required that the ending be true to the film. The prize went to the most original ending.

Even those who did not compete imagined an ending and saw the picture to see how close they had come to it.

C. T. Perrin donated the Sterling Theatre, Greely, Col., to the Chamber of Commerce for a reception to the new Summer School class at the university, and gave his full program. He lost one performance, but will get it back many times over before the Summer ends.

A NICE DISPLAY ON THE TORRENT FROM THE MELBA, DALLAS

This is evidently a special display idea from the Texas house, dressed for Ibanez' The Torrent. While a built-in display, it can be copied in compo board for any extra special display such as this.
The Guarded Film Cans Had a Real Excuse in China

Had a Real Excuse  
For Guarding Film

Generally when a film can is taken to a theatre under police escort it is an exploitation gesture. It looks impressive, but it doesn't mean anything in particular.

But K. C. Way, manager of the Universal office in Tientsin, China, has more of an excuse for pulling the stunt, since the dove of peace has been flying mighty high in the vicinity of Tientsin lately.

This was the reason why the authorities permitted him to cart the film of Phantom of the Opera with a guard of two swordsmen and a couple of concession police. That's Mr. Way in the picture riding the local equivalent of a taxicab. His is carrying an elephant gun. The banner announces that the Phantom will presently be seen at the Empire Theatre.

It's the same old stunt, but it packed a mighty wallop in a city where they just smile indulgently when the guns go off.

Leased by C. & K.

A department store building in Altoona, Pa., that had stood vacant for a long time blossomed out lately with the announcement that Cohen & Kelly had taken over the building and would shortly open. It was a week before the book in was made to other advertising and then Ray Brown posted a sign that Kelly & Cohen could not agree, but would endeavor to patch up their differences at the Star Theatre.

Mr. Brown pulled another good one when he announced that the Ringling show had skipped Altoona because they could not compete with the Universal picture.

Turning away 300 from a midnight matinee of The Bat, Harry J. Gould manager to get 1,700 into the Palace Theatre, Fort Worth, Texas. The turnaway came with the rest of the crowd the following days.

Handing to Harry

Although the Hand Harry a Laugh contest worked for Tramp, Tramp, Tramp has no more to do with the film than the flowers of Spring, the idea of handing a laugh to Harry Langdon seems to have appealed with peculiar force to theatregoers, and under the urge of promised passes this has done more to put over the Langdon comedy than any other one stunt. If you have the picture coming, use this no matter what else you do.

Made a Production With Special Drop

Putting on a negro jazz organization with The Old Army Game, Milton H. Kress, of the Riviera Theatre, Knoxville, Tenn., raised it to a "production" with the use of a drop showing the ends of two railway coaches with the windows cut away. A musician sat at each window and played the Railroad Blues, which took the act out of the straight film stage class. It was simple but it seemed to build up the number. The porter, seen in the vestibule, is the house page, who was put on to Charleston during the full stage section. The fact that everyone knew the pick by sight and generally by name gave him as much appeal as a professional would have made; perhaps more.

Kress got six nice window signs for his attraction in addition to what he did for the Fields film, and pulled down a nice profit on the extra investment.

He seems to have a permanent lease on the air in front of the theatre, for he uses a cross street banner for every attraction, and he generally does a lot in the lobby.

Kress is one of the graduates of the first Public School class, and a credit to his Alma Mater.

The first Jones to sign up with the Marines during the run of What Happened to Jones at the Palace Theatre, Toledo, O., was given a theatre party. In return the Marines donated the use of their A boards in their specifically preferred positions.

Local members of the Jones family were postcarded, and a sectional cut was used to give interest to a co-operative page.
Sells Stella Dallas Through Chaplin

Sells Stella Dallas
With Chaplin’s Name

Here is an adaptation of the New York campaign from the State Theatre, St. Louis, based on the star approvals of Stella Dallas. The topline is pretty certain to get full attention, and hold the reader to the argument.

Too Brunette

through special arrangements made by Mr. Marcus Loew himself, LOEW’S STATE is able to offer “STELLA DALLAS” at NO ADVANCE PRICE of the same three-performance week, are paying $21 to see. "STELLA DALLAS" will be one of the short-nosed pictures—perhaps THIS box-office winner, every critic, every star- Sullivan tea to this marvelous story

Directed by Harry Koster, who made “Titele David the Roman” and “The Pink Panther”, it features ROBERT Koster, LUCY MARIE, JESS HARRIS, and DONALD PROVOST.

And on the Stage—

BERNARD FERGUSON, the long-time Opera house in 1922 and St. Louis Symphony Orchestra soloist; HELEN PHILLIPS, soprano sensation, the Los Angeles Opera Company; HIRSH ZUNER, organist, and the Municipal Symphony Orchestra. And an atmosphere which makes it all go to “Stella Dallas”!

Uses Ample Copy
Yet Little Space

Here is a four-fours from the Olympic Theatre, Buffalo, that takes in about as much copy as the average three tens or better and yet does not suggest overcrowding, though there is little room to spare.

The Greatest Football
Picture Ever Made!

Youth’s Love Thrills
End of the Greatest Film

To Theaters

The title sinks into the cut a tripe, but apart from this it is capital selling, and the Century simply backed up the appeal with a few lines of talk that perhaps would have been better in upper and lower case, particularly in that width. This would have cut down to three lines and would have permitted the lines to be headed, which would greatly have improved their legibility.

But the space is commendably free from hand lettering, and in general this makes a decidedly good display. Not all of this should go to the credit of the house, however, for the Baltimore Sun boasts one of the best theatrical advertising pages in the country because it has the business that know how to achieve displays. Were it merely one house, it would be assumed that the house marked the space, but all of the displays are above the average.

Asked the Sheriff

Before The Pat opened in Los Angeles the town was teased with block 24-sheets reading: “Sheriff Prager. Get the Bat, dead
Plays Langdon Comedy Above a Feature

or alive!” Later, these were stripped with “Even more thrilling than the play” and “A laugh with every gasp.”

Following this the general tone of the campaign was a dare to the many who had seen the stage play to identify the Bat in the picture form.

Type Is Better Than Cut Layout

Type does all the selling for Charles Ray in Paris at the Valentine theatre, Toledo, for the cut and the half-tone chain on the space. The big idea was to sell Ray as a man of fashion, in contrast to his usual type, but a poor cut makes him look more like an undertaker than a man-about-town, and the value of white space, and it leaves this cut to work without handicap.

This space, by itself, is about a three niners, and the whole announcement is a bit too long to be “artistic” but not too long for the announcements to be made.

Another Boston Ad Gets Hand Letters

Here is a straight layout for Ben Hur at the Colonial Theatre, Boston, where there is absolutely no excuse for hand lettering, and yet, being Boston, the whole mess is laid in with a pen. There really should be some law against it.

Plenty of White to Get a Good Display

This is only the upper portion of a display from Warners Metropolitan theatre, Baltimore, on Oh, What A Nurse. The lower third is merely a type arrangement that is not of particular interest.

The outstanding feature of this layout is a good proportion of white space to give full value to the title and star name. The Warner artist has refrained from stuffing every opening with a lot of non-essential small letters, with the result that the cut gets a chance to engage interest.

Syd Chaplin has passed the stage where he is merely Charlie’s brother and is a star in his own right, as he should have been long ago, and this play-up will help to sell tickets.

It would be possible to notch this cut and add a lot of supposed sales talk in those inviting white spaces, but the Metropolitan has shown in the past that it knows the

POOR CUT WORK

title plate is utterly impossible. The big idea of any display should be to put the title over at the first glance. Here you have to stop and puzzle it out if you are interested. Possibly the figures will hold your interest until you arrive at the fact that the white spaces are letters, but unless they get your interest, the title is a total loss. Were the cuts trusted to sell, this would be a waste of about 21 column inches, but the copy should sell better than usual, and may have saved the sales, for Ray in a new type should be interesting to those who follow the photosplays, and this is put over nicely with the top lines. The Valentine seems to alternate between the good and the bad. Their ads are either decidedly good or rather worse than poor. And they never seem to learn that a half-tone cut is a poor gamble in Toledo. Hope seems to spring eternal without often being realized.

Gives Top Space to The Langdon Comedy

This is the upper half of one of Stanley Chambers' displays for the Miller Theatre, Wichita, Kans. It drops so far down the page that it cannot be reproduced in full, but this is the upper half and is given to the comedy instead of the dramatic feature.

There was a time when we used to use a lot of the Chambers' ads, but he took to going so far down the page that they used too much space. We have had to halve this to get it in. Chambers is still doing fine work, but he has to be handled in sections.

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Associated Exhibitors

THG SKYROCKET. (7,350 feet). Star, Peggy Hopkins Joyce. A picture that was exploited to sell the exhibitor or operator that did make good on the screen. You can get them in the first show—through the notorious "piece work," and then you're done. I had a fine matinee, and when they told the neighbors, the night attendance was pitiful. They got a far better price than the picture deserved here, and if you buy at that increased price look for a fine loss. Had I known then what I know now—I'd never have played it at all. I am not hammering this picture because I did poorly, for after a careful scrutiny of the product, I didn't blame my audience for not coming. No, even a program offering. Dave Sermon, Pontiac Theatre Beautiful, Saranac Lake, New York.


F. B.O.

COWBOY MUSKETEER. Star, Tom Tyler. Played the "cowboy" slant in this piece, with entire satisfaction. "The gang" is the hub of the whole show, and that fact should not be lost sight of in future productions. Most of the program westerns are very similar, but the addition of "the gang" to this cast adds a novelty touch that makes this series "different." Tone, O.K. General appeal. No for 25-35, 25-40 special. Town 300. Admission 15-20, 15-40 specials. Chas. W. Lewis, I. O. O. F. Hall (256 seats), Grand Forks, North Dakota.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. This is a fair western picture. The fight in the last part is very exciting. This picture should please any Saturday night crowd. Tone, O.K. Appeal, eight per cent. No for Sunday or special. Draw all classes, town 300. Admission 19-25. R. X. Rounds, Pecos Theatre (190 seats), Kadoka, South Dakota.

DRESILIA WITH A MILLION. (7,350 feet)). Star cast with Mary Carr. This was a very good show of its type. Did not draw at all well for us. We should have had a better crowd to give it the proper appeal. Good tone and appeal. Special—not here. Draw better class, town 4,500. Admission 10-20, C. A. Anclemire, "O" Theatre, Nazareth, Pennsylvania.

DRESILIA WITH A MILLION. (7,350 feet). Star, Mary Carr. A good picture of the type, but not the type that appeals to the masses. This class of picture has had its day. Yea for 25-30 special. Too few old folks to support a show. Tone, okay. Sunday, yes Special, no. Appeal, sixty per cent. No for 25-35. Draw all classes, town 200. Admission 10-20. W. A. Clark, Sr., Castle Theatre (190 seats), Havana, Illinois.


FLIGHTING ROOB. Star, Bob Curter. Fast riding, hard-hitting Bob again pops the eye out of the bull's-eye. One of his best features, and he played his part to perfection.

Our motto—"It is my utmost desire to be of use to my fellow man."

Our method—We send these tips on pictures we have played, as exhibitors, reporting pictures, performance and audience reaction without bias toward any producer.

Book by these tips and help us in your turn by sending reports.

OUR GANG.

Getting better all the time, and it is the prayer of all exhibitors that F. B. O. keeps him in fast moving westerns. Good paper. Tone, O.K. Strong appeal. Yes for Sunday, no as special. Draw all classes, town about 1,000. Admission 15-25. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FIGHTING ROOB. Star, Bob Curter. As usual, Curter plays his part, and gives the public a good show. This F. B. O. that went over good. Think everyone was well pleased. Buy this one and you will be pleased also. Must run. Did more business the second night. F. B. O. is well printed and fine class service. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-15 and 15-25. W. C. Snyder, Cozy Theatre, Lamont, Oklahoma.

THE FIGHTING SAP. (5,135 feet). Star, Hugh Thomson. A very good program from F. B. O. that went over good. Think everyone was well pleased. Buy this one and you will be pleased also. Must run. Did more business the second night. F. B. O. is well printed and fine class service. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-15 and 15-25. W. C. Snyder, Cozy Theatre, Lamont, Oklahoma.


FLAMING WATERS. (6,551 feet). Star cast. A very good picture that should please any type of patronage. Print good. Tone and appeal, good. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

First National


IRENE. (9,400 feet). Star, Colleen Moore. I paid them a raise on this one after it was well done. They will pay off for us. This picture is good, but it is overrated. It will get you the crowd all right, but you will hear some complaints. The picture is too long; it's a great style show and the colors were wonderful. It will play up. A Mitchell, Dixie Theatre, Russellville, Kentucky.


KNOCKOUT. (6,270 feet). Star, Richard Barthelmess. "The gentleman who walked out." said a patron—and several others walked over with him. Poor. Production that was painful to see, the least, Barthelmess hasn't made a good one for us since "Classmates" and we are laying off him on the next contract. This sort of picture explains why some people do not like the movies. Tone excellent. Sunday, special, absolutely not. Draw all shows and town 3,000. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Mcville, Louisiana.


LIVE WIRE. (7,000 feet). Star, Johnny Hines. A fine program feature that was full of pep from start to finish. Comedy kept them laughing and Johnny's side for life made 'em gasp. Tone and appeal O.K. Yes for Sunday and special sorts. Draw all classes, town about 1,000. Admission 10-25 to 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PERVADING WHISPER. (5,511 feet). Star, Tom Mix. Fairly good picture that pleased a majority. Tom Mix is not the drawing card he used to be, since Billy Fox has dolled him up and put him in "Special Westerns." Paper fair, but the six sheet is misleading. Draw all sorts, town about a thousand. Admission 10-25. W. J. Tull, Depot Theatre, charge special. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.


FIGHTING HEART. Star, George O'Brien. A real picture, with lots of heart interest throughout the story. "The part of O'Brien and the supporting cast, and the direction was fine. A smooth-running, well-acted story which has a whirlwind street fight that brought them to their feet. Hope Fox continues to keep George in "he-man" pictures and not make a

Straight from the Shoulder Reports
Exhibition Information Direct from the Box-Office to You

Edited by C. Van Buren Powell
FIGHTING HEARTS. Star, George O'Brien. This is a good program action picture. Nothing more. The first fight is rather slow. Tone, fair. Sunday or special, no. Appeal, seventy per cent. Town 1,500. Draw farmers and oil field workers. Admission 10-20-29. Russell Cecil, Grand Theatre (350 seats), Wynona, Oklahoma.

THE POOL. Star, Edmund Lowe. In my person estimation this is a wonderful picture; yet I feel that it is a picture that will make a universal hit. It seems to me that all religious pictures are the same—they are based on the same formula. Peot, R. K. A question. Yes for Sunday, nearly a special. Draw all classes, town 3,000. Admission 10-25. J. W. Ryder, Jowve (300 seats), Verdi, Minnesota.

HAVOC. (3,835 feet). Star, George O'Brien. A very good picture, but did not draw to capacity in this town. Also had very warm weather. Print good. Tone, good. Sunday or special, yes. Appeal, good. Cast, Russel Mcclure, Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HAVOC. (3,835 feet). All star cast. This fine picture failed to ring the sale at the ticket window, although it seemed impossible to get them in. Those who did see it liked it. Rather drawn out. Cast very good and best of the cast. Footage just seen in one picture. Tone, okay. Sunday, yes. Special, no. Appeal, good. Cast, Clay Stiles, C. R. Self, New Radio Theatre, Correctionville, Iowa.

Metro-Goldwyn


THE TORRENT. (6,769 feet). Star, Ricardo Cortez. A genuine flop at box office. Didn't take in film rental. These cosmopolitan productions are not what they are cracked up to be. Rental high. Sunday, yes. Special, no. Appeal, thirty-five per cent. Town 5,200. Draw general class. Admission 15-22. F. Jenkins, Community Theatre (190 seats), David City, Nebraska.

UNHOLY THREE. (7,000 feet). Star, Lon Chaney. This was very good. It was clever. All floors were good in their parts. Good comments. Tone, fair. Sunday or special, no. Appeal, sixty per cent. Town 2,550. Draw general class. Admission 10-25. F. Jenkins, Community Theatre (190 seats), David City, Nebraska.

Paramount


Colleen Moore and Malcolm McGregor in the First National picture, "It Must Be Love."


THE GOLDEN PRINCESS. (6,384 feet). Star, Betty Bronson. A very fine show for a healthy night. Bronson did a photo in 44 South Main street. You certainly would not have any idea this show was Tone, good. Special, no. Appeal, very good. Town 4,500. Draw better classes. Admission 15-20. George A. Grant, Grand Theatre, (400 seats), Nazareth, Pennsylvania.


AMERICAN VENUS. (7,511 feet). Star, Esther Ralston. One of the most entertaining pictures I ever ran. Technicolor scenes are wonderful. Nothing offensive, as advertising may lead you to believe. Tone, good. Sunday, no. Special, yes. Appeal, hundred per cent. Mesers. Werner and Schergens, Opera House, Tell City, Indiana.


BEST PEOPLE. (7,560 feet). A good program picture and that is all that can be said for this one. Pleased my average crowd, but failed to pull anything more. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Town 1,100. Admission 10-20-35. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.


BLIND GODDESSES. (7,433 feet). Star cast. Go after this big. Title doesn't mean much, but the picture has "guts"—holds them spellbound at his best. All star cast. Great tone and appeal. Yes for Sunday and special. Draw from masses, city 40,000. Admission 10-25-35. John Jones, Orpheum Theatre (1,800 seats), Quincy, Illinois.


FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. A weak Lloyd special. There are several laugh producing scenes but in a

Producers Dist. Corp.

MILLION DOLLAR HANDICAP. (6,805 feet). Star cast. This is an excellent race track drama that pleased my fans. However, I do not think it won't go wrong on this subject unless you promise


SIMON THE JESTER. Star, Cast. A darning good picture, but a darning poor title and it failed to sell for that reason. Print good. All classes, praised. Eugene Town. Eagle Theatre, Baltimore, Maryland.


Universal


HIS PEOPLE. Star, Rudolph Schildkraut. Now, boys, here is a real picture. A domestic drama that gets under your skin. It really entertains. Don’t be afraid to book it. It’s all there. Had a good crowd and looked like they were under the sky when they went out. Tone, good. Sunday or special, yes. Appeal, hundred per cent. Draw, small classes. Admission 10-25. A. F. Jenkins, Community Theatre, (450 seats), David City, Nebraska.

MOVING PICTURE WORLD

One way you see Art Acord in Uni- universal’s “Low Luck.”

Gibson. This is a dandy picture and will bring a few laughs. The ending is very exciting and will keep your audience holding their breath. Fine baseball part is very good and will bring several laughs. Tone, O. K. Appeal eighty-five per cent. No for Sunday or special. Hold, excellent. Draw, town and country type. Admission 10-25. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.


K—THE UNKNOWN. (8,146 feet). Star, Virginia Valli. On account of large num- bers having read the book, this here was a nice turn out on this picture and our audi- ence was well pleased. Tone, okay. Sunday, okay. Appeal, no. Special, no. Town less than thousand. Draw all classes. Admission 10-25. H. H. Perry, Peoples Theatre, (250 seats), Cloverdale, California.


OIL, DOCTOR. (5,307 feet). Star, Reginald Denny. Very good comedy. Don’t think it is as good as some of his others, but it is alright. Sunday or special, no. Appeal, eighty-five per cent. No for any other houses. Draw town and country type. Admission 15 and 25. O. G. Odeil, Odelphia Theatre, (400 seats), Hughesville, Pennsylvania.


ROLLING HOME. (6,531 feet). Star, Reginald Denny. This is too long and drawn out. It makes the audience miss the Fair comedy but eight reels of repetition is too much and this is another star you are asked to keep away from the picture. Fair comedy. Appeal yes. For Sunday, no as special. Draw min and railroad classes. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

SADDLE HAWK. (4,410 feet). Star, Hoot Gibson. A picture of placers is out and this one is very good ones. J. J. Parker, Cozy Theatre, Merom, Indiana.

WARNER BROS.

HOGAN’S ALLEY. Star, Monte Blue. A trade magazine critic, a few months ago, called this a trash creation, not for the day any class of theatres. We found this little feature to be a really fine piece of film-making. Hoot Gibson and Digit Morris in good form. A strong little bit with a lot of action. Not a single walkout, and all who saw it praised it. Good paper. Tone, O. K. Special appeal, no. Sunday, yes as special. Draw all classes. Town about 1,000. Admission 10-25 to 15-35 on specials. H. H. Hoeveler, Amuse-U Theatre, Melville, Lou- isiana.

KISS ME AGAIN. (6,722 feet). Star, Cast. Due to heavy rains had poor success with this one, but those who saw it had nothing but praise for it. I would say a good one. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. R. P. Molokhia, Graniteville Theatre (250 seats), Graniteville, West Virginia.

MIKIE SHACKLES. (6,961 feet). Star, Irene Rich. Very good—for highbrows only. A Big Five picture. Fair热带 picture, if it has something to attract middle class, this will not be appreciated by all. Business below mark; be- lieve due to hot weather. Tone and appeal good. Sunday or special, no. Draw middle and upper classes. Admission 10-35. H. H. Hoeveler, Normandy Theatre (1,800 seats), Brooklyn, New York.

WACKED IN THE SNOW COUNTRY. (7,500 feet). Star, Rin-Tin-Tin. A very good picture. Tone and appeal good. Yes for Sunday or special. Good picture for special classes, young folk and miscellaneous farm families, widely scattered, town 1,650. Mrs. J. B. Travelie, Elite Theatre, Placerville, California.

EXHIBITORS

Be sure to send in reports on how the picture goes during the months. Your opinions help other showmen. We want all the reports you can send.
Marshall Discusses Comedy Players

"Certainly we have names in comedies," said George Marshall, supervisor of Fox Films comedies, when questioned at the West Coast Studio concerning the adaptability of motion picture actors for both dramatic and comedy productions. "Quite often I hear someone say: 'Oh, comedy! Well, you don't need much of a name for that. Comedy takes care of itself.'

"Nothing could be wider of the mark. I think comedy, the best possible training for dramatic work, has played a most prominent part in the making of world-renowned stars. "In comedy, one not only needs a name, but one must have marked ability. Earle Foxe, who won an international reputation in our Van Biber series with Florence Gilbert, is a case in point. Foxe, who can do highly dramatic work as well as the finest sort of situation comedies, is one of the most versatile actors in Shadowland. We frequently switch him from comedy to more pretentious things, but as often as not he appears in a riproaring success such as Fox Films version of 'A Trip to Chinatown.'" Mr. Marshall pointed out that many actors are so versatile that they can fill any role assigned them with the greatest ease. He continued:

"But because they happen to have made their reputation as comedians and comediettes doesn't necessarily mean that they have no dramatic ability. Often we are forced to set aside the comedy schedule in order that one of our players may be loaned to the dramatic production. "The 'Helen and Warren' series have been held up considerably on this account. Kathryn Perry established herself so firmly as the typical American bride in this series that when the time came to make 'The First Year,' Frank Borzage could visualize no one else in the part, so Miss Perry stood being loaned out to Warren long enough to play the leading feminine role in that production. Earle Foxe had the leading role in 'Wages for Wives.' He played a very prominent part opposite Zasu Pitts. His teammate, Miss Gilbert, goes in for sympathetic parts when she steps out of the Van Biber's. In the 'Johnstown Flood,' directed by Irving Cummings, she had the leading feminine role, and in 'The Return of Peter Grimm' with Victor Schertzinger directing, she is called upon to do some very emotional acting. Besides these two parts she has played Western leads opposite Buck Jones.

"Arthur Housman is another versatile member of the comedy staff. He was a very convincing villain in 'Thunder Mountain,' a villain with a comedy turn in 'Early to Wed' and a spoiled invalid in 'The Midnight Kiss.'

"These are just a few examples. Going right down the list including the youngsters, Gene Cameron, Gladys McConnell, Reata Hoyt, and even little Jerry Madden. All of which goes to show that those who act in the two-reelers have just as much dramatic ability in most cases as the players in featured dramatic productions. I heartily agree with the critic who maintained that while practically any comedian could do emotional stuff, not every actor, no matter how great, could put over comedy situations."

Lupino Lane on Way to America

Lupino Lane, Educational star, who has been in London appearing in one of the season's most successful revues since December, 1925, sailed from England July 24 for the United States. Following a brief visit in New York City he will return to Hollywood where he will start work immediately on the first of six two-reel comedies he is under contract to make for Educational Film Exchanges, Inc., during the 1926-27 season. His comedies of the past season were outstanding comedy hits of the year.

"Should Husbands Pay"

"Should Husbands Pay" is a two-reel Hal Roach comedy starring James Finlayson, for Pathe release.

Dempsey-Tunney Fight Aids Serial

The signing by Tex Rickard of Gene Tunney and Jack Dempsey to battle for the heavyweight championship of the world next month adds greatly to the box-office value of Tunney's new Patheserial, "The Fighting Marine," released September 12, but which will also be available for special pre-release runs by exhibitors who want to cash in right away in the vast volume of newspaper and news film publicity being accorded the leading contender for the heavyweight crown.

In assigning Frank Leon Smith, serial editor, to write a special story for Tunney's screen debut, Pathe instructed him to prepare a vehicle for the ex-marine that would give full play to his past experiences and fame as a fair fighter in the trench and the roped arena. The title, "The Fighting Marine" suggests that Smith followed his orders to the letter and the completed film attests to the wisdom of the Pathe idea in giving Tunney this type of vehicle.
Vacation In Mack Sennett Studios

With the closing of the Mack Sennett studios for the summer vacation period, many Pathomedy films have been completed, and offer a diversified "hot weather" diet for motion picture fans, and theatre box-offices alike. Prior to the closing down of the Sennett studios, Clarence Hennecke and Earl Rodney, formerly active members of the Sennett story staff, finished their first co-directing vehicle, a "Smith Family" comedy, with Raymond McKee, Ruth Hatt and Mary Ann Jackson in the featured roles. Both Rodney and Hennecke were independent comedy directors before their affiliation with Mack Sennett. Alf Goulding, assisted by Harry Connell, completed Ben Turpin's newest comedy. In this offering Turpin is supported by Ruth Taylor, Thelma Hill, Marvin Lachance, Barney Helmull and Andy Clyde. Madeline Hurlock appears as a pseudo-Russian Countess in her first feature comedy for Sennett, completed under the direction of Eddie Clune and Joe Berdeaux.

Other Mack Sennett comedy pictures about to be released are, "a Smith Family," domestic number directed by Alf Goulding; Ben Turpin comedy, titled "A Harem Knight," filmed under the direction of Gil Pratt, with Madeline Hurlock enacting the leading feminine role; an Alice Day offering based on the adventures of a plumber's daughter, and two Mack Sennett all-star comedies in which Billy Bevan portrays the featured roles.

The Sennett stars and players now enjoying the summer vacation are, Alice Day, Ben Turpin, Johnny Burke, Madeline Hurlock, Raymond McKee, Danny O'Shea, Eddie Quillian, Vernon Dent, Ruth Hatt, Billy Bevan, Thelma Hill, Mary Ann Jackson, Ruth Taylor, Alphonse Fairbanks, William McCall, Dave Morris, William S. Blystone, Andy Clyde, Joe Young, Mildred June, Marvin Lobach, Barney Helmull and the bathing girls.

Locations For "Devil Horse"

Since the completion of "The Devil Horse," Hal Roach's Pathé feature starring Rex, king of wild horses, made at the Crow Reservation in Montana, eleven chambers of commerce or similar organizations in western towns have written to the Roach studios and Fred Jackman, director, asking if it is possible for the next picture with Rex to be made in their localities. The next picture probably will not be started before September.

Schine Books Red Seal

Harry Bernstein, general sales manager for Red Seal Pictures, announces that the Schine Theatre Circuit has booked Red Seal's entire product.

Max's Mother Goose

"All the King's Horses and All the King's Men" were used in exterior shots for the fifth "Carrie of the Chorus" comedy, at Valhalla, N. Y., last week. The horses and riders were hired from the King Livery in the small village, Max Fleisher, head of Red Seal, explained.

"Reelview" Edited By Beth Brown

Miss Beth Brown, film editor and titleer of Red Seal, has just completed editing and titling the newest "Reelview," which will be released in Vol. K. This new film was "Death at Ellis Island, New York's East Side, Broadway and other sections of the city. This latest Reelview is an interesting study of the emigrants upon arrival in America, depicting the things they do and the places they invariably go to.

Since the completion of this new "reelview," Miss Brown has begun work on an original idea of her own, in which she is assembling various scenic shots taken from many films, in which crowds of people are included.

This film, when complete, will represent over a year's collecting of odd bits of film, "shot" in different parts of the world and suited for this purpose, for which Miss Brown has been searching. In the completed work, she will include a film study of an Arab chieftain and will explain the facial characteristics of this race, with the analysis of the same.

This new novelty, which has not been named, as yet, will be distributed by Red Seal.

The "Million Dollar Smile" of Fred Humes, the Universal star, will soon be seen in "The Yellow Back," directed by Del Andrews.

Allene Ray and Walter Miller are "roughing it" about breakfast time, in Episode Six of "Snowed In," the Patheserial made up near the North Pole.
Publix Houses In South Get "U" Shorts

An arrangement was arrived at last week between the Universal Pictures Corporation and the Publix Theatres whereby Publix houses in forty or more cities and towns in the South will get the entire Universal Short product for the coming year.

The agreement gives Universal a far better representation in the South for its short product than ever before, and gives to the Publix houses the first-run rights on such outstanding pictures as the new Buster Brown Comedies, "The Newlyweds and Their Baby" series of two-reelers, the "Let George Do It" comedies and other high-grade Universal Shorts.

Ralph W. B. Williams, sales director for Universal's Southern Division, assisted by Julius Singer, Universal Short Product Sales Manager, closed the proposition with D. J. Chatkin, Short Subject buyer for the Publix houses.

In addition to the comedies noted in the foregoing, the arrangement includes the five new Universal serials, the new Gumps Comedies, the two-reel Western Mustang dramas being made by Universal, 52 one-reel Bluebird comedies, and the International Newsreel, which is released by Universal.

There are few spots anywhere in God's world so attractive as those the traveller finds in dreamy Holland. In "Tulip Time," Cranfield and Clarke have a short feature replete with scenes showing some of the beauties in the Netherlands.

Plan Premiere For McManus

Arrangements are being perfected for a premiere of one or more of the McManus-Stern Brothers comedies in one of the big Los Angeles houses, at which George McManus, the cartoonist, will make a personal appearance. He will supplement this appearance with a few rapid sketches made on the stage for the amusement of the first nighters.

Gus Soloman Promoted

Gus Soloman, special representative for Red Seal Pictures, was tendered a dinner at the Astor Hotel on Thursday night, preparatory to his departure for a six-months' trip which will take him to the coast and back. The dinner was attended by Max Fleischer, president of Red Seal Pictures; Fred V. Greene, Jr., Morris Finklestein, Marty Soloman, Harry Bernstein, executives of Red Seal, among others. Soloman has been promoted to the position of assistant general manager of the sales department of Red Seal.

"Morning, Judge!"

Fred V. Greene, production head of Red Seal Pictures, and Ed Livingston, publicity director, are at work on the pressbook for the first of the "Carrie of the Chorus" series of comedies, whose title for release will be "Morning, Judge."

Universal Serials Being Novelized

"Whispering Smith Rides" and "The Riddle Rider" are soon to be new fiction characters as well as screen heroes, according to William Lord Wright, supervisor of serials and Westerns for Universal. Frank Spearman, who created "Whispering Smith," is at work on his novel. It will be published following the release of the chapter play which features Wallace McDonald, supported by Rose Blossom and J. P. McGowan.

Arthur B. Reeve is working on the novelization of his Riddle Rider stories, which have been transferred to the screen, with William Desmond in the starring role. "The Return of the Riddle Rider" is Desmond's second portrayal of this character.
Reviews of Little Pictures with a Big Punch

“Wide Open Faces”  
(Universal—One Reel)

This Charles Puffy Comedy is a burlesque western satirizing the expression “wide open spaces.” The women chase all the men out of town but his sweetheart seeks to save Puffy, the sheriff. Puffy defeats an “Indian” attack and the women realize that the men are some good. It develops that the “Indians” are the women’s husbands. Dick Smith, pictured here, directed this comedy which has a number of amusing moments.—C. S. Sewell.

“Venus of Venice”  
(Pathe—One Reel)

Paul Terry’s latest amusing cartoon shows a lady mouse kidnaped by a band of cats and gotten away in a gondola. Her mouse sweetie knockked cuckoo, lands at the bottom of the ocean, but an octopus comes to his rescue and the mouse gets his girl back.—C. S. Sewell.

“Wedding Daze”  
(F. B. O.—Two Reels)

Fatty Al-sander as a hot owner, Lois Boyd as his wealthy niece, the two other fay men as porters and a villain who is after the girl’s money furnish the fun here. The action is fast slapstick and much of it is based on continual falls of the four men down the elevator shaft, with a flivver chase at the finish. Will appeal to those who enjoy rough and tumble comedy.—C. S. Sewell.

“Putting on Dog”  
(Fox—749 Feet)

Dogs as society pets furnish the subject of this Variety and there are interesting shots that will appeal especially to lovers of dogs, showing a number of kinds comprising the canine social register, including collies, wire-haired fox terriers, Scotch terriers, St. Bernards, Schnauzers and Chows, also hunting dogs such as hounds, pointers and setters.—C. S. Sewell.

Solid Gold  
(Educational—Two Reels)

The background for this Jack White comedy is a mine where gold is mined. A telegram exposes the story—“There is gold missing. We don’t suspect you altogether—but fun’s fun. Stop the leak or get out.” The subject is plentifully sprinkled with gags, most of them familiar. The best is when Lige gets a ride all through the whatnot. It looks like a stone crusher and treats Lige like one. The action is fast. Players are Lige Conley, Estelle Bradley, Otto Fries, pictured here, Jack Lloyd and Clem Beauchamp.—Sumner Smith.

“Alice Be Good”  
(Pathe—Two Reels)

Alice Day is starred in this comedy, with Eddie Quillan, shown in cut and Ruth Taylor in the cast. The quartette go to a forbidden dance palace and Alice’s father follows. What he does to them, especially Alice, is a plony, for they ‘have’ swiped” and ruined his new fliver. The type of humor in these Alice Day comedies is along somewhat different lines and they are thoroughly amusing.—C. S. Sewell.

“Song Car-Time”  
(Reel—One Reel)

In line with what appears to be the new policy, a verse of the old song “Mother, Mother, Pin a Rose on Me” is presented and then a parody with reference to the modern flappers’ hose is offered with a cartoon chorus which is amusing. This innovation is an improvement on the previous method and jazzes up the series.—C. S. Sewell.

“Vamping Babies”  
(F. B. O.—Two Reels)

Lewis Sargent of “Huckleberry Finn” fame, now grown up, and Alice Ardell are the principal players in this Standard Comedy which deals with the attempts of a love-sick young couple to wed despite an irate father who shows his temper by demolishing straw hats. They finally cope, resulting in a chase scene. Slapstick comedy of average amusement value.—C. S. Sewell.

“His Girl Friend”  
(Universal—Two Reels)

Francis Corby pictured here, directed this conventionally fun-moving and amusing slapstick comedy starring Edna Marian as a girl so popular her father adopts desperate means to get rid of her suitors. One chap dresses as a girl and father falls for him; of course things break so that this fellow eventually elopes with Edna.—C. S. Sewell.

“Keeping ’Em Guessing”  
(Reel—One Reel)

A NOTHER of the series sponsored by the Magicians’ Society showing how anyone with a little training can perform “baffling” parlor magic such as making glasses disappear, the unbreakable match, the jumping candle and current lines without breaking the skin. This should prove a popular series.—C. S. Sewell.

Squirrel Food  
(Educational—One Reel)

Most of the comedy here is based on the gouty foot of a Southern colonel visiting a Northern hotel. Cliff Bowes and the other players, Jack Lloyd, Glen Cavender, Clem Beauchamp and Estelle Bradley, pictured here, in their chases from floor to floor continually cause the gentleman acute anguish until he finally resorts to a wire cage to protect the foot. There also is a good comedy character in a goofy hunterman who once shot a stuffed anchovy. It is slapstick fun.—Sumner Smith.

“Move Along”  
(Educational—Two Reels)

This Lloyd Hamilton comedy lives up to the title for Lloyd is continually told to move on. There is a dream sequence which has been cleverly conceived and is decidedly out of the ordinary, where the star and a girl he has befriended seek shelter on the sidewalk and built a snow hut. Utterly improbable but amusing. There are other good gags and the Hamilton fans will probably enjoy it.—C. S. Sewell.

“Felix Seeks Solitude”  
(Educational—One Reel)

This cartoon relates how Felix steals a cooked fish and seeks to get away from prying eyes to eat it. The shocked face of the moon and ghosts bother him as he seeks quiet on the ocean bed. There relatives of the fish threaten him. Felix becomes repentant and returns the fish. It is good fun.—Sumner Smith.
MCUMAN ON WEST COAST TRIP

George Mcuman, newspaper cartoonist, and creator of "The Newylweds and Their Baby," "Let George Do It," and "Bringing Up Father," left New York last week for Los Angeles, where he will assist in the filming of "The Newylweds and Their Baby" and "Let George Do It," the two comedy series now being made from his cartoons for Universal release.

The cartoonist, until now, has been unable to take an active hand in the screening of these comedies, due to the pressure of his activities with the King Features Syndicate.

The cartoonist, before going West, said:

"I mainly have to congratulate the Stern Brothers for the great comedies they have turned out from my cartoons. I have seen several of "The Newylweds and Their Baby" pictures and they are everything I hoped for and more. Where did they ever find that remarkable baby? I could watch that kid for hours. He seems too good to be true. I wonder if he knows that he is acting? He actually seems to enjoy doing these cartoons. If there ever was a 'find' he is it. It is highly gratifying to me to see my stuff done in this way. Great credit is due them and to the director, Gus Meins, who handles the baby Snookums so well."

IN THE GOOD OLD SUMMER TIME

(Pathe Comedy). These little one reelers are very good and are different from any other one reeler on the market. Prints always good. Sunday, yes, Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LAUGH THAT OFF

(Pathe Comedy). "Spats." I always look for a good comedy when I run a new paper and I was dissapointed in this one. Print good. Appeal, good. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HODGE PODGE

(Edwardian Magazine). These little one reelers are very good and are different from any other one reeler on the market. Prints always good. Sunday, yes, Good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HONEYMOON FEET


DOGgies

(Educational Comedy). Star, Walter Hiers. About as good as the regular run of his stuff. One or two good laughs in this film. He is just fair here. Better class town over. Admission C, Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

CURRY DOCTOR


LIGHTER THAN AIR


LITTLE RED RIDING HOOD


MOUNTAIN MOLLY O

(Universal Western). Star, Josie Seaton. Very good comedy. Stars two real Western and great for a filler to hold up help on a weak feature and appeal good. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

NOON WHISTLE


SPOTLIGHT

(Edwardian Comedy). No. 2 serial. As usual it had the regular quota of the standard gag all the way through. Some dandy gags pulled off on the stage. Tone, good. Admission $4,500. Draw better class. Admission 15-26, C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SCARLET STREAK

(Universal Serial). Star, Jack Daugherty. First of serial is. Very good. Interesting for all to the fourth chapter and is getting better. Not much material is caused by the "season." If you need a serial of the type get it. It will do you good. Has been doing too many serials and they are not going well. Miners town of 2,000, Admission 15-26, Al Argulian, Victory Theatre (200 seats), Rossiter, Pennsylvania.

SHORT SUBJECT SHOWS

My show of short subjects, last four weeks, averaged $3.00 per night. I save up in disgust after fighting it four months, my advice to small towns, stay off. J. J. Patrick, Cozy Theatre, Merom, Indiana.

TEE FOR FERE


THREE OF A KIND


THREE WISE GOSHS

(Pathe). Ran this and Pathe News on Friday and Saturday, yes. Crowds. Mrs. J. R. Brown & Son, Phoenix Theatre, Neola, Iowa.
Through the Box-Office Window

Reviewers' Views On Feature Films
Edited by C.S. Sewell

"The Son of the Sheik"—United Artists
Rudolph Valentino in Sequel to "The Sheik"
Has an Exceptionally Fine Audience Picture

Reviewed by C. S. Sewell

CAST:
Ahmed .................................... Rudolph Valentino
Yasmin .................................... Vilma Banky
Amire ..................................... George Fawcett
Ghughak .................................. Montague Love
Ramdan .................................... Karl Dane
All ......................................... Hurl Montague
Pucher .................................... Hynusky Hyman

Based on story by E. M. Hull, Script by Frances Marion.
Directed by George Fitzmaurice.

LIKE DOUGLAS FAIRBANKS, one of his co-artists in United Artists Corp., who after a period of years followed up "The Mark of Zorro" with "Don Q, Son of Zorro," Rudolph Valentino, who scored one of his biggest successes in "The Sheik," is now appearing in "The Son of the Sheik."

Nor does the similarity end here, for in the Valentino as in the Fairbanks picture bits of the former story are shown in fade-backs, the star appears as both father and son and a situation arises in which father comes to the aid of son and by double exposure they are shown fighting the enemy side by side to a glorious victory. Valentino in the climax also has some typical Fairbanks stunts.

The new Valentino film is a 100 per cent Sheik picture, in theme, treatment and locale. The story concerns the romance of Ahmed, the son of the sheik, and Yasmin, a dancer, daughter of a renegade Englishman, the leader of a band of thieving desert entertainers. Ahmed's love affair is opposed by his iron-willed father and by one of the thieves who when Ahmed is captured and tortured tells him that Yasmin lured him to his fate. Of course Ahmed later learns the truth. He goes to attack the thieves single-handed and after fight to the assistance.

Needless to say, Valentino is ideally suited to a role of this kind and particularly when mounted on a spirited, magnificent Arabian black stallion cuts a dashing figure. As the middle-aged father still retaining his indomitable spirit and the fire of youth, Valentino is also excellent. Vilma Banky once more created an excellent impression, Karl Dane of "Big Parade" fame scores in a comedy role, Montague Love is fine as the villain and in fact the entire cast is in keeping with the superior tone of the production.

George Fitzmaurice has superbly directed this production. It was built for the box-office, and is filled with adventure, romance, snap and dash that unreels at an extremely fast pace. There is an abundance of effective comedy, some of it slapstick and hokum that can always be depended on for laughs, also some of the most beautiful photography in the desert scenes, with a thrilling, exciting, almost breath-taking climax. "The Son of the Sheik" can be counted on to fill any house of any type and thoroughly entertain anybody anywhere.

Oriental Drama

“You Never Know Women”—Paramount
Unusually Excellent Acting and Direction
Make This Picture Thoroughly Entertaining

Reviewed by C. S. Sewell

Know Women," William Wellman has made a production that for careful thought and certainty of touch will compare very favorably with the imported product, working with an original script by Ernest Vadja that in less competent hands might have been trite and dull. Vadja plays safe with "sure fires," finding originality to some extent in a different locale. Many of his scenes and situations are hackneyed, but Wellman has directed an exceptional cast so skillfully that he has made this into something decidedly better than a program picture. It is probable that in the smaller scenes this may prove to be a more acceptable offering than "Variety" because it is more in the American style, and works to the happy ending.

Artistically the two stories are at the opposite extremes. "Variety" is stark, realistic tragedy and the other old melodrama, but audiences have been schooled to the acceptance of the hackneyed and have learned just when and how to react to the familiar appeals. Let the critics decry against the aged devices, but the fact remains that the greater section of the public prefers the old thrills just as it prefers the old jokes. Such patrons will find the Vadja play familiar in every line and yet with a new coloring.

The triangle is formed of a man and woman in a Russian troupe somewhat familiar to the Chauch Souris, and a man about town. She is dazzled by his charm and wealth, but when her trouper sweetheart, a sort of Russian Houdini, contrives to let it appear that he has been drowned during a submergence test, she realizes that after all her heart is with him and not with the polished but dishonorable society suitor.

Most of the action takes place around the theater and in the lodgings of the troupe and is colorful and generally convincing. There are some fine touches of direction and many novel camera shots, particularly one in which the heroine follows Miss Vidor as she floats through the air above the heads of the audience.

Miss Vidor scores a distinct triumph as the girl. She is given a chance to get away from the high society roles and is sincere and singularly without overaction. Lowell Sherman is an agreeable society villain even when he gets rough toward the chorus and Clive Brook, as a moody and self-centered Russian magician gets more out of the role than the author put there.

Several of the other players contribute no little to the atmosphere and the ensemble effect is unusually good.

Drama

CAST:
Vera ........................................ Florence Vidor
Voyadin ................................... Clive Brook
Engene Foster ........................... Lowell Sherman
Tolstoy ..................................... Dimitri
M. Bredel ................................. Hay Stewart
Strong Man ............................... Joe Bonomo
Gina ....................................... Irma Kornelia
Manager .................................... Sidney Bracey

Story by Ernest Vadja.
Scenario by Benjamin Glazer.
Directed by William Wellman.
Another of the Series of John Golden’s stage plays which William Fox is transferring to the screen has been completed. This one is “Pigs”, based on Anne Morrison and Patterson McNutt’s story and is being offered under the film title, “The Midnight Kiss,” with Jane Gaynor and Richard Waring in the leading roles.

There is an atmosphere of simplicity, warm-heartedness and pleasing sincerity in this rather whimsical story of a village lad whose family more or less tolerantly indulged him in his bent for attempting to cure all the sick animals in the neighborhood. A situation arises whereby the boy’s father needs money to meet a note and the lad, with the aid of his sweetheart, secures money by threatening to tell of an older sister’s love affair, buy 250 sick pigs, work with them all night and cure them and sell them for the necessary $2,500, then elope and return home to their parents very tired but happy.

Considerable dramatic license has been taken in developing the different members of the household and it is probable that it would be hard to find in one family such a combination as here, including the irascible grandmother, almost ideal mother and father, the lazy uncle who feigned sickness and the brother who believed himself a poetic genius. These characters are all well handled and supply elements of humor and the picture as a whole is strong in human interest and makes decidedly pleasing entertainment.

Richard Waring and Janet Gaynor are ideally suited to the unsophisticated roles of the lead and his sweetheart, George Irving as the father and Doris Lloyd as the mother are especially fine and sincere and the other roles are in capable hands.

There is nothing heavily dramatic, boisterously funny, jazzy or melodramatic about this picture, it is just good wholesome entertainment and we believe the average patron will enjoy it.

“The Better Man”—F. B. O.

Richard Talmadge as English Lord and Valet in Peppy Stunt-Adventure-Comedy Production

Reviewed by C. S. Sewell

CAST:
Lord Wainwright—Richard Talmadge
Nancy Burton—Eva Gregory
Phineas Ward—John Stepping
Mrs. Ward—Margaret Campbell
John Knowlton—Herbert Prior
Charles Clifton—Charles Malles
Hawkins—Percy Williams
Story by Clifford Howard and Burke Jenkins
Scenario by Arthur Stauffer.
Directed by Scott Dunlap.

The story is a combination of adventure and situations of a farce comedy type, in which a young English nobleman assists an American girl in difficulty, falls in love with her, under an assumed name, takes a job with her uncle as a valet, comes to America, has to declare his real identity to save valuable property, is accused of being insane, and is about to be taken to a sanitarium from which he escapes and elopes with the girl.

The rescue scene at the beginning is typical Talmadge stuff, but there are not as many stunts as usual. Much of the footage is used in bringing out the comedy angle of the lord posing as a valet and the boasts of his snobbish bosses regarding their friendship with the real lord. An amusing scene is where the girl’s aunt coaches him according to her ideas of how an English lord should act.

The sequences where the keepers seek to take him away as insane and he kicks the bunch, escaping over the roof and eluding his pursuers by daring stunts, is typical Richard Talmadge and thoroughly effective and makes a fast finish.

Eva Gregory is attractive as the girl and John Stepping and Margaret Campbell are good as the uncle and aunt. The others are thoroughly satisfactory. Talmadge’s fans will like his work in this, although they may prefer to see him do more daredevil stunts.

“Romance of a Million Dollars”—Pref.

Well-Balanced Story Interest, Acting and Direction Make This an Entertaining Film

Reviewed by Charles E. Hastings

CAST:
Breck Dabharton—Glen Hunter
Marie Moore—Alvy Mills
West Macdonald—Gaston Glass
Mrs. Dabharton—Jane Jennings
The Detective—Hobby Watson
Mrs. Olwin—Len Penman
Ezra Dabharton—Tom Brooks
Based on novel by Elizabeth Dejeans.
Scenario by Arthur Hoert.
Directed by Tom Terriss.

in France. Both Breck and West fall in love with her, but she prefers Breck and, following thefts of pearls and a mysterious ransom message from a Russian woman, then unravels the mystery exonerating Breck and incriminating West. Breck therefore wins both the fortune and the girl.

Mr. Hunter achieves a distinct success, utilizing a suppressed style of acting. Alice Mills as Marie adds charming acting to exceptional type of beauty and is rapidly climbing to a high place among the girl stars. Gaston Glass plays West after the most approved fashion. Jane Jane Jennings is superb in a difficult role as the aunt, while Bobby Watson, remembered for his comedy work in “That Royle Girl” and “The Song and Dance Man” furnishes the humor.

Mr. Terriss shows excellent judgment in direction. He has chosen some splendid exteriors and the sets are in keeping with the splendor of the story.
“The Waltz Dream”—M.G.M
Pleasing and Amusing Light Entertainment Offered in German Version of Musical Play

Reviewed by Epes W. Sargent

CAST:

Eberhardt Xill ........... Jacob Tiedtke
Princess Alix ............. Mady Christians
Archduke Ferdinand ....... Karl Beckersachs
Nicholas .................... Willy Fritsch
Rockhoff .................... Julius Palkenström
Lady Konraditz .......... Wilhe!8a Windisch
Praniz ....................... Xenia Desni
Neff ........................ Lydia Potzchona

Based on operaetta by Oscar Strauss.
Directed by Ludwig Berger.

Viennese, upset court decorum and procedure and finally won back her husband's love, leaving to the violinist only the memory of her romantic "waltz dream."

This picture is decidedly pleasing and amusing light entertainment, and despite the fact that the entire cast is foreign and unknown should be quite generally liked here. There are technical differences and the so-called "continental touch" is evident, but there is some excellent comedy and fine characterizations although from our standpoint a certain amount of overacting. An excellent sequence is where the princess gets hilarious over the new wine and gradually loses her frigid attitude, going to the other extreme. Mady Christians handles this well. Willy Fritsch is a good-looking and rather pleasing hero, while Xenia Desni as the violinist is not only a very attractive woman but an excellent actress. From the time she appears on the screen there is a decidedly pleasing romantic twist to the story and she really overshadows Miss Christians. In their love for the hero there is divided sympathy for both leaning possibly more strongly to the violinist, a character of greater warmth and feeling although it is the other woman who wins. The comedy element is strong throughout and worked out on somewhat different lines from the familiar American methods. There are a number of amusing situations in the satire hurled at the extremely ceremonial wedding, with its 600 ceremonies which tire out even the groom, and in the actions of the court chamberlain.

We are inclined to believe that this picture will prove quite generally entertaining over here.


Action, Human Interest and Murder Mystery in Entertaining Film Starring Wally Wales

Reviewed by C. S. Sewell

CAST:

Wally Weston ............... Wally Wales
Ruth Regan .................. Jean Arthur
Walter Norris ............... Al Richmond
J. P. Lockney .............. J. P. Lockney
Regan ........................ William Hertram

Story by Tommie Gray.
Scenario by Betty Burbridge.
Directed by Richard Thorpe.

Wally's father, who is blamed, Wally also befriended a young crook who by posing as having returned to the gang gets evidence that the gang leader is the murderer. Wally chases the crook and captures him and all ends happily.

There are some good human interest touches and Wally's role is a sympathetic, congenial and vigorous one and he gives a good account of himself. The story keeps moving at a good clip and rates as a pleasing one of its type. Jean Arthur is entirely satisfactory as the girl and the other roles are all in good hands.

“The Cowboy Cop”—F. B. O.

Popular Western Star Cast as Traffic Cop in Pleasing Human Interest Action Picture

Reviewed by C. S. Sewell

CAST:

Jerry McGill ............... Tom Tyler
Virginia Selby ................ Jean Arthur
Count Miski .................. Irvyn Renard
Frankie ..................... Frankie Darro
Dags Jack .................... Pat Harmon

Story by Frank Richmond.
Scenario by F. A. E. Pine.
Directed by Robert Delaney.

a theifing count who is after the girl's jewels, exposes him, is his revenge on the crooks and of course wins the girl.

The various adventures of the hero and the melodramatic complications keep the story moving at a good snappy pace. The friendship between hero and his little pal introduces effective human interest, and incidentally furnishes amusing comedy touches. Tom Tyler, a thorough he-man star, gives a likeable performance; Jean Arthur is attractive, the villains are sufficiently dastardly and Frankie Darro scores with a Charleston dance and an all-around clever performance. The kiddies will certainly envy him when they see him dressed as a cop riding his little pony.

Altogether, "The Cowboy Cop" is an exceptionally entertaining, when some human interest action melodrama that should find favor with western fans and a large percentage of the general public.

MOVING PICTURE WORLD
August 7, 1926
About That Buck for Accuracy—

W E’RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you’re taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we do cut them out at top of list when we add new releases—they aren’t major errors. They don’t work any hardship on exhibitors.

And, as you know, prints differ SOME in different places—BLU—just wise us up when they’re REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.

**Quick Reference Picture Chart**

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star Type of Story, Date of Moving Picture World, Review and Footage on Current Films

**High-Pressure Exhibitors Will Find High-Quality Service Here**

**ASSOCIATED EXHIBITORS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Kind of Picture</th>
<th>Review</th>
<th>Feet</th>
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<tbody>
<tr>
<td>Headlines (Alice Joyce)</td>
<td>Sacrifice drama</td>
<td>Aug.</td>
<td>1,900</td>
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<tr>
<td>Fifty-Fifty (Hampton-L. Barrmore)</td>
<td>Drama</td>
<td>Aug.</td>
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<tr>
<td>King Smiling (Mary Bowers)</td>
<td>Comedy</td>
<td>Aug.</td>
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<tr>
<td>Camille of Barbary Coast (O. Moore-Burch)</td>
<td>Drama</td>
<td>Aug.</td>
<td>1,300</td>
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<tr>
<td>Never Weaken (Harold Lloyd)</td>
<td>Reissued comedy</td>
<td>Aug.</td>
<td>1,200</td>
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<tr>
<td>The Skyrocket (Peggy H Joyce)</td>
<td>Drama</td>
<td>Jan.</td>
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<tr>
<td>Screen Snapshots (Col. davis)</td>
<td>Comedy</td>
<td>Feb.</td>
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<tr>
<td>Pinch Hitter (Glenn Hunter)</td>
<td>College baseball dr.</td>
<td>Feb.</td>
<td>1,000</td>
</tr>
<tr>
<td>Heart and Face (John Bowers)</td>
<td>Logieaide comedy</td>
<td>Jan.</td>
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<tr>
<td>North Street (Steele)</td>
<td>Dog melodrama</td>
<td>Feb.</td>
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<tr>
<td>Shadow of the Law (Row)</td>
<td>Crook melodrama</td>
<td>Feb.</td>
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<tr>
<td>White Screws (J. Tilden)</td>
<td>Melodrama</td>
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<tr>
<td>The Big Show (R. Weeks)</td>
<td>Meldrama</td>
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<tr>
<td>Galloping Cowboy (B. Cody)</td>
<td>Western</td>
<td>Feb.</td>
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<tr>
<td>Earth Warrior (Harry Allen)</td>
<td>Mystery-wester</td>
<td>June</td>
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**EDUCATIONAL FILM CORP.**

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<tr>
<td>Knickknacks of Knowledge</td>
<td>Science</td>
<td>July</td>
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<tr>
<td>Sweet and Pretty (Cliff Bowes)</td>
<td>Comedy</td>
<td>July</td>
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<tr>
<td>Felix, the Cat in the Cold Rush</td>
<td>Summer</td>
<td>June</td>
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<tr>
<td>Felix, the Cat in the Cold Rush (John Arthur)</td>
<td>Comedy</td>
<td>June</td>
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<tr>
<td>Hot Feet (Borges)</td>
<td>Comedy</td>
<td>May</td>
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<tr>
<td>Hot Doggie (Hiers)</td>
<td>Comedy</td>
<td>May</td>
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<tr>
<td>Eats Are West (Felix-cats)</td>
<td>Summer</td>
<td>May</td>
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<tr>
<td>Felix the Cat Tries the Trades</td>
<td>Summer</td>
<td>May</td>
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<tr>
<td>Felix the Cat on the Tugboat</td>
<td>Summer</td>
<td>May</td>
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<tr>
<td>Bachelor's Babies</td>
<td>Juvenile comedy</td>
<td>May</td>
<td>1,000</td>
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<tr>
<td>Weak, But Willing (B. Cody)</td>
<td>Comedy</td>
<td>May</td>
<td>1,000</td>
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<tr>
<td>Yes, Yes Babette (Vermon)</td>
<td>Comedy</td>
<td>May</td>
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**EXCELLENT PICTURES CORP.**

The Kick-Off (Gen. Walsh) | Drama | July | 1,000 |

**FILM BOOKING OFFICES OF AMERICA**

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<th>Name</th>
<th>Kind of Picture</th>
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<tr>
<td>Lady Robinhood (Evelyn Brent)</td>
<td>Bandit melodrama</td>
<td>Aug.</td>
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<tr>
<td>Isle of Hope (R. Talmadge)</td>
<td>Sea-adventure-thrill</td>
<td>Aug.</td>
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<tr>
<td>Keeler, On the Shores (Tom Tyler)</td>
<td>Action</td>
<td>June</td>
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<tr>
<td>Keeper of the Bees (all star)</td>
<td>Comedy</td>
<td>Oct.</td>
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**CHADWICK PICTURES CORP.**

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<tr>
<td>Man of Iron (T. Barrymore)</td>
<td>Drama</td>
<td>July</td>
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<tr>
<td>American Pick (G. Walsh)</td>
<td>Action melodrama</td>
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<tr>
<td>The Bells (L. Barrymore)</td>
<td>Drama</td>
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<tr>
<td>Bloom (G. Walsh)</td>
<td>Action romance</td>
<td>July</td>
<td>1,000</td>
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<tr>
<td>Painting and Powder (E. Hammerstein)</td>
<td>Stage life drama</td>
<td>Oct.</td>
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<tr>
<td>Some Punks (Chas. D)</td>
<td>Rural comedy</td>
<td>Dec.</td>
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<td>Perfect Clown (Larry Semion)</td>
<td>Feature comedy</td>
<td>Dec.</td>
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<td>Printed Letters of H. (Serib)</td>
<td>Magazine</td>
<td>Jan.</td>
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<tr>
<td>Count of Luxembourg (G. Walsh)</td>
<td>Romantic drama</td>
<td>Feb.</td>
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<tr>
<td>Transcontinental of the West (Brown)</td>
<td>Western</td>
<td>Mar.</td>
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**COLUMBIA PICTURES CORP.**

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<tr>
<td>Stepping Out (Rever-Stirling)</td>
<td>Comedy</td>
<td>July</td>
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<tr>
<td>S. S. Peril of Sea (Hammerstein)</td>
<td>Melodrama</td>
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<td>Love of the Wild (Novak-Lightening)</td>
<td>Dog melodrama</td>
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<td>Ladies of Leisure (Hammerstein)</td>
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**WAXOSON**

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<tr>
<td>Enemy of Men (Rever)</td>
<td>Drama</td>
<td>July</td>
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<tr>
<td>Price of Success (Lake-Glass)</td>
<td>Drama</td>
<td>July</td>
<td>1,000</td>
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<tr>
<td>Sealed Line (Rever)</td>
<td>Comedy</td>
<td>July</td>
<td>1,000</td>
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<tr>
<td>When Husband Flirt (Rever)</td>
<td>Comedy</td>
<td>July</td>
<td>1,000</td>
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<tr>
<td>Fate of a Flirt (Rever)</td>
<td>Comedy</td>
<td>July</td>
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**Perfection**

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<tr>
<td>Fighting Youth (W. Fairbanks)</td>
<td>Melodrama</td>
<td>July</td>
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<tr>
<td>Speed Sad (W. Fairbanks)</td>
<td>Racing melodrama</td>
<td>July</td>
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<tr>
<td>New Champion (W. Fairbanks)</td>
<td>Racing melodrama</td>
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<tr>
<td>Great Sensation (W. Fairbanks)</td>
<td>Melodrama</td>
<td>July</td>
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<tr>
<td>Handsuche Brute (W. Fairbanks)</td>
<td>Police drama</td>
<td>July</td>
<td>1,000</td>
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Effective, regimented timekeeping

FIRST NATIONAL

I Want My Man (Sills-Kenyon) June 24, 1925 Drama
My Supreme Moment (B. Sweet) April 1, 1925 Drama
Chickie (Mackay) April 28, 1925 Romance
Soul Fire (Eliot-Waterman) April 28, 1925 Drama
The Talker (Gilman-Morse) May 1, 1925 Drama
 Necessary Revenge (Arango-Stein) May 1, 1925 Drama
Just a Woman (Windsor-Terre) May 8, 1925 Drama
Desert Flower (Scenes) April 30, 1925 Drama
White Monkey (La Marr) March 20, 1925 Drama
Making of Charlie Vangro (Bennett) May 1, 1925 Drama
Lady Who Lied (Stone-Vall-Nalda) March 16, 1925 Drama
Marriage Whirl (Culley-Griffith) March 23, 1925 Drama
Half-Way Girl (Doris Kenyon) August 24, 1925 Melodrama
Fin Cribes (Stone-Marquardt-Graham) Comedy drama April 13, 1925 Drama
Wish of a Chance (A. Q. Nilsson) March 23, 1925 Melodrama
Her Sister From Paris (C. Talmadge) April 13, 1925 Comedy
Live Wire (Johnny Himes) May 1, 1925 Comedy
Granny (Norma Talmadge) April 13, 1925 Drama
Shore Leave (Bathelmess) March 16, 1925 Drama
Silk Pools (Borin) March 23, 1925 Comedy
Knockout (Milton Sills) March 16, 1925 Drama
Face That Must Be Reckoned With April 3, 1925 Drama
Why Women Wear (Blanche Sweet) August 17, 1925 Melodrama
New Commodity (Blanche Sweet) May 1, 1925 Drama
Beautyful City (Bathelmess) Melodrama May 1, 1924
Classified (G. C. Young) March 23, 1925 Drama
Scarlet Saint (Arthur Hughes) April 30, 1925 Drama
We Moderns (Colleen Moore) April 30, 1925 Drama
Clothes Make the Pirate (Ellroy) April 30, 1925 Drama
Spindrift Rose (Cary Grant) June 24, 1925 Drama
Joanna (Dorothy Mackaill) June 24, 1925 Drama
Bluelock's Seven Wives (star cast) Comedy-satire April 13, 1925
Just Suppose (Bathelmess) Romance March 1, 1925
Two Much Too Soon (Maurice) Romance March 16, 1925
Memory Lane (Nelson-Borden) Romance-sentiment Feb. 6, 1925
Reckless Lady (Marie Doro) Romance March 2, 1925
Far Cry (Blanche Sweet) Society drama March 23, 1925
Jane (Colleen Moore) Comedy April 30, 1925
Girl from Montmartre (LaMarr-Stone) Romance drama March 25, 1925
Kiki (Norma Talmadge) Drama March 16, 1925
Old Loves and New (Stone-Bedford) Drama May 1, 1925
METRO-GOLDWYN-MAYER

Confessions of a Queen (Terry-Stone)... Mythical romance...
Way of a Girl (Boardman)... Thriller-comedy...
Man and Man (Lew Cody)... Elyn Gyn prod.
Proud Feet (Vidor)... Romantic comedy...
Sadie McMullen (Rawlings-Driver)... Domestic dr.
Sweet and Low (Kitty Deever)... Drama...
Sporting Venus (Scene)... Romantic drama...
West Desert (Windsor-D'Alley)... Western...
Pretty Ladies (Pitts-Moore-Pennington)... Urban int. dr.
Slave of Fashion (Gray Marion Del Rio)... Drama...
Never the Twain Shall Meet (Stewart)... South Sea com.}

PARAMOUNT

Manicure Girl (Danielle)... Drama...
Last—A Wife (Menjou)... Sophisticated com...
Light of the Sash (Howard)
Paths to Paradise (R. Griffith)... Whirlwind comedy...
A Son of His Father (Mohan)... Family drama...
Lucky Devil (Richard Dix)... Auto race comedy...
Night Life of New York (All-star)... Comedy-dr...
Marry Me (Parker)... Romance on war...
Street of Forgotten Men (all star)... Bowery dramas...
Not So Long Ago (Kitty Deever)... Drama...
Ragged Water (Lois Wilson)... Comedy...
Trouble With Wives (Davis)... Farce comedy...
Wild, Wild Woman (Bebe Daniels)... Farce comedy...
Wild Horse Pass (Barefield-Salt)... Farce comedy...
The Wanderer (all star)... Prodigal son epic...
Man Who Misses (Mehigan)... Man worship comedy...
Coyote (to Swan)... In the Name of Love (Costner-Neslen)

GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake)... Railroad drama...
Julie Pink (Ivey)... Theacrical...
Little Girl in a Big City (Noted)... Noted play...
His Master’s Voice (Thurber, dogg)... Melodrama...
Part Time Wife (Kaye)... Melodrama...
Shadow on the Wall (Hale-Perry)... Drama...
One of Those Days (Meighan)... Farce comedy...
Phantom of the Forest (Thurber-dog)... Drama...
Speed Limit (McKenney-Sharpe)... Drama...
Racing Blood... Racing drama...
Hearts as Hands (Kean)... The Sign of the Thumb (Swan)... Dog picture...
Kind of Picture... Review...

Behind the Front (Burry-Hutton)... War farce-com...
Great Duchess and the Waifer (Menjou)... Romantic comedy...
Mona... Falling... Romance...
Sea Horses (Holt-Vidor)... Drama of tropics...
Dance of the Dead (Richardson)... Comedy...
Let’s Get Married (Dix-Wilson)... Melodrama...
Stoic (Ballinger)... Soap opera...
Miss Breweer’s Millions (Daniels)... Thriller & mystery...
New England (Don Meighan)... Suspense drama...
Untamed Lady (Gloria Swanson)... Suspense drama...
Crown of Lions (Marlow)... Western...
Desert Gold (Harrison-Hamson)... Western...
For Ever’s Love (Fairley Lloyd)... Suspense drama...
Blind Goddess (Torrey-Horrocks)... Suspense drama...
That’s My Baby (Douglas-Maclean)... Western...
Wax (Day)... Western...
The Runaway (Cara-Boake)... Western...
Faw (Browning)... Thriller & mystery...
Almea of the South Seas (Gilda Gray)... Melodrama...
How to Be Good (Kane... Suspense drama...
Rainmaker (Collier, Jr.)... Western...
Says (Gordon... Suspense drama...
Volcano (Daniels)... Suspense drama...
Dawns (Dawn)... Suspense drama...
Palm Beach Girl (Deane Daniels)... Suspense drama...
Variety (Emil Jannings)... Suspense drama...
Walloping Wonders (Jack Holt)... Suspense drama...
It’s the Old Army Game (W. C. Fields)... Comedy...
Mantrap (Frenierre-Bow)... Drama...

PATHÉ

Outings for All... Sportlight...
Lion and the Monkey... Terrry cartoon...
Hole in the Roof... Sportlight...
Hero Wins... Sportlight...
Solid Ivory (Mohan-Engle)... Senset film...
Cuckoo Love (Tyrone)... Comedy...
Good Morning, Miss Jacobs... скелет...
Air Cooled (Chasson)... Sportlight...
Closer than a Brother... Sportlight...
A Punch in the Nose... Sportlight...
Dangerous Curves Behind... Terrry cartoon...
Stomach Horses May (Gra)... Sportlight...
Amanda Polar Flight... Specialitie...
Scopous Lady (Alice Day)... Sportlight...
Lincoln's Birthday (Ewan)... Sportlight...
Lineary Three (Chan)... Sportlight...
Take Your Time (Graves)... Sportlight...
Laughing Ladies (star cast)... Comed...
A Day’s Outing... Sportlight...
Garden of Gethsemane... Pilgrimage of Palestine...

Tuck... Sportlight...

Dancing... Sportlight...
Green Archer (A. Ray-W. Miller)... Mystery-action serial...
Bobhead Age... Sportlight...
One Wild Ride... Sportlight...
Hol... Sportlight...

Stirvation Blues (Cook)... Sportlight...
Window Dummy (Graves)... Senset film...
Haunted House... Terrry cartoon...
Good Morning, Miss Jacobs (Chan)... Sportlight...

Circus... Sportlight...

Entertainment... Sportlight...

Buck... Sportlight...
Users Help Make This Chart More Useful

PREFFERED PICTURES

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Picture</th>
<th>Review</th>
<th>Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boomerang (Clara Bow)</td>
<td>Drama</td>
<td>May 9, 1929</td>
<td>5,610</td>
</tr>
<tr>
<td>Parasite (Bellamy-Moore-Washburn)</td>
<td>Drama</td>
<td>May 9, 1929</td>
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<tr>
<td>Strike</td>
<td>Drama</td>
<td>May 9, 1929</td>
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<tr>
<td>My Lady's Lips (Clara Bow)</td>
<td>Comedy</td>
<td>July 25, 1929</td>
<td>6,009</td>
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<tr>
<td>Parishen (Love Clara Bow)</td>
<td>Apache drama</td>
<td>Aug 12, 1929</td>
<td>6,324</td>
</tr>
<tr>
<td>Plastic Age (Bow-Keith)</td>
<td>College story</td>
<td>Oct 16, 1929</td>
<td>6,488</td>
</tr>
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TIFFANY PRODUCTIONS, INC.

| Where the Wages | Comedy drama | 5,800 |
| Dollar Down | Society drama | 5,000 |
| Lousy Luck | Comedy drama | 5,800 |

NOVELTY SERIES

| Three In Exile | Western | 5,000 |
| Pals | Society drama | 5,000 |
| The Silent Witness | Society drama | 5,000 |

CINEMELODRAMA

| Call in the Night | 5,500 |
| The Night Watch | 5,000 |
| The Hurricane | 5,000 |

UNITED ARTISTS

| Waking Up Town (J. Pickford-Sherer) | Comedy-drama | Apr 11, 1929 | 4,892 |
| Sally of the Sawfut (Dempster) | D. W. Griffith prod. | Aug 15, 1929 | 5,900 |
| The Big Life (Chaplin) | A dramatic comedy | Aug 8, 1929 | 5,586 |
| Wild Bill (Pickford) | Action melodrama | Feb 12, 1929 | 6,714 |
| Little Annie Rooney (Pickford) | Typical "Mary" | Oct 1, 1929 | 8,836 |
| Buster's Best Man (Fairbanks) | Action Western | Feb 23, 1929 | 5,800 |
| Stella Dallas (star cast) | Mother-love drama | Nov 21, 10,157 |
| Tumbledews (W. S. Hart) | Eastern serial | Jan. 2, 7,254 |

PRODUCERS DISTRIBUTING CORP.

| Her Market Value (Ayres) | Drama | 1,911 |
| Girl of Gold (Vidor) | Drama | 1,911 |
| Beyond the Law (Gould) | Drama | 1,911 |
| Happy Endings (Wether & Fields) | Western | 1,911 |
| Crimson Runner (Frieda Dean) | Romance | 1,911 |
| Silent Sand (LaRoque) | Romance | 1,911 |
| Stop Flirting (All star) | Romance | 1,911 |
| Beautiful (S. Owen J. Schildbrun) | Romance | 1,911 |
| Of the Highway (W. V. Montgomery) | Comedy | 1,911 |
| Road To Yesterday (H. C. Schenk) | Romance | 1,911 |
| Wedding Song (Leatrice Joy) | Comedy | 1,911 |
| Steel, Precious (star cast) | Comedy | 1,911 |
| Heart Break (LaRoque) | Comedy | 1,911 |
| Rocking Moon | Western | 1,911 |
| Dangerous (Priscilla Dean) | Western | 1,911 |
| Million Dollar Baby (Prince) | Western | 1,911 |
| Three Faces East (Jetta Goudal) | Western | 1,911 |
| Filth Avenue (De La Motte) | Western | 1,911 |
| Wild oats (De La Motte) | Western | 1,911 |
| Made for Love (Leatrice Joy) | Western | 1,911 |
| Big Bite (Bela Lugosi) | Western | 1,911 |

UNIVERSAL

| Winged Rider (Cobb) | Western | Feb. 12, 2,000 |
| A Dumb Friend (Lake) | Western | Feb. 12, 1,000 |
| Avenue of Love (Wanda Wiley) | Western | Feb. 12, 1,000 |
| Perfect Lie (Nestor Edwards) | Western | Feb. 12, 1,000 |
| Flying Tiger (Wanda Wiley) | Western | Feb. 12, 1,000 |
| Menace of the Alpaca (all) | Western | Feb. 12, 1,000 |
| The Set Up (Art Acord) | Western | Feb. 12, 1,000 |
| Roaring 20's (Prince) | Western | Feb. 12, 1,000 |
| Fighting Peacemaker (Jack Hootie) | Western | Feb. 12, 1,000 |
| Say It With Love (E. Marion) | Western | Feb. 12, 1,000 |
| The Taking of the White (Puff) | Western | Feb. 12, 1,000 |
| This Is Paris (Edward) | Western | Feb. 12, 1,000 |
| Radio Detective (Jack Daugherty) | Serial | Feb. 12, 1,000 |
| Buster's Skyhook (Tribble) | Serial | Feb. 12, 1,000 |
| Gun Shy (Fred O'Brien) | Western | Feb. 12, 1,000 |
| A Swell Affair (A. Lake) | Western | Feb. 12, 1,000 |
| Help Wanted (Puff) | Western | Feb. 12, 1,000 |
| Buster's Mix-up (Allie / O'Brien) | Western | Feb. 12, 1,000 |
| Too Many Babies | Western | Feb. 12, 1,000 |
| Looking for Trouble (Fim) | Western | Feb. 12, 1,000 |
| Where's My Baby? (Edward) | Western | Feb. 12, 1,000 |

MOVING PICTURE WORLD August 7, 1926
As Accurate a Chart As We Can Make It

ASTOR DISTRIBUTING CORPORATION

A Lover’s Oath (Novarro) Kind of Picture Review Feet
Business of Love (Horton) Comedy-drama 6,008
The Shaking Adventurer Melodrama 6,424
The Wrongdoers (Baremorey) Melodrama 6,424

BANNER PRODUCTIONS

The Man Without a Heart Novak-Harlan Aug. 3 6,009
Those Who Judge All star Aug. 2 5,700
Daughters Who Pay All star cast May 30 5,800
Wreckage (May Allison) Drama Sep. 5 5,907

C. C. BURR

Crackajack (Hines) Typical May 26 6,796

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau) 2,000
International Detective 1,040
Novelty Twelve 1,000
Fannin’s Follies 900
Let’s Go Fishing Holland-scenic 750
Real Camera Exposition 600
The Doctor Drama de luxe 500
Heroes of the Sea Scene 500
The Angler Scene 400
Wooden Shoes "International" May 8 400

INDEPENDENT PICTURES CORP.

Wolflight (M. Clayton) Western May 9 5,000
Wives of the Prophet (star cast) Opie Neele Novel Jan. 9 6,504

RAYART

Super Speed (Reed Howes) Automobile com.dr. Feb. 7 5,227
Snob Buster (Reed Howes) Action melod. May 24 4,128
Cyclopean Cavalier (Reed Howes) Action-romantic Sep. 25 4,528
Midnight Limited (star cast) Railroad melodrama Dec. 27 5,235

RED SEAL

Fish for Two Gem of the Screen Feb. 11 1,000
Hait Cartoons (No. 4) Marcus Cartoon Feb. 10 1,000
Ko-Ki’s Paradise Max Fleischer cartoon Feb. 10 1,000
Ko-Ko Battles the Bulls Max Fleischer cartoon Mar. 1 1,600
Ko-Ko Battles Mexico Max Fleischer cartoon Mar. 30 1,400
Has Anybody Seen Kelly? Song Cartune Mar. 30 1,600
Harvey of Montana The Hootenanny Apr. 5 600
Song Cartune Fleischer novelty Apr. 5 600
Those Caves in Turkey Magazine Apr. 5 600
Hair Cartoon Marcus cartoon Apr. 10 600
Hair Cartoon Marcus cartoon May 1 500
It’s the Cat’s Meow Song cartoon May 1 750
Song Cartune—“Trap, Boys are Marching” May 8 1,200
Sweet Songs Song cartoon June 1 1,000
Hair Cartoon (issue 8) Marcus cartoon June 12 1,000
Do We Ever Have to Go? Marcus cartoon June 10 1,000
Old Black Joe Song cartoon July 5 700
Foot Toot (Ko-Ko) Marcus cartoon July 17 1,000

SAVA FILMS, INC.

Jack Mann Comedies Twelve subjects
Chester Cohn Comedies Twelve subjects
Two Star Comedies (Layman-Dorey) Twelve subjects
Two Star Comedies (both casts) Twelve subjects
International Detective Stories Twelve subjects
Laugh Stories (Selig Animals) Twelve subjects
Chuckles Twelve novelties
Fantasies Twelve

SHORT FILMS SYNDICATE

Thirty Years Ago Novelty Aug. 15 1,000
Mixing In Mexico Bud Fisher cartoon Oct. 7 1,000
Invisible Revenge Matt & Jeff Oct. 31 1,000

SIERRA PICTURES, INC.

Vаниshing Million (W. Fairbanks) Serial 5,000
Here He Comes (Miles & Crane) 5,000
Trapped (Elmer Faire) Drama 5,000
Napoleon Hill! (Columbia) 5,000
Bedtime Stories Series Animal Novelties 2,000
Eyes of the Desert (Richmond) Western 2,000
Just Travelling (Bob Burns) Western 2,000

STERLING PICTURES CORP.

Love Gamble (Lillian Rich) Melodrama 7,423
Before Midnight (Wm. Russell) Crook melodrama July 11 4,908
Big Pal (Wm. Russell) Police stage drama Oct. 9 1,000
Men of the Night (Rawlinson) Melodrama July 24 6,219
Eighteen Fabric Combinations For Small Stages
Especially Compiled on Exhibitors Requests by Colby Harriman

We have received repeated requests from exhibitors for either a chart or a source of information concerning the various methods of fabric treatments in stage settings. It is, therefore, as an answer to these inquiries that we are offering this week a chart showing eighteen different methods which may be applied to one set of drape curtains. By the word “set” we mean a scenic unit of four parts which may consist of four equal sections such as used in fabric cycloramas or two full drapes and two legs.

The chart will be found helpful in small theatres with a limited equipment. One set of curtains may be used in all treatments, as a backing such as a sky drop or other material is the only thing needed to complete the treatment. This chart also shows ways of eliminating the expense of added materials as the lighting treatments may be used advantageously in continuing the diversified designs.

We are simply giving a brief description with each sketch as no set rule of set-up can be given owing to the various spaces and openings in which these treatments may be applied.

1. Straight Fold and Draw. Hung on batten with draw lines attached to center and pulled to draped opening.
2. Sweep Fold and Drape. The right drape hung on two-thirds of batten, end caught up in wide sweeping fold. Left section in heavy fold draped at bottom.
3. Sweep Drape and Leg. The right drape hung in manner of Sweep Fold, caught at the bottom and draped at floor. The left section hung straight in heavy folds.
4. Oval Drape. Both drops hung at center with oval form by drawing center with line straight off and tying, then forming oval with strips fastened on back of drape.
5. Pyramidal Arch. Both drapes hung on batten with opening at center, the bottom of the drapes drawn taut and fastened to the floor.
6. Inverted or V-Shape. Drapes hung right and left of the batten with opening at center. The center corners of both drapes drawn taut and fastened at center.
7. Columnar Formation. Good treatment for suggesting trees or columns in silhouette. The drapes should be hung in heavy folds.
8. Single Column Effect. A single drape hung at center in heavy folds. The base of the column may be treated with a small low platform with a box on top of it so that the bottom part of the drape may be fashioned around it and give the effect of a large columnar base.
9. Semi-Circular Treatment. Two drapes hung on batten with opening at center. The lower portions of the drape drawn together and the curve fashioned with strips back of the drapery.
10. Double Semi-Circular. Highly effi... (Continued on page 378)
The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

Transformation Scenes

“WHEN using people on the stage and you want to transfer scenes into a transformation without the use of a curtain, can this be done without using red lights, as a scene of girl at a school changes into a Southern Darky scene making the girls appear to be black?” D. M. A., Okla. City.

The modern method of transformation scenes is achieved with the manipulation of lights in using such color mediums as may be active on certain forms or make-up materials. There are several products on the market which embrace facial make-up materials and paint. But there are also all sensitive to the red-blue lights, the violet lights, or the absence of light. It all depends on the type of material you use. We will be glad to send you a list of the various products and where you may secure them.

Fabrics Producing Depth

“WHAT material and colors will give the best illusion of depth to scenery or drops? This is for a very narrow stage or cross-over, actual painted scenes or those covered with light from various effects?” A. L. F., Oakland, Cal.

Scrims and bobbinettes are the principle fabrics used in securing effects of distance with scenery. The fabrics alone will not suffice. The method of lighting the set is the important factor. The scrims diffuse and soften the area. For small stages, some marvelous effects may be secured with a painted drop hung on the back wall. About one foot in front of it hang a scrim. About eighteen inches ahead of the scrim hang a bobbinette. Let the lighting treatment be concentrated on the backdrop with light thrown at the bottom and blending upwards to a blue-green with a purple and blue mixture. The two scrims will assist in creating an effect of distance even in this limited area.

Painted drops in small areas are always “painted drops” unless you give them a scrim treatment as above suggested. For your small stage it would be better to use the solid color fabrics and create or paint designs with light. In any event you will have to use at least one gauze or scrim to get distance.

Cloud Effects

“WANTED, a cloud effect on my back drop that has perspective. Could this be obtained by having a net drop about two feet ahead of my back drop. Light my back drop, blue top, with sunset colors toward the bottom. On the net drop have long irregular cuts of crumpled paper, the size I want for the clouds, pinn from a floor spot ahead of the net throw up canary and red colors to high light the crumpled paper clouds. As the sunset clouds have practically no movement the stationary clouds seemed practical.” A. H. M., Pittsfield, Mass.

You have made a very good suggestion. It is also practical. Such treatment has been used at the Metropolitan Opera House, New York, only painted canvas clouds were used on the netting instead of the paper. These clouds were in three or four units about the size of borders and were hung in stagger formation. It is a sure way of obtaining a perspective providing you do not overlook it. Your back drop should be vividly toned so that it would serve as a contrasting background to your clouds in more or less silhouetted tones. It is my suggestion that a scrim be hung in front of the entire unit as this will tend to soften the cuts.

Another Fire Dance Effect

“IN the last issue we answered an inquiry from A. G. S., New Orleans, relative to methods of securing an old type of “fire dance.” A note was received from Epes Winthrop Sargent anent the same which we are publishing as it contributes a bit of valuable information.” C. H.

Mr. Sargent says in his memo, “I note in the current issue your remarks about the fire dance. All correct and per secundum artem or words to that effect. But I am reminded of Papinta and her fire dance. I was a pal of Billy Holpin, her husband and manager, and Bill and his brother handled the trick personally. Bill took me down under the stage one performance to see how they worked. Two or three of the mediums were new sheets for that performance and before the act went on Bill picked them up and posed his finger through in several places. He explained that this was the secret of his brilliant colors. There was not enough white light to fade the color, but just enough to give brilliancy to the effect.

Cameo Fore-Drops

“IN making a Cameo Setting, what is the material of the drop that is cut out for the desired shape, to be used in making the setting?” W. H. L., Lockport, N. Y.

Any old painted drop may be used for this purpose. We usually take a drop that has about served its usefulness, give it a coat of blue black and thoroughly opaque it. If it has been used for other scenes it will perhaps have enough paint on it to omit further opaquing. Cut the desired opening and net the edges or cover the entire opening with a scrim, fastened to the drop to prevent its edges from curling.

PRODUCERS AND MANAGERS

We have prepared a list of leading manufacturers and retailers who specialize in stage and electrical equipment and other items of production work. It is yours for the asking.

(Note: We are concluding the inquiries to the Production Forum which have been submitted to us by members of the present session of the Public Training School for Managers under the supervision of John F. Barry and his associate Frank Newman, Jr. The inquiries which were published with the answers in the last two issues of this paper are similar to the ones we are considering this week, all indicative of the various phases of stage and theatre technique which these men have studied and analyzed. C. H.)

Statue Effects

“WHAT is the best material to use on the face and arms of a person used as a human statue? Does the season make any effect on this make up?” R. K. S., Hampton, la.

About the best make-up for securing a statue effect is to use clown white, a form of grease paint. There are other preparations such as a light toned wax that is a better mixture with a light toned grease paint, but the clown-white is a better mixture. It can be set with white powder and this will retard moisture or “running” during hot seasons. If bronze or silver stage floor it should be removed as the character should be dusted with the gilt or other metallics. This is not exactly a healthful thing for the skin as the minute particles of the metallics are very penetrating. If used the paint should be removed immediately after the performance, in fact it should not be put on until about time to go on stage.

Disappearing Stage Traps

“HOW are disappearing stage floor traps constructed?” This applies to elevator shafts placed beneath the stage floor and through which persons or objects are suddenly placed into or removed from view of the audience.” H. K., San Francisco.

The principal is that of the elevator shaft as you mention in your inquiry. In some theatres this system is an elaborate one extending under the entire stage with several individual and interlocking units of trap automatically operated. If you desire to improvise a moveable trap floor, it will be necessary for you to construct a framed shaft beneath the stage and of such dimension that it will give play and easy movement of the floor of the elevator trap. The trap may be mounted on a small framed base to give it a certain solidity and then the section fastened with heavy cable to the sides of the frame and then in turn counterweight. It may be operated with a pull cord from below or the weight may be adjusted in such a manner that it can be tripped so that the appearance or disappearance of the character will be rapid. When the trap or floor of the elevator is flush with the stage floor it will be blocked from below so that there will be no movement or “sinking” when characters walk over it.
From One Broadway Stage to Another

Mark Strand Theatre

PROLOGUE

"The Son of the Sheik" (United Artists) is one of the few pretentious prologue productions we have ever witnessed. This effort is truly a masterpiece of stagecraft not only in its scenic treatment but in the general movement of its routine, its many bits of artistry which are found in the lighting, the costuming, the atmospheric elements and general make-up.

While the production fairly cries out its apparent expensiveness thereby prohibiting a duplication in the average theatre, the idea or basic principles underlying the stage creation is one which belies it being done by other exhibitors playing this picture.

The prologue was omitted this week, the performance opening with the Mark Strand Topical Ball, followed by an orchestral number in the form of a Prelude.

"Scheherazade"

The composition by Rimsky-Korsakov. This selection was ideal as it served as a musical step towards the introduction of the "theme song" and the prologue itself. The orchestra under the direction of Carl Edouard gave a splendid rendition of this musical gem.

At right and left of the gold close-in curtains were two scenic units constructed of flats and set on an oblique in the space between the close-ins and the proscenium, at each end of the apron. The unit at right was painted to resemble a section of an oriental house with a balcony suspended, around which vines were twined. At left was an oblique of oriental architecture with a low step platform leading to it. An odd vase was set on top of the platform. Vines were used in the decorative scheme of this unit. At the conclusion of the orchestral prelude, a light green spot was shafted from off stage onto the doorway. Presently the door opened and a singer dressed in colorful Arabian costume entered. Standing on the doorstep he sang the

"Theme Song"

The theme song entitled "Yasmin" was especially written by two members of the Mark Strand Musical Staff, Jacques Grunberg, Associate Conductor, and Cecil Coppin, Director of Orchestration and Composition. These two musicians have composed a number which carries with it the weird haunting melody of the "prayer caller-" and the rhythm of that particular country. In the introduction and the number, the lights were dimmed as the close-in curtains were slowly opened revealing the stage in a black-out. In the distance could be heard the muted strains of the flaglets, the thuds of the hand drums, and then the lights were slowly brought up revealing the set of the

Prologue

Before we start to comment on the setting we must confess that it will be impossible for us to convey to our readers the beauty and massiveness of the setting. Cold type is inadequate in this case. Here is a production which must be seen to be appreciated. But we will give you the general outline.

The setting represents an Arabian interor, presumably an inn or meeting place. A huge constructed archway in typical oriental design is set down in one. There is a wide thickness piece of about six feet attached to it which gives the effect of a massive structure. This is painted light gold and is placed in the arched opening, and are attached to a platform which covers the greater portion of the stage. There is a smaller arch up center which leads to a suggested courtyard. The upper walls flanking the upper archway on either side of the stage giving the set the appearance of a substantial interior and not merely a stage setting. Various properties indicative of scenery were highlighted with the set. The lighting treatment is vividly colorful. Shaft lighting is the dominating method of color application. Reds, orange-amber, greens, blues, are all well blended.

Ensemble Dance

The action opens with an ensemble dance routine executed by the Mark Strand Ballet Corps. The dancers are dressed in scintillating Arabian costumes and their work is marked with a vivacity and interpretation of the dominating moods of the Arabians. The music is augmented by a native orchestra which is apparently enjoyed by the group of "natives" dressing the stage in a variety of costumes. This number is followed by M. Daks and Kiddon who do some whirrs which are really good, then Mlle. Klemova is introduced. She is garbed in a white, spangled oriental costume and the routine is well done. Most of her work is done at center of the platform where she is highlighted with a red spot from below the platform.

The finale of the prologue was well executed. It was not rushed, but well timed and worked. The singer, Allan Prior, appeared again in the doorway. The first titles of the picture were projected on the bobbinitche which was hung down at the curtain line in back of the close-in curtains. The lights on the set were slowly dimmed with the exception of the red spot below the dancer. The movement of the dance kept on, then a character appeared on the balcony down right, a girl dressed in white flowing oriental garb. The titles became more distinct as the lights were completely dimmed only the movement of the skirt and legs of the dancer at center could be seen in the red glow. The theme song reached its climax, and the entire stage became, of the firelight. The set was dimly lighted in, the scrim taken away as the first scene of the picture was projected.

Picture Presentation

There was an excellent balance to the entire presentation of this picture. To us, we can never understand how to be otherwise with anybody. If consistent thought and a strict adherence to a working plot counts for anything it certainly proves that prologues can be correctly presented.

We also want to commend those gentlemen who assisted Mr. Plunkett in the technical phases of this dance-Dreyfuss, who designed the settings, and Anatole Bourman who arranged the ballet.

Capitol Theatre

CHARMING presentation dominated the bill at this theatre during the two weeks run of "La Boheme" (Metro-Goldwyn-Mayer). It was unique in that it was devoid of any scenic investiture with the exception of a black plush drop hung in three. The unit was titled "Ballet En Pastel".

It was a genuine ballet presentation. The first movement in the routine introduced six members of the ballet. This was followed by Florence Rudolph of the Metropolitan Opera Company in an exquisite toe specialty. The third movement introduced fourteen members of the ballet in an ensemble number, and the entire company with Miss Rudolph were on for the finale.

The music was particularly effective, not only in the ballet routine, but in the overture spot and accompanying the picture. The orchestra under the direction of David Mendoza gave another fine rendition of "Selections From Faust" by Gounod, and the special score for the feature picture was the work of Dr. William Axt and Mr. Mendoza.

18 Fabric Combinations

For Small Stages

(Continued from page 376)

There are two sections of the picture which are long and narrow. Hang four sections on the batten. Two at center and one on either end. Fasten the two sections together and fashion with strips.

11. Pyramid. Effective for Pyramid or modernistic mountain effect. The drape hung close on batten with the spread achieved by fastening the bottom portion of the strip to a strip on the floor.

12. Double Pyramids. One drape hung on a batten the top not visible, the fan shaped effect achieved in the same manner as above stated. On another batten up stage hang a drape in a pyramid fashion.

13. Shaft Treatment. Two drapes hung on batten, the shaft effect being achieved by attaching the lower portion of each drape to a strip on the floor.

14. Quarter Arc. An effective treatment for suggesting sections of a huge bridge or a castle approach. Use a drape and a border fashioning the curve with strips.

15. Tufted Folds. Two drapes hung one of the other right and left of the batten. The low heavy folds of the top drapes should be caught up and hung on a back batten. The lower ones drawn with a line to the side.

16. Ship Effect. A suggestion of a sailing ship achieved with a single drape hung in the form of a flowing sail and the bulk of the ship effected with a border. The sail will have to be fashioned with strips.

17. Pennant Leaf. Three drapes hung on a single batten. The center one gathered at the bottom to a point. The drapes right and left hung in the manner of a V-shape drop with a medium size opening.

18. Tower Effect. Twelve four drapes should be hung on a batten, with a cluster of folds at the right and left. The curves fashioned with strips in a long sweeping fold.
Put Projection On a Business Basis

By F. H. Richardson

2. A Part in Your Projector’s Worth Two in Your Hair

This series of articles gives the showman constructive help on the item of Projection Room Management, pointing out the benefits to be derived from businesslike administration of “the heart of the theatre.”

S is, as you know, a very successful theatre manager. He has very much more than amply proven himself to be a good judge of what pleases the public, and brings in dollars at the box office. If perfection in projection WERE OF SMALL IMPORTANCE, YOU WOULD NOT EXPECT ROXY TO PAY MUCH ATTENTION TO IT. Roxy is far too busy with important things to pay attention to those he considers of small consequence.

Those of you who tolerate projection imperfections, and even force them on your screen by refusal to have your projector mechanisms overhauled thoroughly at reasonably frequent intervals, or even to supply needed repair parts for your projector mechanisms, would be astounded at the literal HELL Roxy raises with the projectionist when even the slightest projection imperfection occurs in his theatre. ROXY IS JUST AS WATCHFUL OF PERFECT PROJECTION AS HE IS IN THE SELECTION OF HIS PROGRAMMES. And that statement is even more exactly TRUE.

Most Particular Concerning Perfection in Projection

In fact I believe I might say he is even more particular concerning perfection in projection than he is in programme selection, because perfection in projection is a thing largely within his control, whereas perfection in programmes is to a great extent beyond his control.

THERE IS A GREAT DEAL OF SHOWMANSHIP WRAPPED UP IN THAT LAST. YOU MAY NOT HOPE TO HAVE PERFECT PROGRAMMES, MR. EXHIBITOR, BUT YOU CAN HAVE THE PROGRAMMES YOU DO GET PLACED ON YOUR SCREEN AS PERFECTLY AS THEIR INHERENT IMPERFECTIONS WILL PERMIT, AND THIS, IN CONSIDERABLE DEGREE AT LEAST, OVERCOME THE SAID INHERENT IMPERFECTIONS.

YOU ARE SELLING ENTERTAINMENT AND AMUSEMENT IN WHICH ANY GIVEN PRODUCTION, NO MATTER HOW BASICALLY EXCELLENT, OR HOW WIDELY ADVERTISED IT MAY BE, IS MERELY INCIDENTAL. The individual production, with its incident “stars” comes, does its stint and departs.

YOUR THEATRE AND ITS PATRONS REMAIN, and while it may be true that an occasional widely advertised production, by a well known producer, with well known popular “stars” (for all of which you invariably pay good and plenty) may fill your theatre to overflowing, regardless of any possible projection faults, still YOU MUST REMEMBER THAT SUCH PRODUCTIONS ARE ONLY AVAILABLE OCCASIONALLY, except to the large theatre in a large city, in which programmes are had pretty well regardless of rental expenses and are changed weekly; also be it known that even those theatres “fall down” occasionally, and have to accept a flivver because there are not a sufficient number of really high grade productions to go ‘round. And (Sh-h!) you very seldom find projection faults in those theatres, mark you well.

It, therefore, follows that it is up to you, Mr. Manager and Exhibitor, to do everything humanly possible to keep your AVERAGE attendance up to the top mark, and to do that you MUST get the highest possible entertainment value out of the poor productions you are obliged to sandwich in between the good ones.

How may you do that? Well, since you cannot make the basically poor productions inherently better, the only thing you can do is to make them as attractive as you can by means of as nearly as possible perfect projection. Remember that the combination of a poor production AND poor projection will inevitably make a pretty awful show. True the combination of a poor production and perfect projection cannot make a really high grade show, BUT THE FACT REMAINS THAT PERFECTION IN PROJECTION CAN AT LEAST MAKE A BASICALLY

ROXY—as soon as you meet S. L. Rothafel you start thinking the likeable abbreviation—didn’t start out with the biggest theatre in the world; but he’s on his way to get it because he looks after the big things AND the little things that spell true showmanship.

Does Roxy think he’s too big to bother about projection? He hires somebody to do that, does he? Well—let’s see—

PUNK PRODUCTION far more satisfactory than it would be were projection faults added to its inherent faults. That statement I think even the most hard boiled “a-picture-is-a-picture” theatre manager will hardly care to dispute. Also the combination of perfect projection and a high class production will make a show the neighborhood or the town will talk about.

I have, in comparatively recent days visited theatre projection rooms in which the projection rooms in which the projectors were in a state of disrepair little less than disgraceful; also I have visited others in which the projectors, while not in really bad condition as to repairs, nevertheless stood in need of them—of having worn parts replaced with new ones.

Projection Faults Due To The Manager

Many times I have spoken to the projectionist in reproof, only to be assured that the management not only refused to have the projector mechanisms overhauled, but would not even purchase new parts for installation by the projectionist, except the old ones be entirely past any possibility of further use.

“As long as I can get a film through them without tearing it all to pieces, they’re all right,” was the way one projectionist put the matter.

GENTLEMEN, DO YOU REALLY CONSIDER IT TO BE GOOD BUSINESS PROCEDURE TO PAY LARGE SUMS OF MONEY IN RENTAL FOR PRODUCTIONS, AND THEN TO PERMIT THEIR PROJECTION TO YOUR SCREEN TO BE MARRED AND INJURED THROUGH LACK OF COMPARATIVELY INEXPENSIVE PROJECTOR REPAIR PARTS?

Think that proposition over. A considerable amount of thought might be expended without waste of good time.

Remember that even though the new part necessary to replace an old, worn one may cost from one to several dollars, still you will pay from several times to many, many times that sum in rental for just one production, the showing of which that worn part will in all human probability injure, at least to some extent, and that that injury will be done to all those many productions you rent, so long as the part is kept in use.

You, Mr. Exhibitor, are a business man. I now ask you for the moment to lay aside all preconceived notions, ideas and possible prejudices and read what follows with an open mind.

IS IT NOT A FACT THAT IF YOUR (Continued on page 381)
Bluebook School Answers 497 to 499

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 497—Using table No. 1, page 70 of Bluebook, and voltage drop formulas, pages 74 and 76, what size projection room feeders are necessary for a 3-projector, a dissolve, a Brinkert effects projector (two lamps) and a spot, assuming width of the projectors to use 120 amperes (High Intensity) when in use, the Brinkert to use 25 amperes for each lamp, the dissolve the same and the spot 75 amperes. There are six 50 watt incandescent lamps in the room, all of which may be burned at once, and a total of 7/4 H.P. in motors.

Harry Dobson, Toronto, Ontario; W. C. Judge, Springfield Gardens, N. Y.; C. H. Hanover, Burlington, Iowa; E. Fergudo, Livemore, Calif.; J. Steele, high City; Utah: G. L. Doe, Chicago, Ill.; "Bill" Doe, Chicago, Ill.; Frank Dudiak, Fairmont, W. Va.; Thomas Handley, Minneapolis, Minn.; Allan Gengenbeck, New Orleans, La.; T. R. Glassham, Vancouver, B. C.; Davis, Calgary, Alberta, all answered more or less well on this one, though nearly all of them figured the total possible amperage, which would, in the very nature of things, never be exceeded.

I think G. L. Doe does best. He says:

This question is one upon which there might be some difference of opinion. The total amperage it is possible to use, with everything "going," would be 120 x 3 = 360. 25 x 5 = 125, and 75, 5 and 3 amperes for the spot, motors and incandescents. There would therefore be the possibility of a total amperage equal to 360 plus 125 plus 75 plus 5 plus 3, which equals, or a total of 543 amperes.

However, it is conceivable that, for instance, the dissolve would only be in use at one. The most we would ever find in the way of amperage from that source would be 250 watts burning for a relatively short period of time, or 240 amperes, the possibility of these lamps being burned for quite a while—not likely, but possible, through carelessness — would be a very great install feeder capacity for 240 amperes for the M. P. projectors.

It may also be claimed that neither the dissolve or Brinkert or spot lamps would ever be used, except for a short light-up space, while a motion picture projector was in use, and that the overload involved during their light-up time would be permissible.

Such a claim is, however, not well founded. I have myself used a spot for a singer in the orchestra pit while projecting a motion picture. It was, of course, a special stunt, and I thought not a good one, but serves to prove that such a call for current may be made.

I also have known of a Brinkert being used to project special effects while a motion picture picture was on the screen. We may, however, be very sure that both the dissolve and Brinkert will not be used at the same time, or rather that the dissolve, the Brinkert and spot will never be an use at the same time, therefore, we may with safety disregard the amperage of the dissolve or the Brinkert, and figure for only projector lamps, the spot, one of the others and the motors and incandescents. Some would write this, but I think it is better to play safe, especially in a theatre building, judging by the number of people who represent entire safety, viz., 240 plus 50 plus 75 plus 5 plus 3 equals 373 amperes.

Some may object to the cost of installation of such large conductors, but as against this it must be remembered that, since ordinarily the load they will carry will be 120 amperes, only, they will have high degree of efficiency, and this will, in time, serve to repay their first cost.

Ordinarily I do not go so far as to apply the formulas on page 74 or 76, but that would, I think, be a waste of labor, since at the ordinary load there would be only a very low voltage drop.

Our total maximum amperage, therefore, is 373, and table No. 1, page 76, tells us that a 500,000 c. m. area conductor is necessary. If it is decided that only one M. P. projector need be provided for—I would not myself consider that stunt—then we could subtract 20 amperes, and the maximum amperage of 253, which would permit a 256,000 c. m. area conductor to get by, though there would be three amperes over load.

I have selected brother G. L. Doe's reply for publication because he discusses the matter from a very practical, common sense viewpoint, and argues well. I am not myself certain as to just what the Underwriter's requirements might be in such a situation, nor do I seem able just now to locate anything bearing directly upon it. I believe, however, what Doe has suggested would be almost permissible. If anyone knows where to look for the Underwriter's dictum on such a matter, let him stand forth and be heard.

There is little to choose between the answers of brothers Dobson and Fergudo. Both answered pretty much in the same way, maybe Fergudo has a bit the best of it, though. He says:

By the way, in this question you ask us to use the voltage drop formula, but failed to give in the length of circuit. How come? (My error, gentlemen. My blunder, but any circuit length could be used, so no harm done. F. H. R.)

The three projection area will total (120 x 3) 360 amperes, or (365 x 110 V.) 39,600 watts. The Brinkert uses 2,500 watts and the dissolve the same—5,500 watts. The spot lamp uses (75 x 110) 8,250 watts, plus 360 watts and the H. P. motors (page 76, Hawkins Guides) have an input of 460. We therefore have a total wattage of 39,600 plus 5,500 plus 5,500 plus 8,250 plus 360 equals 54,060 when all lamps and the motors are working, or 59,560 + 110 = 545 amperes.

Assuming the circuit to have a one-way length of 200 feet (an excessive length, P. H. R.) and that a 2 per cent. drop will be satisfactory, we have only to apply formula No. 5, page 75 of the Bluebook, which is as follows:

\[ \text{EXP} \]

The voltage drop is expressed in percentage, the following formula may be used to determine the area of cross-section of wires necessary to give the desired drop. \[ 2,160 \times 1.16 \]

for the current in amperes. L, for the one-wire or circuit, P for the line voltage and \( P \) the percentage of voltage drop to be allowed.

Substituting our own figures we have 2,190 x 545 x 200 have 110 x 2 cross section, as the conductor required.

Examining matters more closely I see Dobson really has the best of it, because he has selected a more practical proposition by assuming the circuit to be only 100 feet in length, under which condition you could convey the current at a 2 per cent voltage drop with wire a trifle over $18,000 c. m. area of cross section.

It would be all but impracticable to install conductors to convey such an amperage over a 200 foot circuit, at that voltage, on a 2 per cent voltage drop. Very few theatre projection room feeders have such a length. Furthermore, Fergudo used the same formula Dobson did, and showed how simply the thing may be worked out. He made the mistake of assuming that it was necessary to supply capacity for all that amperage, when it never would be all used at once by any one in his right mind. Your method was O K, brothers Fergudo and Dobson, but your use-it-all-at-once was too darned anxious. Oh, well, it's too d'1/2; z.; I'd hot to argue—110 in the sun this afternoon. Whoops, me dear! If I died right now I'd never know the difference!

Question No. 498—In wiring to supply motor generators, mercury arc rectifiers and transformers, upon what would you base your calculations as to wire sizes?

Guimond replies:

The calculations must be based upon the primary current requirements of the device or devices, which usually is very much less than that of the secondary. The permissible voltage drop of the circuit must also enter into the calculations.

Short, sweet and entirely correct, brother. Wish I were down there by the gulf where it doubtless is, by comparison with this spot, this day, nice and cool.

Question No. 499—Is it possible to "balance the load" by connecting the light sources of two projectors to opposite sides of a 3-wire system?

Every one says, "Can't be done," which makes it unanimous, but is subject to the modification that the load is balanced when both light sources are in use.

As to the question which followed question 499, no, all not one except brother Budge hinted that he had ever seen it. Budge stepped three paces to the front, spoke up like a little man and said: "I don't know," which fits you all, I guess!

Anyhow, I'll tell you. The straight projectionist locals are as follows: Alabama 2, Arizona, none, Arkansas, none, California

Bluebook School

Question No. 512—Tell us why, in your opinion, it is essential that projection room equipment be ample and complete. Why might it be astounded to know the percentage of scantily equipped projection rooms—rooms so equipped that it is just barely possible to "get by," after a fashion. Opinion should every projection room have closets, and what closets should there be?
10, Canada 8, Colorado 2, Connecticut 4, Dela-ware 1, District of Columbia 1, Florida 1, Georgia 1, Idaho none, Illinois 6, Indiana 4, Iowa 2, Kansas 2, Kentucky 1, Louisiana 1, Maine 1, Maryland 1, Massachusetts 11, Michigan 3, Minnesota 3, Mississippi none, Missouri 5, Montana none, Nebraska 1, Ne-braska 1 (One mixed local in Reno, and—this said—a big unmixing local not I. A. of judges), New Jersey 6, New Mexico none, New York 9, No. Car-oolina none, No. Dakota 1, Ohio 10, Okla-homa 2, Oregon 1, Pennsylvania 7, Rhode Island 1, So. Carolina none, So. Dakota 1, Tennessee 2, Texas 6, Utah 1, Virginia 3, Washington 3, W. Virginia 1 and Wisconsin 2, which makes a total of 116 straight pro-jectionist locals, if I added right with all this sweat in my eyes.

Of course there are very many times more mixed-play than that. Ain't you blushing now—you chaps who didn't know that I'll simple thing.

How could you know it, do you ask? Very simple. YOU are entitled to receive a copy of which the I. A. of issues, I believe. Anyhow it is presumed to be read at the next meeting after its receipt and that information is contained in every issue thereof.

Put Projection on a Business Basis

THEATRE HAS A REPUTATION FOR ROCK-STEADY, CLEAR, SHARP, WELL ILLUMINATED PICTURES, THEN THE DRAWING POWER OF ALL PRODUCTIONS SHOWN THEREIN, GOOD, BAD AND INDIFFERENT, WILL BE DECIDEDLY GREATER THAN WOULD THE PULLING OFF THE SAME PROGRAMMES IF THE PICTURES WERE MORE OR LESS UNSTEADY, AND THERE WERE OTHER PROJECTION FAULTS.

Don't you think that with well projected pictures you could and WOULD SELL MORE SEATS, on the average, than you would projection faults present? IS IT NOT JUST PLAIN, ORDINARY COM-MON SENSE TO SUPPOSE YOUR BOX OFFICE WOULD DO MORE BUSINESS IF THE PICTURES IN YOUR THEATRE WERE IN EVERY RESPECT WELL PROJECTED, THAN IF THEY WERE NOT PERFECTLY PROJECTED?

Don't you, down in the bottom of your heart, believe it would be paying the patrons of your theatre a somewhat undeservedly poor compliment to suppose otherwise? True the may as a whole, lack something of your own keen insight, but it does not necessarily follow that they are either in-dividually or collectively such solid-ivory-top bone-heads that they do not know and appre-ciate the difference between a perfectly projected picture, which is, aside from either the dramatic or comedy power of the produc-tion itself, a thing of beauty, and the poorly projected picture, which is never a thing of beauty, and if the projection faults be hid, though may be a pretty awful look-ing thing.

In considering this angle of the matter, remember that poor projection acts as a handicap against any production, which can-not possibly be overcome. YOU MIGHT EXACTLY AS WELL QUESTION THE FACT THAT THE SUN RISES IN THE EAST, AS TO QUESTION OR DISPUTE THAT PROPOSITION. It is a hard-boiled FACT.

Mr. Exhibitor, get this and GET IT RIGHT. The audience does not, as a rule, recognize projection faults. It probably has but a vague, hazy idea that something is wrong—unless, of course, the fault is very bad indeed. That is, but it NEVER- THELESS KNOWS IT HAS NOT BEEN ENTERTAINED TO THE EXTENT THAT IT IS KEEN TO COME AGAIN REAL SOON.

The audience usually blames it all to the "movies." Its verbal reaction usually is: "Oh, I don't care for the movies, except once in a while. I only go when there really is nothing else to do."

GET THIS: It often requires just a wee bit of difference to mark the division as between highly satisfactory entertainment and entertainment which leaves us lukewarm, and IT IS THE "HIGHLY SATIS-
FACTORY" BRAND WHICH PULLS US INTO THE THEATRE.

Frequently, make no mistake about that. The other sort merely attracts us when there is really noth-ing much else to do—when there is some time that just must be killed.

As has been said, the high points of theatres having projection faults usually do not analyze how the faults exist (and the theatre management don't seem to do it either), but then "Oh I don't care for the movies except once in a while" should read: "OH, I DON'T CARE FOR THE POORLY PRO-JECTED MOVIES I SEE—EXCEPT ONCE IN A WHILE."

Service Is What Counts Big

HARRY DOBSON, Toronto, Ontario, in the midst of a letter concerning other matters says:

I like your recent remarks about the Hertner Transverter. Wrote them a week ago for information about using a reflector are on a 75- to 75 Transverter. They replied at once, explaining how to make changes in the machine, and the various connections to be made; also they sent a diagram of the connections which is what I call service, and all without charge.

Yes, service of that sort is highly valu-able, and I happen to know that it is sup-ply, as brother Dobson says, by the Her-

nler Company.

As to Motor Generators

A SOUTHERN exhibitor, through his projectionists, sends a check and asks for suggestions for possible change in projection room location. He also asks my opinion as to which is the best motor gen-
erator now on the market.

I have suggested to him a projection room location change which is entirely practical, though somewhat costly to make. It will, however, not only give him a much better result by reason of less distortion, and thus tend to materially increase the box office receipts, but also will have other beneficial ef-fects on his screen image, and enable it to be projected with great efficiency.

As to the motor generator, I have told the exhibitor that on page 61 on the July 3 issue of the Moving Picture World he will find a motor generator advertised, and that the motor generator there described is as electrically efficient as any he can buy any-where, from any one, whereas, on the other hand, he might do much worse; also that this equipment has the advantage that it re-quires very little floor space.

The Hertner Transverter has been in ac-tive projection service for years. It is solidly, substantially constructed. It has given very thorough satisfaction. There are other motor generators which are high grade, and which give excellent service; also there are some which this department could not and would not recommend.

The Why And Wherefore of It

P. L. GRANDY, Shreveport, La., asks:

Dear Mr. Richardson—I have a small theatre in a town near here, and the picture has just lately taken to moving up and down slightly on the screen. The movement is regular and fairly rapid. It gets faster as I speed up the projector. What is wrong?

How is it that we do not see much advice on matters of this kind in this department, as we used to see. I used to find the ad-
vice on troubles of this kind very helpful. Why have you stopped, or nearly stopped giving it?

Your trouble probably is due to a bent intermittent sprocket shaft, to a sprocket which does not run true on the shaft, or to dirt on the face of the sprocket, either of which things would throw the intermittent sprocket out of true. If the movement is just four times to each revolution of the crank shaft, then the sprocket is certainly not running true, or the surface the film runs on is not, and it is up to you to find out the reason why.

I have largely ceased from giving advice on projector troubles because projectors are now comparatively complicated, and it is very hard for one not in constant touch with their every detail to give correct advice. Then, too, whereas in the old days projector manufac-turers really had no competent engineering department, they now all have that little thing, and those departments are very much more competent to give correct advice on such things than am I.

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Special Roll and Machine Tickets

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Contests, $0.50 for 25 tickets Prompt shipments. Cash with the order. Send for descriptive samples. Send diagram for Reserved Seat Coupon Tickets. Get a price list, diagrams.

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National Ticket Co. Shamokin, Pa.
When You're After "Ritzy" Patrons
Do As Talbot Did—Build Them a Ritz

Doesn't "High-Hat" His Tulsa Crowd, But Gives Them a Spiffy Theatre Where They Can Be High-Hat—or Be Themselves

In a town where the boys pay thirteen-fifty for their socks, and seventy-five dollars for their Panama hats, and the ladies sixty dollars a bottle for their perfume, one would naturally suppose that they would like to have a real Ritzy movie to complete the picture.

So, John T. Talbot built the Ritzy Theatre, which opened in Tulsa, Oklahoma, recently. Mr. Talbot started in the show business in Tulsa sixteen years ago as a singer of illustrated songs, branching out later on his own account; his partner, Harry Castle, of Tulsa, and he bought the Palace Theatre at Tulsa, which he had managed for two years previous, extending his operations in 1919, when he opened the Majestic Theatre, a de luxe moving picture house, at Fourth and Main street. The latest addition in their chain, the Ritzy is advertised by the management as an institution, and not merely a theatre.

The house may be truly described as tailor made, built for their patrons, the same as a suit is made for a customer by a high class tailor. Mr. Talbot, being in the show business in Tulsa for so many years, tried to give the people just what they wanted; every one says he has succeeded very well in his efforts.

Has Seating Capacity
Of 1,600 Persons

The house seats sixteen hundred, has a mezzanine floor and balcony, the stage is forty feet wide, thirty feet deep and sixty feet high, and is equipped with a counter weight system, so that the scenery can be lifted from the floor. A Major Pre-Selective Electric Control board has been installed; a Robert Morton organ, which was made to the order of the organist, Wade Hamilton, has been placed in the center of the orchestra pit, which has an elevating apparatus with a four foot travel.

The Bailey Turbo Air Washers and Bailey Refrigeration are being used to help take care of the ventilation. The Claw-Gas Steam Radiators are used for heating.

Projection Room
Well Equipped

The projection room has been equipped with De Luxe Motograph Projectors, De Luxe Reflector Arc Lamps, Control-areas, Brenkeit Combination Effect Projectors, Spot and Flood Lights, Combination Film Cabinet and Rewind. A Da-Lite screen is used. A sixteen piece orchestra will be in the pit.

The theatre is carpeted in red, and has been trimmed in blue; the ceiling has a night sky effect. With stars showing here and there, a decided Oriental effect has been achieved. Two spot lamps have been installed on each side of the mezzanine floor, in the walls. Dull glass has been installed, to tone down the light which helps to illuminate the theatre.

The Ritzy was opened with an old-time housewarming. Governor M. E. Trapp, of Oklahoma, was in and made a brief speech. Telegrams of congratulations were read on the stage from Harold Lloyd, Ford Sterling, Cecil de Mille, D. W. Griffith, Jack Holt and Wm. Boyd.

John Ebersen, of Chicago, the architect; Mr. A. L. Farmer, the master of ceremonies, and Mr. Talbot did a little two minute skit for the customers and the show was on for the evening. "Let's Get Married," with Richard Dix and Lois Wilson, was the feature.

The house will have regular de luxe programs, the same as The Balaban and Katz Theatres of Chicago and other large houses.

The prices of admission will be as follows: 12.30 to 1.30, 35c; 1.30 to 6, 40c; after six o'clock, 50c. with children, matinees, 15c; night, 25c.

The house staff will consist of John A. Harrison, house manager; James A. Clark, in charge of publicity, Thomas Herrick, orchestra conductor, Wade Hamilton at the organ, and Arthur E. Belton will be the chief projectionist. All have been connected with the management, in their other Tulsa theatres.

Appells Pulling Down
Two to Put Up One
In York, Pa.

NATHAN APPEL, head of Nathan Appell Enterprises, with Louis Appell on the job at his side, plans to yank down both the Opera House and the Orpheum—and put up in their stead a mammoth theatre, to be one of the finest in Central Pennsylvania, and perhaps—not in the quality equipment—cooling, heating, stage appliances, lighting, decorations, will be of the best.

Projection? Well, if that falls below being above par it will be the first time in any house that the Appells have had contact with.
Bad Reels and Punk Inspection
Get Good Projectionist's Goat

"How Do They Get That Way?" Carl Demands

EXCHANGES ought to paste, tack or otherwise affix this item to the wall over the inspection table—in some cases! There are a lot of exchanges where it would simply be an affront to good and carefully conscientious workmen to do it. But—there are others. Carl Anglemire, besides working for better projection, protection of the print, and the putting on of real shows, books his pictures—so he has a right to speak out in meeting—and he does—this way:

"Dear Van:"

"Recently we received a very good Print of a Feature. Everything was fine until we started Reel 5. Then the fun began. The Film was wound on our old friend Mr. Junk Reel. It had a hub that was flat sided. That meant trouble. First it damaged the Film which was in excellent condition. Next it spoiled our Show due to its giving us trouble at the end of the Reel. Any Projectionist knows what I mean.

"We also received a Print of a Feature in good condition as far as the Film Stock was concerned. But, the girl at the Exchange tried to reel all the Film on one Reel and set it on top of the rest of the Reels in the Can. By the time it came to Nazareth, about thirty feet of it had come off the Reel and slid down past the rest of the Reels to the bottom of the can.

"It took me about a half hour to get that pesky Reel out. Even with my trying to be careful I tore the Film and had to make a patch. It takes an even tempered man to keep his temper when he receives Films in the above described condition. If the Film was sent out in AI condition I believe 90% of the Projectionists would treat it decently, but when it comes to one in the condition of junk it is very liable to be treated as junk.

"There is something wrong with the management of the Exchanges. The GOOD PRINT in fit condition for GOOD Projection is their best stock in trade. Some of them try to give us Good Prints, but the great majority seem to forget that Good Prints are needed by the Exhibitor to put over a Show."

San Francisco Notes

Tex Coombs, head of the Theatre Equipment Supply Company, San Francisco, Cal., is making a business trip to Eastern points, as is also L. G. Dollower, of the Western Theatre Supply Company, likewise of this city.

The Campus Theatre, the latest addition to the amusement houses of Berkeley, Cal., has installed Fredy Reflecter Arcs.

Two late model Mutoscopes are being installed in the new Harding Theatre of Samuel H. Levin of Divisadero street, San Francisco, Cal. The work is being done by Walter G. Freddley, the new distributor in this territory.

George H. Leathurby, head of the George H. Leathurby Company, San Francisco, Cal., featuring Leathurby-Smith Unit Organs, was recently confined to his bed by an attack of pneumonia, but is out again.

J. A. G. Schiller, general manager of the Robert Morton Organ Company, San Francisco, Cal., is making a swing around the country, visiting the various sales branches and inspecting the latest developments in theatre organs. He attended the opening of the new Loew Theatre at New Orleans, in which a Robert Morton organ has been installed.

Elmora, N. J., Gets 1,500

UNDER the auspices of Stanley Sobelson, J. J. Thompson and Fred Ungar, owners of the West End Theatre, Newark, a 1,500 seat house in Elmora, Elizabeth, N. J., is going up. They plan to make this one of the most beautiful theatres of its size in the State. They are also building a 1,200 seat house in Bayonne and have under consideration a site for another in Jersey City.

Loew's State Still Cooler

LOBEWS STATE THEATRE, Saint Louis, has installed a new unit of its cooling system to provide for the comfort of patrons in the mezzanine promenade and the lobby. The added unit cost $30,000. The Grand Opera House spent $21,000 for improvements to its cooling system installed a year ago at a cost of $75,000.

Miller Enterprises Active

SIMPLEX PROJECTORS, a General Electric motor generator, a Payne Haf tone screen and Superlite lenses, have been contracted for by the Miller Enterprises of Wichita, Kas., for their Kidk Theatre, Pittsburg, Kas., which is undergoing extensive remodeling.

Hertner Bulletin On Transverter Special Mirror Arc Use

RECENTLY the Hertner Electric Company published a new bulletin on the Transverter, with special explanation in connection with its use in converting alternating current into direct current and in using the Transverter in Mirror Arc Projection.

This folder will be sent free to any Theatre Owner, Manager or Projectionist writing for it. Address your request to The Hertner Electric Company, Cleveland, Ohio, marked for the attention of Mr. John Hertner, President.

A number of recent installations of Transverters include the following theatres:

<table>
<thead>
<tr>
<th>Theatre</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Palace Theatre</td>
<td>Baltimore</td>
<td>Maryland</td>
</tr>
<tr>
<td>Washington Theatre</td>
<td>Brighton</td>
<td>Michigan</td>
</tr>
<tr>
<td>Congress Theatre</td>
<td>Bronx</td>
<td>New York</td>
</tr>
<tr>
<td>Rialto Theatre</td>
<td>Knoxville</td>
<td>Tenn.</td>
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<tr>
<td>Delft Theatre Co.</td>
<td>Escanaba</td>
<td>Michigan</td>
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<tr>
<td>Madison Theatre</td>
<td>Oneida</td>
<td>N.Y.</td>
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<td>Corbins</td>
<td>New York</td>
<td>Royal Theatre</td>
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<tr>
<td>The Theatre</td>
<td>Huntington</td>
<td>Kansas</td>
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<tr>
<td>Intercr. Forwarding Co.</td>
<td>New York City</td>
<td>N.Y. Olympic Theatre</td>
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<td>Floydada</td>
<td>Texas</td>
<td>Chief Theatre</td>
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<tr>
<td>Steamboat Springs Hotel</td>
<td>Washington</td>
<td>Phila. House</td>
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<tr>
<td>Maysville</td>
<td>Kentucky</td>
<td>Capitol Theatre</td>
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<td>Plantchester</td>
<td>N. Y.</td>
<td>Dycker Theatre</td>
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<td>Brooklyn</td>
<td>N. Y.</td>
<td>Sanford Theatre</td>
</tr>
<tr>
<td>Irvington</td>
<td>N. J.</td>
<td>Post Amusement Officer</td>
</tr>
<tr>
<td>Park Rapids</td>
<td>N. Y.</td>
<td>Kallet, Michigan</td>
</tr>
<tr>
<td>Sarasota</td>
<td>Fla.</td>
<td>Grand Theatre</td>
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<tr>
<td>Pittsburgh</td>
<td>Kansas</td>
<td>Colony Theatre</td>
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<td>Erie, Ohio</td>
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<td>Kallet, Detroit</td>
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<td>Portland</td>
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<tr>
<td>Southampton</td>
<td>N. Y.</td>
<td>C. O. Lam, Rome Enterprises</td>
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<td>Ga.</td>
<td>Miller-Selden Inc.</td>
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<td>Detroit</td>
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<td>N. Y.</td>
<td>Piccadilly Theatre</td>
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<td>N. Y.</td>
<td>Russell Hill, Liberty Theatre</td>
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<td>Las Vegas</td>
<td>N. J.</td>
<td>Princess Theatre</td>
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<td>Victoria, Texas</td>
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<td>Loveland, Colorado</td>
<td>Rio Grande Theatre</td>
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<tr>
<td>Las Vegas, New Mexico</td>
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<td>J. J. Cruz, Corona, California</td>
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WHY PAY MORE?

Roll Tickets

Your Own Special Wording

100,000 for $15.50
10,000 for $4.50, 20,000 for $7.50
50,000 for $10.00

Standard Rolls of 2,000

KEystone TICKET Co.

Dept. W., SHAMOKIN, PA.

The Union Label if you want it

Have been printing Roll Tickets for 10 years and no better can be had at any price.
Henry S. Koppin Building Big Theatres in Detroit and Wayne; Fred M. Shafter Joins His Firm

GROUND was broken last week for Henry S. Koppin's new three-thousand-seat house at Gratiot avenue and Six Mile road, Detroit, which will be known as Henry S. Koppin's Million Dollar Theatre. Mr. Koppin is president of the Woodward Theatre Company, Detroit.

The theatre will be housed in a large apartment building, with a frontage of an entire block on Gratiot avenue, giving to Detroit one of its largest outlaying houses. The house will be modern in every respect with a large and fully equipped stage.

Mr. Koppin states that no expense will be spared to equip the house in the most elaborate and modern fashion.

Work on the building will be rushed so that the theatre portion of the structure can be opened January 1 of next year.

Construction also has been started on an 1,800-seat house for the Koppin firm in Wayne, Mich.

This building will be of brick and stone, all structural steel with floors of reinforced concrete. A sprinkler system of the latest origin will protect the entire building.

The theatre will have a two-floor auditorium, with a stage of ample size to accommodate the largest of road attractions. A luxurious lounge on the mezzanine floor for ladies and gentlemen, and a spacious play room for the children will be innovations.

The specifications call for the improved giant fan ventilation system, ample to supply 35,000 cubic feet of fresh air into the theatre auditorium per minute.

Completion of the building also is scheduled for January of next year.

Mr. Koppin also announces that he has secured the services of Fred M. Shafter for an executive position. He is a brother of Wallace Shafter, supervisor of the Koppin theatres.

Fred has been managing director of the Lafayette Theatre, Buffalo, for the past six years. He is also president of the Buffalo Theatre Managers Association.

Fred has had many years' experience in the show business as well as the motion picture business. He was at one time traveling representative for William Fox, coming to Detroit in 1919 to open the Washington Theatre for Mr. Fox. From here he went to Buffalo to take charge of the Lafayette Theatre.

Loew Will Keep Folks Cool and That Will Keep 'Em Coming

LOEW'S STATE THEATRE, Broadway and 45th Street, now boasts a new and thoroughly modern cooling and ventilating plant known as the "CO₂" system, (carbonic anhydride). It is not an ammonia plant which has at times caused ill effects to the patrons of theatres, but was invented with the sole purpose in view of refrigerating the air.

In its method of operation the water is drawn from the street through condensing and cooling coils and then through air washers and sprays so as to purify the same, and blown from the ceiling above through registers. The temperature of this is thermostatically controlled, which means that it is automatically controlled so that it is always at one even temperature through all parts of the building.

The bad air is sucked out from the bottom, through aisle hoods and mushrooms, and on very hot days the air that is used up and is reused after it has been thoroughly purified through the air washers and cooling coils and blown back into the building. The air is delivered in even temperature so as to cause no blasts on the heads of the public and is equally distributed coming through at a very low velocity. The building can be cooled to the extent of 20 degrees below the outside dry bulb temperature.

This same system operates the reverse way in the winter time blowing the warm air up from the bottom through the aisle hoods and exhausting the foul air through the ceiling.

This same recirculating system is operated in extremely cold weather retempering the air after it has been purified and washed, thus always affording the public pure and clean air at all times.

Demonstrates New Editors' Projector's Novel Features

M. ROBIN SERRURIER, son of I. Serrurier, inventor, demonstrated recently the novel qualities and original features of the Moviola-Midget Projector, principally designed for use by editors of film and those who require a practical, compact mechanism for this use.

The Moviola-Midget, shown herewith, has a cool light—film can be held as long as is desirable for inspection. An extra large lense makes it easy to pick out details in any frame of the film that may be under inspection.

A compact motor and a regulating attachment, with reverse, makes it possible to run film rapidly or slowly, to stop and hold it at any desired point, and to run it back all or part of its length.

A strip of film can be slipped into position in very brief time and the framing device makes it easy to align the picture for inspection. The Geneva Star and Cam movement is employed in passing the film through the compact little projector.

Armored cable, fireproof; continuous rubber belting, alternating or direct current feature, and self-closing oil cups are among the features of this projector which is being employed by a long list of studio cutters, editors and film inspectors, as well as many in exchange inspection rooms.

Visits California

Henry Breddoff, of the Hawaii Film Supply Company, Honolulu, T. H., is in San Francisco, Cal., for an extended stay. He is also secretary of the Honolulu Advertising Club and came to San Francisco with a large delegation, including Governor Wallace R. Farrington, to attend the twenty-third annual convention of the Pacific Coast Advertising Clubs' Association. Mr. Breddoff reports conditions in the amusement field in the Islands to be in fairly good shape.

R. E. Power Back

Robert E. Power, of the Robert E. Power Studios, San Francisco and Los Angeles, has returned to California from a visit to the Pacific Northwest where new theatres at Portland and Seattle are being decorated and furnished with stage equipment.
Contracts Awarded

NEW BRITAIN, CONN.—G. Ratner, 42 Church street, New Haven, will shortly erect one-story building 39 by 165 feet, to be located at Broad and Washington streets, to cost $156,000.

GLENVILLE, ILL.—George Trost has contract for two-story theatre and store building, 84 by 124 feet, to be erected at College and Exchange streets, for E. W. H. Man-

KANKAKEE, ILL.—James J. Redding & Company, 10 North Clark street, Chicago, has contract for brick theatre, store and apartment building, 100 by 200 feet, to be erected at northeast corner Dearborn and Merchants streets, for Kankakee Building Corporation, to cost $250,000.

ROCKFORD, ILL.—James J. Redding & Company, 10 North Clark street, Chicago, has contract for brick theatre, store and apartment building, 100 by 200 feet, to be erected at northeast corner Dearborn and Merchants streets, for Kankakee Building Corporation, to cost $250,000.

Patrick has contract for theatre and store building, 135 by 285 feet, to be erected at Genesee and Clinton streets, for W. C. Burnett, 2 Geneseo street, to cost $1,000,000.

MILKROY, IND.—Moving picture theatre is being erected, to cost $15,000.

QUINCY, Ill.—Brick and Sons, 72 Wood-

bine street, Wollaston, Mass., have contract for one and two-story brick and stone-theatre building, to be erected at Beal and Chapman streets, for Universal Realty Company, H. T. Beal, 72 Woodbine street, Wollaston, Mass., to cost $200,000.

POWATITAN, O.—Miller Brothers, Martins Ferry, O., have contract for one-story brick and tile theatre, 10 by 120 feet, to be erected for E. E. Febel Theatre, Moundsville, W. Va., to cost $60,000.

MILWAUKEE, Wis.—Theodore Stark & Company, 130 Muskegon avenue, have contract for two-story brick Colonial Theatre, 59 by 120 feet, to be erected at Seventeenth and Vliet streets, for Colonial Amusement Company, 304 Sherman boulevard, to cost $140,000.

WASHINGTON, D. C.—W. P. Lipscomb Company, 1466 G street, N. W., has contract for four-story, five-storied movie theatre building, to be erected at Fifteenth and V Streets, for theatre and store building, 100 by 120 feet, to be erected on Thirty-seventh and Center streets, for Stillman's Theatres, Inc., 520 Grand avenue, to cost $250,000.

FREDERICK, Md.—Hahn & Betson, 202 West Main street, has contract for one-story brick theatre, 60 by 300 feet, with seating capacity of 1,500, to be erected on West Patricia street, for Frederick Theatre Company, Metropolitan Building, Washington, D. C., to cost $100,000.

SPRINGFIELD, MINN.—Dombruski Bros. have contract for new moving picture theatre, to be completed in September. House has been leased to Frank Parsons for a term of ten years.

DOROMONT, PA.—H. Justin Brown, 2833 Broadway, has contract for one-story brick theatre, 60 by 111 feet, to be erected on Potomac avenue, for E. J. Murray, 1435 Potomac avenue, to cost $70,000.

Improving Theatres

QUINCY, ILL.—Washington Theatre has been closed to make extensive improvements. House will be renovated, redecorated, stairs lowered about one foot, lighting system rearranged, new exits provided, permanent steel orchestra pit constructed, and Tychon cooling system installed.

SOUTH BEND, IND.—Crawford Fairbanks Estate, 414 Western street, has contract for remodeling Grand Theatre, moving picture house, located southeast corner Seventh and Cherry streets.

COLDWATER, MICH.—Pappas Amusement Company has plans by E. S. Patterson, 901 West Broad street, Coldwater, for remodeling theatre, to cost $15,000.

* Additional information since previous report.

Theatre Information

Building, Remodeling

Plans Filed

Picture Theatres Planned

DALLY CITY, CALIF.—C. H. Jenson, Santa Fe Building, San Francisco, is preparing plans for two-story theatre to be located on Mission street, to cost $150,000.

NEW HAVEN, CONN.—Associated Theatres has plans by W. T. Moore, Metropolitan Building, for brick theatre, to be located on Norton street, to cost $150,000.

AMERINDIAN, N. J.—J. T. Sheehan, 57 College street, is taking bids on one and two-story brick and reinforced concrete theatre, to be located on Main street, to cost $150,000.

NEWTON, MASS.—G. J. Martin and associates, 24th avenue, plans to erect one and two-story brick theatre, to cost $200,000.

DETROIT, MICH.—John F. Hogan and associates have plans by Zardecki & Water, 440 Huron avenue, for brick and concrete theatre, two-stories, and office building, 125 by 100 feet, to be located on Michigan avenue. Theatre will have seating capacity of 2,500.

DETROIT, MICH.—Weber Realty Company has plans by F. A. Schweiger for new brick and concrete moving picture theatre, 35 by 125 feet, on vacant lot with stage and projection room, to cost $15,000.

ST. JOSEPH, MO.—Sun Amusement & Realty Corporation, 1330 Broadway, has plans by E. G. Knights, 702 Finance Building, Kansas City, Mo., for two-story brick and concrete theatre, 65 by 120 feet, to be located at Illinois and Gordon streets.

LINCOLN, NEB.—Charles Stuart, 1859 E street, has plans by Davis & Wilson, for ten or twelve-story brick theatre, store and office building, to cost $500,000.

NEWARK, N. J.—Beacon Theatre has plans by Thomas W. Lamb, 448 Eleventh avenue, for one-story brick theatre, 25 by 125 feet, with stage and projection room, to cost $1,500,000.

NEW YORK, N. Y.—Rose Marie Holding Company has plans by H. J. Krupp, 1560 Broadway, for two-story brick and concrete theatre and office building, to be located at 211 West Forty-third street, to cost $750,000.

WESTBURY, N. Y.—Westbury Theatre Corporation will take new bids for two-story brick theatre, store and apartment building, 159 by 96 feet, to be located on Post avenue, to cost $250,000.

CLEVELAND, O.—A. Greenwald and S. H. Stecker, $25 Society for Savings Building, has plans by N. Petti, 384 William building, for two-story and steel frame theatre and office building, 150 by 175 feet, to be located on Main avenue.

CINCINNATI, O.—C. E. Wheland and C. E. Wheland, 59 by 175 feet, to be located on Bridge street.

CINCINNATI, OKLA.—Ned Pedigo, 480 Utica avenue, is operating theatre, plans to build modern theatre in Barker Building. Will be devoted to picture shows and occasional road shows.

NEW CASTLE, PA.—Rowland & Clark, of Philadelphia, plan to erect three-story theatre and office building, to cost $500,000.

PHILADELPHIA, PA.—Juniper & Cherry street, for one-story brick and reinforced concrete masonry, 114 by 180 feet, to be located at Juniper and Cherry streets.

BROOKLYN, N. Y.—Loew Theatrical Enterprises, 140 Broadway, New York, is taking bids on three-story brick and stone-tract theatre, to be located on Sixth avenue and Thirty-second street.

GURDON, ARK.—F. W. Wright & Sons, East Front street, will replace burned theatre with two-story brick building, 56 by 140 feet, to cost $27,500.

FRESNO, CALIF.—A. Pantages Circuit, Pacific Theatre, has plans by M. M. Gashe and J. H. Selig, of San Francisco, for building office building, 150 feet, to be located at Fulton and Touliume streets, to cost $500,000.

LOS ANGELES, CALIF.—N. W. Stowell, 129 West Second street, has plans by Morgan, Wall & Clements, Van Nuys Building, for concrete and masonry, to be located on Hill street, to cost over $200,000.

HARTFORD, CONN.—A. Schuman and J. A. Kline, 1900 Atlantic avenue, have plans by J. Tuck, Park Square Building, Boston, for one-story, two-story and marble-trim theatre, to be located on Franklin avenue, to cost $350,000.

PITTSBURGH, Pa.—Western Pennsyl-

vania Amusement Company plans to build building at 809 Liberty avenue into moving picture theatre.

UPPER DARBY, PA.—Syndicate has plans by Hodgens & Hill, 130 South Fifteenth street, for two-story brick and stone-tract theatre, store and apartment building, 120 by 180 feet, to be located on sixty-ninth road. Theatre to cost $750,000. Theatre will have seating capacity of 2,500.

PA.—Kirson Brothers, Martinsburg, W. Va., have plans by A. J. Kinlhart, 54 Washington street, Hargrave Building, for one-story and two-story brick theatre, to be located on West Main street, to cost $190,000.

SIOUX FALLS, S. D.—Pay Enterprise Corporation, operating Colonial Theatre, will erect new Egyptian design theatre to replace old house.

MEMPHIS, TENN.—A. Suzore will erect a negro theatre at 277 North Main street.

ATLANTA, Ga.—The Coliseum, manager Crystal Theatre, has plans by Edward Tough, 119 East Washington street, Madison, Wisconsin, for one-story and reinforced concrete theatre, 38 by 90 feet.

MADISON, Wis.—T. S. Michelson, 191 West Main street, has plans by Edward Waterhouse, 30 North Pearl, for onestory brick and reinforced concrete theatre, to be located at 219-23 North Orange avenue, theatre, to be located at 219-23 North Orange avenue, to cost $25,000.

ORLANDO, FLA.—A. C. Marshall, president Orange Belt Auto Line, 4 West Central avenue, Orlando, has plans by H. J. Benjamin, for three-story theatre, store and office building, to be located at 219-23 North Orange avenue, concrete and masonry, 114 by 250 feet, to cost $25,000.

Sheet metal, insulation and equipment to cost $50,000. Install $5,000 pipe organ.

ATLANTA, GA.—G. R. Black, Newman, Ga., will erect moving picture theatre on Ponce de Leon avenue, near Boulevard.
Commercially since 1895

Greater Movie Season, which celebrates the thirtieth birthday of the motion picture, calls to mind the fact that Eastman Film fathered the industry by making motion pictures practical.

Commercially manufactured since 1895 Eastman has always been, and still is, unrivaled as the "film that carries quality through to the screen".

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK
This is the projection room of the Carthay Circle Theatre, Los Angeles, California

GOOD THEATRES DESERVE GOOD EQUIPMENT

You do not need to see more than the projection room of this theatre to know that it is one of the finest and most successful houses on the Coast. Practicality, durability and simplicity, three factors demanded of the modern booth, are here satisfied in full and in a way that is consistent with the dignified beauty of the theatre proper.

The furnishings and equipment for this theatre were selected in accordance with the belief that the return on the investment for the best of equipment would more than justify the necessary expenditure. The success of the theatre is proof of the wisdom of that policy and the choice of Simplex Projectors is evidence of the good judgment exercised in carrying it out.

SIMPLEX DIVISION

INTERNATIONAL PROJECTOR CORPORATION
90 Gold Street, New York
The story of a town devoted to making money from illegal pleasures, run by a man who thought he could evade the consequences but whose own daughter was caught in the whirlpool of his own creation. Terrific drama with many big scenes; see the sensational fire, the Salvation Army fighting vice in its own haunts, the true-to-life realism of a frontier town that knew no law and worshipped nothing but the dollar—a modern Sodom burned to the ground to efface its iniquities!
TO THE BANK!
TO THE BANK!
TO THE BANK!

LILLIAN GISH
JOHN GILBERT
LA BOHÉME
2 Big Weeks - Capitol, N.Y.
The $2.00 Hit Road Show

ENTR!NG ITS 7th
BIG MONTH ON BROADWAY
REX INGRAM'S
MARÉ NOSTRUM

THE WALTZ DREAM
2nd Week Capitol
The Rage Of New York

TREMENDOUS HIT!

and watch for
BUSTER KEATON
in the history-making comedy
BATTLING BUTLER

TAG on
TO M-G-M'S
PARADE of hits
THAT'S headed for
THE bank!
AGAIN M-G-M
MERITS the confidence
OF exhibitors....
1926-1927 starts off
IN true M-G-M style
WITH record box-office
PERFORMANCES....
THE industry is watching
M-G-M do it again!
"LA Bohème" packs 'em in
FOR two great weeks
AT the Capitol (N.Y.)
AND now comes
"THE Waltz Dream"
HELD over for
A second big week
AT the 5,400 seat Capitol.
IF by any chance
YOU'VE been delaying
TO tie up with M-G-M
FOR 1926-1927
DON'T waste another minute.
GO get the real product!

METRO-GOLDWYN-MAYER'S
PARADE OF HITS
HAS JUST STARTED!
The Box Office is the Answer for 1926-7!

FASCINATING YOUTH' JR. STARS
$20,000 AT NEWMAN, K. C. LAST W'K

Near if Not Record of Theatre—Fine Publicity Exploitation—Mainstreet Got $12,500 Same Period While Liberty Cashed In on Beauty Contest

Kansas City, July 26.

With a dandy weather break and publicity put out by several downtown houses, it looked round the picture last put out "Variety" GRANADA LED FRISCO; NEGRI FILM, $21,000

FASCINATING YOUTH

Joins ALOMA OF THE SOUTH SEAS NELL GWYN MANTRAP

VARIETY PADLOCKED

in proving at the Box Office -- that PARAMOUNT'S FALL PRODUCT Outclasses the Field!

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
not just talk~ It's a FOX

has the box office pictures for 1926-27

we're proud of this line-up

WHAT PRICE GLORY
7th HEAVEN
THE MUSIC MASTER
3 BAD MEN
ONE INCREASING PURPOSE

The Return of Peter Grimm
Mother Machree
The Auctioneer
Cradle Snatchers
The Blue Eagle
Married Alive
Womanpower
The Family Upstairs
Fig Leaves
Whispering Wires

Going Crooked
The Lily
The Country Beyond
Wings of the Storm
The Midnight Kiss
Is Zat So?
"Marriage License?"
The Monkey Talks
A Holy Terror
F. W. Murnau Production

and yours for a positive clean-up~
SUMMER BACHELORS

"FOX should get first honors in the production race."
M.P. New
well known fact—

still coming in—

stronger than ever!

J. COSCO CIRCUIT
5 theatres in Detroit, Mich.
VICTORIA THEATRE
Rochester, N. Y.
CAPITOL and HAMILTON
THEATRES
Lancaster, Pa.
KEARSE and CAPITOL
THEATRES
Charleston, W. Va.
SAVOY THEATRE
Terre Haute, Ind.
CIRCLE THEATRE
Indianapolis, Ind.
RIALTO THEATRE
Waterbury, Conn.
CAPITOL THEATRE
Lincoln, Nebr.
STRAND THEATRE
Lincoln, Nebr.
LYRIC THEATRE
Lincoln, Nebr.
PALACE THEATRE
Newport News, Va.
MYSTIC THEATRE
Fort Smith, Ark.
OLYMPIC THEATRE
Utica, N. Y.

KOPPIN CIRCUIT
16 theatres in Detroit, Mich.
PLAZA THEATRE
Ft. Dodge, Ia.
STATE, STACEY and
CAPITOL THEATRES
Trenton, N. J.
OLYMPIC and CAPITOL
THEATRES
Altoona, Pa.
MARK STRAND THEATRES
Troy and Albany, N. Y.
STRAND THEATRE
South Bend, Ind.
OAKLAND, STRAND and
RIALTO THEATRES
Pontiac, Mich.
ORPHEUM THEATRES
Sioux City and Des Moines, Ia.
HARRY DAVIS THEATRES
Pittsburgh, Pa.
COLONIAL THEATRE
Indianapolis, Ind.
STRAND and PALACE
THEATRES
Stamford, Conn.

FOX knows how to make 'em!

The first FOX release "FIG LEAVES" was previewed by the trade paper editors and unanimously acclaimed a smashing box-office sensation.

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President
READ WHAT ROXY SAYS:—

"That the Handbook should have a place in the library of every motion picture projectionist goes without saying; also in my opinion it should be in the office of every motion picture theatre manager so that he may be able to check himself up on what is right and wrong in projection practice."

Price $6.00

AT YOUR DEALER OR DIRECT FROM

CHALMERS PUBLISHING CO.
516 FIFTH AVENUE, NEW YORK
Recognizing the tremendous vogue that has been achieved in all types of magazines and newspapers by the "confessions" type of literature, we have completed arrangements for the release this new season of a series of four pictures especially created along these lines by Richard Thomas Productions, Inc., to be produced under the personal direction of Richard Thomas.

Each picture, complete in itself, will present at least two co-stars of proved box-office value. Each picture will contain such production values as to make it rank with the very best. Each picture will be so moulded in its box-office appeal as to guarantee you a money-making proposition.

The first picture of the series, already in work, is "Confessions of a Bachelor." Those to follow are "Confessions of a Divorcee," "Confessions of a Flapper," and "Confessions of a Widow."

Associated Exhibitors, Inc.

Lewis J. Selznick, President
BIG enough for 2 WEEKS at N. Y. Strand. INDEFINITE RUNS at Roosevelt, Chicago — Adams, Detroit — St. Francis, San Francisco!

BIG enough to beat the heat—smash Winter records in Summer!

BIG as the giant industry it portrays!

BIG gest of all big Money-Magnets!

—THAT’S THE SIZE OF IT!

Released for direct showings—YOU collect ALL the profits!
Give Us More “Jokes” Like Will H. Hays

THURSDAY Will H. Haye's affixed his signature to a contract whereby he undertakes to continue his activities for a further period of ten years.

When his appointment was first announced there was more or less of a disposition to regard his connection with the business as a grand gesture that meant little or nothing. Even the wisecrackers could see nothing more to his position than the possible effect it might have in fending off possible Federal Censorship. One of the political generals, it was pointed out that he could bring influence to bear that would successfully influence the Congress against any measure which might be proposed. In other words, he was being hired to lobby against censorship, with a high-sounding title to camouflage his real activity.

Undoubtedly Mr. Hays has contributed importantly toward the fact that there is no Federal form of censorship, but he has not arrived at this end through wire pulling and lobbying.

He has abated the danger of censorship not through political bargaining, but through using every endeavor to so place the pictures before the public that even the reformers had to realize that such a measure would stand no chance against public opinion.

Through his tact and good judgment he has created a public relations department that has done far more to hold national censorship in abeyance than the most astute political jockeying could have accomplished.

He has removed the NEED for censorship. He has raised the plane of the picture. He has kept from the screen the notorious who have sought to capitalize their notoriety. He has striven constantly for cleaner and higher standards and he has brought even some of the bigoted to a realization that the members of the Motion Picture Producers and Distributors seek not to flaunt public opinion, but court approval from those who seem to uplift moral standards. It has been impossible to argue with the extreme bigots, but he has shown the fairminded that he stands ready to work with them.

If Will H. Hays had done no more than this, he would be well worthy of praise, but this is only one instance of activities. He has turned the critics into boosters, but he has given them something to brag about as well. This side of his work is less apparent to the exhibitor and the public, but it is none the less effective and persistent. He has done much to give the general public better entertainment and an appreciation of that betterment.

Engaged primarily to reduce internal friction in the organization he heads, his work for the exhibitor and the public has been vast and untiring, because he realizes that the producers cannot profit unless they please the public they cater to.

The industry has made a vast advance since his induction into office. That he is to continue this most valuable work is welcome news to all who have the best interests of the industry at heart. It means advancement—and advancement necessarily means profit to all.
"What’s New"?

J. D. Spots the Situation

I n a recent letter written by J. D. Williams, of the British National Pictures, Ltd., to Mr. S. Rowson, "J. D." condenses into very few paragraphs the entire film situation. He writes in part:

"It is true that seventy-five per cent of British producers have failed, but the same is true of America. I know that I gave a start to forty different producers or producing companies when I was the head of First National in America, and I know that only five of these have made good. The fact that the great number of British producers have failed is, therefore, no reason for supposing that the British film industry is dead. On the contrary, my experience with First National proved to me that with efficient technical facilities, with a popular story and with a box-office star and director, success is generally guaranteed."

"If all British pictures were made with this in view, I think there would be no difficulty in getting British pictures into America on the finest possible basis, just as there is no difficulty in selling in America the works of Kipling, Shaw, Barrie or Wells... The film business cannot be monopolized by any one country. In this respect picture making is very much like book publishing. Any good author will find a publisher in any country and in every country, just as any good film will command a world release. The only difference is that in Britain it is more difficult to get money to make pictures than to publish books, because the making of a good film necessitates the investment of a large sum of money."

That seems to be the trouble in a nutshell. It takes a comparatively large sum of money to turn out good pictures today. When one reel features could be turned out at a negative cost of less than $500 for a thousand feet, England was entirely content to accept the American and French films. The financial returns were comparatively small and were not sufficiently interesting to attract the proper capital.

Today when a single picture costs from half a million to a million or more, the enterprise is more inviting, but the investment is far too large to interest capital. It is not possible to make pictures for a few thousands or a few hundred thousands and expect to compete with pictures costing upward of half a million.

England cannot expect to come into the world market with a low grade of program pictures and compete with the best work of American, German, French and Italian producers. She cannot hope to compete unless she is able to offer a product that will take rank with the best of other countries rather than the low average.

The first Williams picture to be shown here has gone over, because it has been made to appeal to the world taste. It is 100 per cent. picture and not 50 per cent. picture and fifty per cent. patriotism. American bookings alone will more than return the negative costs of this picture. Of the second release, "London," Mr. Williams writes, "I am so certain of the excellence of this picture and its success in America that I would not today take 100 per cent. profit on our investment in this film. With regard to "Mme. Pompadour" and "Tip Toes," he feels equally assured.

To enter the world market Great Britain must offer pictures as good as the best. She can do it if she is willing to spend the money. And she has this great advantage over the American made picture. She can organize her ventures to eliminate a large part of the costly overhead and lost motion that so tremendously runs up the cost of the American productions.

It is far more easy to eliminate these wastes at the start than to remove them from a business based on extravagant methods. That is where the British producer stands his best chance. He can profit by the costly experiences of others.

In producing "Nell Gwynn," J. D. Williams has done more to solve Britain’s problems than all who have gone before him. He has made one success. He will follow with others. He will demonstrate that picture success is not a matter of geography but of delivering the goods. What he has already done, others can do through the same application of intelligence, taste and tireless energy. It cannot be accomplished through writing to the papers or the enactment of laws. It’s merely a matter of making pictures as good as the best product of other countries.

O’Toole, Editor

J. O’TOOLE makes his debut as editor of the August issue of the Official Bulletin of the Motion Picture Theatre Owners of America, and has produced a very creditable issue. It is not the easiest thing in the world to get out even a small newspaper, and Mr. O’Toole has produced an issue that will compare very favorably with those of the past. Here’s welcoming him to Our Set! Long may he edit!

Pinchot At It Again

GOVERNOR PINCHOT has been making Pennsylvania proud of him again by seeking to close the Sesqui-Centennial on Sunday. The case will come into the courts next Monday and it is to be hoped that the courts will take a more liberal view of the matter than the chief executive.

Pennsylvania is a state of peculiar compromises but the Pinchot government is making a characteristic gesture in seeking to close the Sesqui on the one day of the week when its many advantages may be enjoyed by the great mass of workers.

Possibly the exposition will be closed, through stress of influence brought to bear, and Philadelphia can spend its Sundays on trips to Wilmington and other river points which, according to report, are scarcely as elevating or educational as a visit to the Sesqui.

Death and reformers love shining marks, and there is comparatively little advertising in suppressing these lesser amusements.
Are Westerns Reviving?

In twenty per cent. of the houses throughout the country, the Western picture is the one best bet. Tom Mix, Harry Carey, Fred Thompson, Hoot Gibson are paying the rent and the light bills for the theatres. Society and jazz stories are just fill-ins.

Now it looks as though the other eighty per cent. is going in for the western picture. The Zane Grey productions made by Paramount look well on the balance sheet, and "The Covered Wagon" probably made more money than "The Ten Commandments." Other producers are turning to the west for their inspiration. There will be more western pictures this year than last. Probably many more in the season of 1927-8.

In an earlier day the western picture was the most popular, both here and abroad. One English booker twenty years ago made the flat statement that he would book any picture that had a "flying mount" in the first fifty feet, and he meant precisely that.

The west is our Land of Romance, sole source of distinctively American stories. The colonies lie too far in the background. The Revolution is a dead issue. Only in the west can be found romance that appeals to the imagination.

Jazz parties are growing to be a drug on the market. The flapper must trade her brief skirts for riding breeches. In time we shall be fed up on westerns, just as we were back eight or ten years ago. But meanwhile the west once more has the call.

And Westerns are so beautifully cheap to make. It is no wonder the producer appreciates the change in sentiment. Back in 1910 it took about two days to make a good western. In a pinch you could slap one together in a full working day. They'll cost more now, but nothing what it costs to build bedrooms three stories high and ball rooms with fifty-foot ceilings.

It's Good, Paul, But Not New

And it to Paul Gulick, of Universal, for a new idea in house magazines. Nothing two-faced about Paul except his magazine, but you can't pick up an issue of the Universal Weekly without starting right in to read.

The reason is that the Weekly has two front pages—front and back, though you can't tell which is the back because there isn't any. No matter how you pick the issue up, you've got the front page right before you. You read through to the middle and then turn it around and read the rest of it from the other front cover.

We think Paul got the idea from the old San Francisco Figaro, which had two front pages and two back pages, but never any inside pages. It all depended on how the editor-publisher-delivery boy folded it. For one front page was page one and the other page three, so if he showed you that you were mentioned you were always on an outside page.

The advantage of Paul's idea is that no matter how it falls, the magazine is always face up.

Katz Is Traveling

Evidently Sam Katz, of Publix Theatres, knows his theatrical history and realizes that the great theatrical enterprises of the past have fallen largely because of their own weight. They grew too vast. They escaped the control of the guiding head. They lost the intimate touch.

The Jack Haverly circuit, extending from coast to coast soon died. Jacobs and Proctor, originators of the 10-20-30, lost out because they grew too great.

There must be contact down to the lowest manager, and that is what Publix seems to maintain. The circuit is too large for personal contact with the head at all times, but the system of district supervision is relied upon to maintain liaison. There are frequent conferences of these district heads.

This week Mr. Katz headed a party of fourteen for a trip over the country as strenuous as any ever taken by a Presidential candidate on the eve of election. Stops will be made for conferences in Miami, Atlanta, Dallas, San Antonio and elsewhere that the district heads and the leading managers may come into personal touch with the home office heads and start the fall season full of enthusiasm and with a complete understanding of the season's plans. This is no joy-junket, but a whirlwind tour that will strengthen enthusiasm all along the line.

Poor Barry

And meanwhile John F. Barry, director of the Publix school for Theatre Managers, leaves tomorrow for a three weeks' stay in New Orleans, where he will give the Saenger managers an intensive course in Publix ideals and policies—and New Orleans in August is scarcely to be commended as a place to spend one's annual vacation. Ever there—in August?

Missed—Again! - - - By Nyberg
On the West Coast

David Hartford to Make “God’s Great Wilderness” at Fine Arts
Jack Holt Will Have Lead in New Zane Grey Film
Robert Agnew and Marion Nixon in U’s Racing Film

Stewart and Burns
Head Cast

Anita Stewart and Edmund Burns head the cast of Fox Films version of “Whispering Wires,” now under way at the West Coast Studio with Albert Ray directing. L. G. Rigby made the adaptation from the play by Kate L. McLaurin. Kenneth Hawks is supervising the production.

O’Brien and Mac Donald in “Royal Romance”

George O’Brien and J. Farrell MacDonald head the cast to be directed by Howard Hawks in picturizing Harry Cott’s original story for Fox Films entitled “Royal Romance.” Sol M. Wurtzel is to supervise the production.

Lajos Biro in Los Angeles

Lajos Biro, one of the foremost European dramatics, arrived in Los Angeles to begin work under an important writing contract with Paramount. His first assignment will be a screen story based on H. G. Wells’ sensational book, “The War of the Worlds.”

Colleen Moore Starts New Picture

In a new studio, on a new stage, and with most of the equipment new as well, Colleen Moore, First National star, started work this week on “Twinkletones” her new picture which John McCormack is producing and Charles Brabon directing.

Winifred Dunn adapted “Twinkletones” from one of Thomas Burke’s “Limehouse Nights” stories and as the character seemed to necessitate blond tresses, Miss Moore consented to become a blond for the time being.

Kenneth Harlan has the masculine lead opposite the star; others so far named in the cast are Tully Marshall, Gladys Brockwell and Grace Gordon.

Standard Selects First Subject

“Salvage” is the title of the first Standard Pictures production. Jay Gelzer, who wrote “Salvage,” is well known as the author of “Driven,” “Compromise,” a recent Warner Brothers release, and “Conquest,” soon to be placed in production by Metro-Goldwyn-Mayer.

First shots of “Salvage” will be taken at the Fine Arts studio, under the direction of Harry L. Fraser, with Joe McGuire assisting. Casting, under the supervision of the director and O. W. Walsstrom, general executive manager of Standard Pictures is now taking place.

Cooley Signs Again

HALLAM COOLEY, popular screen comedian, has been signed by First National to provide the comedy relief in “A Desperate Woman,” Doris Kenyon’s first starring vehicle to be produced at the new Burbank studios.

Cooley recently completed work in “Forever After,” a First National vehicle in which he was co-featured with Mary Astor and Lloyd Hughes. His comedy antics won him the current engagement.

Dorothy Devore in Tiffany Cast

DOROTHY DEVORE’S between-pictures inactivity ended when she signed a contract and started to work in “The First Night,” a Tiffany comedy drama.

Bert Lytell is co-featured with Miss Devore. Richard Thorpe is directing and the principal comedy role has been assigned to Harry Myers.

“Masked Woman” Finished

MARKING the completion of the first production to be made at the new Burbank studios of First National, final scenes of “The Masked Woman” were shot last week.

The picture, a June Mathis production directed by Balboni, with an all-star cast featuring Anna Q. Nilsson, Einar Hanson, Holbrook Blinn, Ruth Roland and Gertrude Short, will be released early in January.

David Hartford’s Next Picture

DAVID HARTFORD PRODUCTIONS will make “God’s Great Wilderness” as its next picture. Camera work is due to begin within the next ten days, according to Gavin Young, production manager. The story was written by Spottiswood Aiken and adapted by Frances Nordstrom, scenario editor of the Hartford unit.

The interiors will be made at the Fine Arts Studios and the exteriors in the Truckee region of the high Sierras. It had originally been planned to make “Rose of the Bowery” prior to the forest story but weather conditions compelled a readjustment of the Hartford schedule.

Boyland Made Fox
Title Editor

Michael Stuart Boylan has put his name to the dotted line on an interesting contract with Fox Films which calls for his exclusive services as title editor for the next three years. Announcement to this effect was made by Winfield R. Sheehan, Vice President Fox Films, at the West Coast Studio.

Boyland has achieved a remarkable record as title writer for the past year with seventy-five productions to his credit.

Among the more notable on the list are Fox Films version of “Sandy” “Fig Leaves,” “A Trip to Chinatown,” “The Arizona Wildcat,” “More Pay, Less Work,” “Married Alone,” and “Dangers of a Great City.”

Gilpin Arrives To
Play “Uncle Tom”

Charles Gilpin, noted negro stage star, whose work in Eugene O’Neill’s “The Emperor Jones” made him nationally famous, has arrived in Hollywood to play the part in Universal’s spectacular production of “Uncle Tom’s Cabin.”

It is the first visit of Gilpin to the coast since he finished his national tour with the “Emperor Jones” company two years ago.
M. W. Larmour’s Booking Book System

May Suggest an Idea to Other Bookers

SIMPPLICITY, if combined with accuracy and information, is the real test of the value of any system, and M. W. Larmour, of the National Theatre, Graham, Texas, sends in a page from his booking book that is about as simple as possible and at the same time it is fully informative.

Probably you have bought or had given you a lot of date and booking books. Probably, also, you threw them away as being too intricate. Mr. Larmour has a nice theatre record into which he enters all his essential memoranda, but his working book is a plain loose leaf book with pages 3 by 5½ inches, unruled and unprinted in any way.

He uses a page a day, but we think that it would be better to use a sheet to the day, since this would permit replacement. However a page a day gives him ample room for his bookings and all related matter. It is small enough to be slipped into his pocket and it is always at hand for memos.

Carries All Data

The dates are written in, but a ten cent dating stamp would be better. When he books and dates a title he writes the title, the exchange, the price and whether it has been paid for or is to come C. O. D. This latter fact is merely a tickler, for Mr. Larmour always pays before the picture is shipped to save the collection charges, but the memorandum serves to remind him to send a check.

All of the small stuff is entered in the same way. His accessory order is noted. All other items are entered.

One of the sample pages is headed with the date and is followed by the feature title and the price. This is marked “Pg.” The accessories ordered were 8 ones, 1 three, 1 six, 20 window cards, 500 heralds, 250 rotos, 1 11x14, 1 slide, 1 insert, 1 mat, 1 set of 8x10 and a press book.

Further down he notes that he booked the Pathé News of a certain number, paying for that, and a comedy. A one sheet on each were ordered.

Later he was compelled to shift playing an earlier number of the News for that date and getting the later number two days in advance. This evidently was at variance with the usual routing, for he penciled in red: “Ship back to Dallas.”

In the margin is written the name and address of a patron who had asked about the picture. This is a reminder to send her a postcard four days in advance, advising her of the playing of the picture. Sometimes there are a number of names. These are written in as soon as the request has been made. If the inquiry has been made before the picture is dated, a memorandum is made on a separate slip to be entered when the date has been assigned.

Some Sample Notes

Notes are made of any unusual routing, and for anything else pertaining to the picture. Some of the notations Mr. Larmour cites are: “Report to Van this far,” (showing where his last report was made), “Send this paper to Olin’s” who is an exhibitor who trades paper, and the converse, “Get paper from Olin’s,” in ease the latter plays the title first. “See page 739 M. P. W. August 15, 1925,” which is a reference to a stunt to be used on this picture, though the stunt was nearly a year old, and “Get door knob hangers when ordering paper.” There are also original ideas noted, to be checked as they are carried out.

In a word Mr. Larmour has a complete history of the day’s booking on a sheet of paper he can cover with his hand. He does not have to consult correspondence and other data. It is all on the single page. After the date has been played and any possible complaint or kick straightened out, the page is removed and the permanent theatre record written up, after which the slip is filed and a new leaf takes its place at the back of the book, so that he always has his dates in order. If his titles are switched, he does not rub, but the new title is written in with “Substituted” so that he may know what change was made.

He goes over the pages of the immediate future several times a day, and each time he is reminded of all the things to be done. It’s all in one place.

It’s a scheme that has stood the test of time. If you have a system less simple, give this a trial.

Met the RoadShows

Give it the proper advertising and Mike can hold it’s (or her) own with the best of the big attractions.

In Charleston, W. Va., the opposition was two of the biggest pictures of the past season, and yet the Rialto did one of the best weeks of the season.

S. J. Needham, aided by William N. Robson, started with stickers, which small boys plastered everywhere. This was wound up with a special batch of 4,000 stickers on all local papers two days before the showing. This cost only a pass to each carrier.

A miniature stage showed Mike’s box car scene, and the dog parade, with a boy scout as escort, was another winner. Something away from the press box was a blue denim shirt about six feet across the shoulders, and intended to advertise a brand of shirts. This was labeled “The kind of shirt worn by Mike at the Capitol Theatre.” Mr. Needham’s girl in a barrel was a two hundred pound man.

Mike wasn’t the third in a three horse race, but you simply have to stunt the picture to get it over to what it can draw.

Dressed Cutouts

For Mabel’s Room

Something a little out of the ordinary on Up in Mabel’s Room takes the form of a trade hook-up between Producers and the Maiden Fair Co., makers of lingerie.

Cutout of Marie Prevost about 22 inches high are provided with miniature chemises embroidered “Mabel from Garry,” as shown in the picture.

These are being sent the smaller shops while the large stores are getting a layout suggestion for a boudoir set as a window display, the feature being another style of cutout of Miss Prevost.

The hook-up line is the suggestion that if you admire the lingerie in Up in Mabel’s Room, you can obtain duplicates in this brand. This gives the suggestion of the story and will help make sales.

Possibly a cutout in a chemise may not suggest a dressing up, but technically that is the correct term, though the cutout emphasizes the undress.

HOW THE LARGER STORES ARE HOOKING TO MABEL’S ROOM

This is the window of Bloomingdale’s department store, New York City, dressed with the layout supplied by the Maiden Fair Co. on the P. D. C. release. Similar layouts will be used in other cities according to playdates.
Hooking Skinner's Suit to the Dry Cleaner Helps

Tied Skinner's Suit To the Dry Cleaner

When he played Skinner's Dress Suit, A. K. Hoel, of Keith's Theatre, Syracuse, N. Y., hooked up with a new dry cleaning establishment.

The company had developed Buffalo and Rochester and was starting in after Syracuse, so it was more than receptive. They had six trucks for delivery work and all of these were banded with copy that was repeated on a bright yellow cloud that was enclosed in all bundles of work sent home.

The copy read "See Reginald Denny in Skinner's Dress Suit at B. F. Keith's, then let us clean your old dress suit. It will look new."

This is good any time, but it will be particularly good for the houses that run the picture about the time the dress clothes come out of the moth balls next fall.

Mr. Hoel also sends in an advertisement that he used early in July to get over the idea that the house was cool. A large C and L and a pair of smaller Os were made from twelve point rule border. The vaudeville is in one of the Os and the picture in the other, the C enclosing the first O. The L shuts off a panel which is devoted to the statement that it is thirty degrees cooler than outdoors, which beats the usual "Twenty degrees cooler inside" by ten points.

Most fonts of rule border have corner pieces to give curved angles and these are nicely used to turn the corners on the first three letters: which is something to remember when you want to make an emergency letter.

Free Memberships

One thousand membership cards in the Boob Club was about all that was needed to put over The Boob at the Strand Theatre, Montgomery, Ala. Terry McDaniel drew in much more than the usual receipts.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Continuing the policy of hooking in recognized radio attractions, the Clicquot Club Eskimos was the chief stage attraction of the show which had Milton Sills in "Men of Steel" as the feature play. There was another well-known name on the program, Bernardo DePace, the wizard of the mandolin, well known in vaudeville. Altogether there were three presentations, these taking up 35 minutes, while the feature itself required 1 hour and 32 minutes, bringing the entire performance up to 2 hours and 15 minutes. The Mark Strand Topical Review, 8 minutes long, was the only other film subject on the program.

The orchestra played "The Dance of the Hours" from "Gioconda" (Ponchielli) as the overture. This presentation, 8 minutes long, was lighted as follows: 2 bridge lamps of light amber flooded the side drapes and draw curtains over the small production stage; green lights with overlays on both the large orchestra stage and small stage; light amber floods from the 600 on the musicians.

A Pink Party

Because Sandy is a redhead, E. P. Briggs permitted a newspaper to give a theatre party to its Titian-dressed readers at the Rialto Theatre, Pueblo, Colo.

About fifty girls accepted the invitation. Briggs gave the tickets but the newspaper paid for the trimmings, and because it was spending its own money, it bragged the party up twice as hard. It is something to remember when you are framing up a newspaper stunt.

Swanke's Camera Goes on Strike

Because his camera is getting temperamental, Arthur Swanke, of the Rialto Theatre, Eldorado, Ark., has been out of the department lately, but he has not been allowing the fact that in the Summer the light is so much stronger that the usual exposure results in overexposure.

For Kiki he got a very effective front with a pair of brick pillars from which grey stone walls led to the sides of the arch. The wall and the masonry of the pillars was a deeper grey than the rest of the surface. Each section of wall gave good display to a set of black and white stills. The star's name was in white on a black ground on a shaped banner above the wall. It made a big show and helped get them in by telling that the popular star was on the screen.

For Rin-Tin-Tin in Below the Line he used a cross foliage banner with the dog and the title. Leg drops served as three trunks and the box office was made into a butt. He used foliage instead of snow stuff, but the effect was about the same since it was cool and inviting.

Sold Off Heralds

Oh, That's My Baby, Warren Irvin, of the Imperial Theatre, Charlotte, sold 5,500 heralds to a drug store. The store used them to print up its own announcement of things for the baby and handed them out.
Made Pony Prize for Best Story on Rex Feature

This pony was the prize in a Rex contest
Sidney Dannenberg, of the Strand Theatre, Birmingham, sought to borrow this sheltie for the lobby, but the newspaper bought it and offered it as a prize to the child writing the best letter on Rex and the paper.

His Clock Parade
Required No Band

Jack Gross, of the Capitol-Crane Theatre, Carthage, Mo., did not have to go to the expense of hiring a band when he wanted to put over That's My Baby. He tipped the kids off that at a certain hour of a certain day any vacationing kid who showed up at the theatre with an alarm clock could have a free ticket for the show. But the clock had to be in good working order, so far as the alarm was concerned.

Most households have one or more clocks that no longer run, but which still can ring, so there was no difficulty in rounding up about fifty boys. Jack sent them around town with the warning that any clock that was silent for longer than thirty seconds at a stretch was disqualified. They are still talking about that parade.

Jack also hooked the jeweler to a large window display in return for a banner in the parade, but the jeweler did not contribute the parade clocks. There were no two alike.

The stunt has not a darned thing to do with the McLean story, but it made a noise and got a laugh, both of which helped to sell the title. It's an idea you can work on anything that is not too dignified.

E. R. Rogers got his door knob free on Wet Paint, a local paint company in Chattanooga providing 3,000 shaped cutouts of a can of paint to advertise the showing at the Tivoli.

Offered Pony Prize
For Best Rex Story

When The Devil Horse was booked for the Strand Theatre, Birmingham, Ala., Sidney Dannenberg looked all over town for a horse that could pose as Rex in the lobby. But in his travels he came across a Shetland pony. His owner wanted $35 for the pony and saddle, Dannenberg was telling the editor of the Age-Herald of his hunt, when the circulation manager suggested that the newspaper would buy the pony and offer it as a prize in a circulation scheme.

His Part Was Simple
All Dannenberg had to do was to provide a stall in the lobby and paint the two signs shown. The pony was to be awarded to the child who wrote the best comment on the play and added a paragraph on the features of the Age-Herald that most appealed. Coming in vacation time, every youngster in town went after the prize and, of course, the parents heard all about Rex from the children.

For a novelty envelopes were distributed reading: "Compliments of Rex, the Devil Horse, Strand Theatre all next week!"

Inside was a card reading: Remember me in Black Cyclone? Well, be sure and see me now in The Devil Horse. It's my best picture."

A pay envelope also was enclosed. This was printed, "Keep this to remember me by," and the enclosure was a pinch of oats.

Another Rain

Perhaps you can draw them in with real rain for The Rainmaker, the way Warren Irvin did at the Imperial Theatre, Charlotte, N. C.

He rigged a sprayer to the edge of the marquee and a boy dressed as a jockey stood under the spray with an umbrella advertising the Paramount release held over his head.

When he was not getting all wet, he paraded the street, using the umbrella as a sign.

Hot Stuff

It was pretty tough on the man who took in a college dance in full football togs in June, but it brought a lot of money to the Sterling Theatre, Greeley, Col., because C. T. Perrin had plastered his perspiring back with an announcement for Brown of Harvard.

Of course it doesn't have to be a college dance, though it fits best there.
Larmour Repeats Cast to Get a Border

Washington Space Is
Not Up to Standard

We do not particularly care for the recent work from Loew's theatres in Washington, D. C. The spaces do not come up to the midwinter standard. They have been cut down for the summer and possibly the artist feels cramped, but for some reason he is not getting the old results. In this 70 story, but there is a panel of eight point over the heads of the couple that does more all bad, and gives only as much cut as is needed to explain Miss Davies' pose. The space is from the Apollo Theatre, Indianapolis.

Although this seems to have been made as a solid plate, with the material running into the border, the mortise permits type to be used for the sales talk. This is much better than trying to letter the entire space.

Larmour Gets Casts
For a Nice Border

Often we show a display made from parts of two or more mats, but M. W. Larmour, of the National Theatre, Graham, Texas, sends in a display that is made up of three casts from the same mat—and not even a mat on the picture he is using. Try and beat that.

Good Combination
Of Type and Cuts

This attractive space for Beverly of Graustark appears to have been built up to sell than the cuts, for in ten lines enough of the story is told to arouse curiosity and gain interest in the denouement. That small panel is worth as much as the rest of the space, but it is worth that because it is backed up by the larger area. It is one of the best spaces we have had from the Rialto in some time. The drawing is better than the usual Universal—if this is from Universal—for as a rule the Universal artists spill entirely too much ink on their drawings.

Sells Off Title

J. P. Harrison sold an insurance company and a grocer on Money Talks and got extra advertising for that attraction at the Hippodrome, Waco, Texas. The grocer used "Money talks at Moore's grocery store," while the insurance concern used a cartoon based on the title. This seems to be a further extension of the co-operative page idea.

One Small Panel Is
The Largest Seller

This 75 by 3 from the Rialto Theatre, Washington, D. C., is not large, but it packs a considerable sales value. It starts off well with the jealous husband on the left watching the pair on the right, and to go from one sketch to the other you have to cross the title, which gives the explanation. Those cuts with "Watch Your Wife" tell most of the

Not Very Effective

by 2, or about a two fives, there is very little
display, and the Metro-Goldwyn title is sunk into the head so that it does not stand out. There is nothing in the cut to suggest the title, since the figures are so small, and to advertise Charles Ray with a woman's head is not a very good sales idea. Possibly the house figured that the woman could be sold to better advantage, for the text is all about the woman, with very little about the men. The Loew theatres have done such fine work that we regret the slump. This is the poorest displayed title they have shown in months and it is title display lost to a cut that means much less than the title.

Norma Talmadge
— IN —
"THE LADY"

The story of a little dancer who wanted to be a lady and never realized what a wonderful lady she was until someone looked into her heart.

See it—Mon.—Tues.—June 21—22

Milton Sills and
darce Kenyon in
"RAINBOW RYLET"

Made from Three Casts

Norma Talmadge is number one on his list of patrons' favorites and he believes in making a little extra splurge on her pictures. He had her booked in The Lady, but he did not like the cuts as well as he did that for The Only Woman, an earlier release.

As we have told before, Mr. Larmour has a printer who gives him full cooperation and between them they cooked up a display that looks like an original effect. It does not suggest a patchwork, but that is what it amounts to.

Below is particularly good portrait of the star. It was the usual copy for The Only Woman. This he ripped off, giving merely a top piece. He set star and title in office types, and ran the rest of the copy to suit. Then he had two additional casts made and shaved off the border, using this precisely as he would the usual stock border. You will have to look very closely to find out where the joins come, for the printer made a fine job of it, and the result was that

A GOOD COMBINATION

from plan book material. The effect of the armless hand holding the sword is not at

EXCELLENT SELLING

The flashing, alluring romance of a flapper of the Paris underworld! Two men desired her—one a rich and handsome American, the other a sinister Apache bandit. She showed her with gifts, the other with blows! Which man did she choose in the end?

MRS. CRAWFORD

with

CHARLES RAY

and

JOAN CRAWFORD

THE FALL OF THE LEAF

Loews Columbia

WELLS STARTING TODAY—SUNDAY, MAY 31

PARIS

with

Charles Ray

AND

Joan Crawford

The flashing, alluring romance of a flapper of the Paris underworld! Two men desired her—one a rich and handsome American, the other a sinister Apache bandit. She showed her with gifts, the other with blows! Which man did she choose in the end?

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Mr. Larmour got a fine display at a minimum cost.

It's a good plan when you have a good mat of a popular star to hold on to it.

You never can tell when it will come in handy. Arnold Rittenberg used several cuts that did not even belong to the same company, let alone star, but we don't believe that even he ever thought of casting a mat just to get a border.

This is one of the prettiest displays Mr. Larmour has ever sent in, but then he had more space than usual. At that we'll back this combination of Mr. Larmour and his printer against the best of the big city composing rooms and layout men.

Mr. Larmour is fortunate in getting such whole-hearted cooperation, but on the other hand a lot of men who could get cooperation do not know how to develop the spirit.

This State Display Is a Little Too Full

Generally the displays of the State Theatre, Pittsburgh, are about the best in the paper. They are kept light in outline to offset a tendency of the ink to run, and the State announcements look like a clean faced child in a bunch of ragamuffins.

Icy Signatures Help These Hot Days

sets stuffiness and that, in turn, carries the suggestion that it is too hot to sit in a close theatre. Summer adds should be light and airy to do the best selling. You can stuff your Winter spaces, if you must, but white space is never more valuable than between the first of June and the last of September.

Of course, an overloaded advertisement does not make your theatre any warmer, but there undoubtedly is value in suggestion, else why use iced letters for a Summer signature. This being the case, the suggestion of close packing should be avoided during the hot months, and most of all when you have a nice cool beach on your reader to sit on.

The State is doing very nicely, but this seems to be a slip-up.

Sets a Reverse Into A Nicely Iced Frame

Of course it's never hot in California, just as it never rains, but W. A. Crank, of the Airdome theatre, Chico, Calif., writes that this iced frame helps business in summer.

Mostly he uses straight type inside the frame and often he gives more space to the vaudeville than to the picture.

PLENTY OF ICE HERE

In this display he makes a nice use of a reverse plate for The Volga Boatman, evidently taken from a larger mat. As this is a second day, no special selling copy is needed and he has plenty of room in a two fives to splash the title over very nicely.

And the reverse works very well with the icy frame, heightening the effect of the icicles. And we are here to say that this is one of the cleverest iccd signatures that ever came in. The artist has done an excellent piece of work.

Type Hodgepodge Difficult to Read

This all-type on Mabel's room from the Keith theatre, Cleveland, is the reverse of good looking. It's not even good selling save that it back up the presswork. There is not only too much type, but too many kinds of type. This looks as though it might have been done by some amateur. It certainly lacks the professional touch, poor as most two-thirders are today.

Helped Students

Because a student organization was known to be facing a deficit, Jay Hans made an extra big business from Brown of Harvard. The University of Denver students got so solidly back of the picture that the enthusiasm spread beyond the campus. The college paper fairly reeked with publicity and the dailies were extra generous, knowing that what pleased the college crowd would interest the citizenry.

Even deducting the percentage paid the student organization, the receipts were much better than usual at the Rialto Theatre.
We send these tips to help you judge picture performance intelligently. They are dependable information because we are unbiased and independent.

We need your help as much as you need ours. Join our ranks! Help us. OUR GANG


H. H. Hedberg, Amuse-U-Theatre, Melville, Louisiana.


TOO MUCH MONEY. (7,006 seats). Star, Lewis Stone. This was a very pleasing little picture, but not a big one that you can go out and advertise. All who saw it were pleased with the production, however. Appeal, 85 per cent. No as special. Admission 10-20. L. O. Davis, Virginia Theatre (550 seats), Hazard, Kentucky.

VOICE FROM THE MINARET. (7 reels). Star, Norma Talmadge. This is an old picture, but a very good one at that. Had several good compliments on it and think every one was very well pleased. Should go good in the larger places, but not so good for small towns. Appeal, good, real Special, no. Appeal, seventy-five per cent. Town 600. Draw general class. Admission 10-25; 15-35. W. F. Cupp, Tony Theatre (265 seats), Lamont, Oklahoma.

Hayoc. (2923 seats). Star, George O'Brien. Good picture sold as special, but did not check that way. At the box office, George O'Brien has a wonderful physique, takes a good picture and a good commanding appearance. As good as well as "Classmates" was, so much greater with George O'Brien or Regina Denny. Town, good. Sunday, yes. Special, above program. Appeal, yes. City 10,000. Admission 10-25 and 30. W. E. Field. Rylander Theatre, America, Georgia.


THE ONLY THING. Star cast, "Glyn" might as well get out of the picture game. Public is tired out of her stuff. Tone, okay. Sunday, yes, special, no. Appeal, fifty per cent. Town 3,600. Draw general class, admitting all. Star, Castle Theatre (400 seats), Havana, Illinois.

PRETTY LADIES. (6 reels). Star cast. They should get a good natural point and some of the most beautiful scenes I ever saw. Several remarks to that effect. Good little picture. Special, no. Appeal, six to eight. Admission 10-15-20 and 30. W. E. Field, Rylander Theatre (300 seats), Ameriques, Georgia.


SLAVE OF FASHION. (5,900 feet). Star, Norma Shearer. A good comedy drama, fairly well directed, but will ruin a picture with any type of Fashion molls nothing and the story doesn't warrant such a name. Boshheads are plentiful in the picture game. Yes for Sunday, yes. Special, no. Appeal, fifty per cent. Town 3,600.

One of Our Gang

Meet Henry W. Guinan, boys, who sends dependable tips from the Magic Theatre, Cotton Valley, Louisiana. Henry's a real example of the fine type of men who help with tips.

Paramount

LET'S GET MARRIED. (6,800 feet). Star, Richard Dix. Very nice picture—and pleased all. Title offers fine tie-up for teaser campaign on postcards, to manufacture young ladies, that will make a hit. The picture will more than please, for it's really the best Dix yet. Joe Hewitt, Strand Theatre, Robinson, Illinois.

LET'S GET MARRIED. (6,800 feet). Star, Richard Dix. Dix is a great fellow so my wife says, but he doesn't satisfy at box office. He has Turned out a fine picture this time. Tone, good. Sunday, yes. Special, no. R. A. Freuss, Arvada Theatre, Arvada, Colorado.

LIGHT OF THE WESTERN STARS. (5,900 feet). Star, Jack Holt. Do not see how they can make them any better. Many good comments on this. Boost it the limit. Tone good. Sunday or special, yes. Appeal, hundred per cent. R. P. Molhahan. Grantsville, West Virginia.

LITTLE FRENCH GIRL. (3,628 feet). Star, Mary Brian. This is a good picture. It ran for two days at good business. Some did not like it because it has war scenes. Tone, good. Sunday or special, no. Appeal, eighty per cent. Town 3,300. Draw working class. Admission 10-25. C. W. Fisk, Orpheum Theatre (333 seats), Proctor, Minnesota.


M. W. Hatchelder, Galt Theatre, (175 seats). Galt, California.


LUCY LADY. (7 reels). Star, Greta Nissen. A very nice picture to look at from pictorial and settings point. Story is very pray and drama at times. Greta Nissen is at her best in this, though her part is not the most attractive. Draw general class, city 15,000. Admission 10-25. R. H. & L. Morris, Temple Theatre, Bellevue, Ohio.


MANICURE GIRL. (5,858 feet). Star cast. This is a good picture to roast the women. The majority of my patrons said it was a good picture. Tone, yes. Sunday, yes. Special, no. Appeal, ninety per cent. Town 3,800. Draw working class. Admission 10-25-35. C. W. Fisk, Orpheum Theatre, (333 seats), Proctor, Minnesota.

MOANA. (6,133 feet). Star, Native Samoans. Absolutely the most wonderful thing in the way of a picture that I have ever seen in a long time. It did good business and made all the money. Tone, good. Sunday, yes. Special, yes. Appeal, ninety per cent. Town 2,300. Draw working class. Admission 10-25. C. W. Fisk, Orpheum Theatre, (420 seats), Graham, Texas.

TEN COMMANDMENTS. (11 reels). Star cast. Wonderful picture. Need we say any more. But if it has been played within 20 miles before you play it, watch you on your "buy." We didn't anywhere near have the patronage we expected. Tone, okay. Sunday or special, okay. Appeal, exceptional. Town 300. Draw rural type. Admission 15-30-45-60. Chas. W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.


Producers Dist. Corp.

UNKNOWN SOLDIER. (3,797 feet). All

VOLGA BOATMAN. (11 reels). Star cast. DeMiile has gone down the Road to Yesterday. We are sure he had a round-trip ticket for he came back in this! The best picture we have seen for some time. Tone isфан, and the acting is simple straight acting. All the way. Tone and appeal. Great. Sunday and special, yes. "Draw all classes, town 3,800. Admission 10-25. Thomas Berta, Rialto Amusement Co., Rialto Theatre (1,266 seats), Rock Springs, Wyoming.


LULEEN GARRISON. Charming Newcomer who plays in J. G. Bachmann's Preferred Picture "The Romance of a Million Dollars." (United Artists)

The following is a list of popular films:


TUMBLEDVEEDS. Star, W. S. Hart. The best pictures of his career up to this time, while, but I believe that the two he made recently for Paramount have just about finished his career here. They were simply terrible for me. This is a fine little picture. Tone. O. K. Good appeal. Yes for Sunday, no as special. Draw all classes, town 3,000. Admission 12-25. T. L. Barnett, Fine's Theatre (600 seats), Jackson, Michigan.

TUMBLEDVEEDS. (8 reels). Star, William S. Hart. A big picture from every point of view. Big acting, a good production; big action and acting; big in interest and a good deal of comedy. The general public enjoyed Hart in his great days, five years ago, has passed, but pictures like this will renew his popularity. Moral tone, good. Sunday, yes. Special, no. A very good type. Town 1,500. Admission 10-20. George Lodge, Palace Theatre, (600 seats), Jacksonville, Florida.

A WOMAN'S FAITH. Star, Alma Rubens. This picture is not one to appeal to the ordinary run of motion picture fans. It has little action, and the star's acting is poor. Moral tone, Sunday, yes, Special, no. Appeal, forty per cent. Draw all classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

A WOMAN'S FAITH. Star cast. Not an audience picture; would pass in a small town but a doubt the greatest dog picture in the pictures today. His pictures are always good. Tone. O. K. Good appeal. Yes for Sunday, no as special. Draw small town and farming class, town 600. Admission 10-30-40. H. W. Betchel, Galt Theatre (175 seats), Galt, California.

WARREN BROS.


BRAND OF COWARDICE. (State Rights). Nothing to it. Tone, Tuesday, Sunday or special, no. Appeal, fifty per cent. Town 1,800. lbryan in town and country. Admission 15 and 25. O. G. Odell, Odephila Theatre, (400 seats), Hughesville, Pennsylvania.


DANGER SIGNAL. (State Rights). Star, Robert Gordon. Made this picture on the strength of this type of picture, as it has a little bit of everything that appeals to the masses. Print good. Tone, good. Sunday, yes Special, no. Appeal, very good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.


FREE TO LOVE. (Preferred). Star, Clara Bow. A special production of a story dealing with crooks and how a girl was won over by the judge who sentenced her. I do not know where they got the idea that Clara Bow makes a good crook type, as this is two or three of the pictures that she's best as the free and easy, flirty type. There is a wonderful part for her somewhere if anyone would give her the parts. City 15,000. Admission 10. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

GIRL WHO WOULDN'T WORK. (State Rights). A good picture and an audience and special appeal, good. Sunday, yes, Special, no. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

GO STRAIGHT. (State Rights). Star cast. A crook story of the kind they can't help but like; good story with well-known stars. You can't go wrong on this picture. Print good. Tone and appeal. good. Sunday, yes. Special, no. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.


PRINCE OF BROADWAY. (Chadwick). A good picture, but it has no drawing power what so ever. Only a couple. Tone, no. Sunday, no as special. Draw all classes, town 3,000. Admission 10-25. D. C. Smith, Lyric Theatre (300 seats), Fort Dodge, Iowa.

Switching the Spotlight to the Exhibitor

Edited by Peter Milne

More Theatres Projected For Chicago

Moving Picture World Bureau, Chicago, Aug. 1.

MORE theatres are projected for the Chicago territory for the summer and fall months. A thousand seat theatre will be built at Barrington, Ill., that will cost $100,000. The Auditorium Theatre Co. will build the house. Elmer F. Behrens is drawing plans for several improvements to the New Tiffin Theatre at Karlov and North avenue and a new stage will be installed in the house at once.

Lester Norris, who has several theatres in St. Charles, Ill., and other nearby towns, will build a $200,000 theatre at West Chicago, and Nick Bokow is having plans drawn by H. Warriner of Gary for a modern two-story theatre in that city.

The new Karzas theatre, seating 3,000, at Hammond, will soon be ready for an early fall opening according to word from that city.

SELLING PROPERTY SOLD

The Selig Co. property, consisting of nine buildings on North Western avenue, has been sold to a syndicate headed by Peter J. Schaefer and his associates. The buildings were the home of the first motion pictures filmed in Chicago and many of the earlier stars of the industry made their start here.

DIVIDEND

The Orpheum circuit has declared dividends in advance for the next four months at the rate of 15 2/3 cents per month on the common stock of the organization.

PICKING UP CHANGES

A change of policy has taken place at Me-Vickers of the B. & K. circuit and Charles Nigglerneyer has been named as head of the new production department installed in the house. All shows will be put on in conjunction with Ralph Williams and his jazz orchestra. Business is showing an improvement from the lower the weather of the past few weeks.

GREAT STATES STOCK

The Great States Theatre circuit, of which Jules J. Rubens is general manager and which is affiliated with the Balaban & Katz circuit, are preparing to sell a half million dollars worth of $ per cent, preferred stock to the patrons and employees of the circuit in the various cities in which they operate. The Aurora National Bank and the Merchants National Bank have been authorized to handle the flotation of the new issue which will be sold by a newly organized subsidiary of the circuit under the name of the Great States Securities Company of which Mr. Rubens is the managing director.

New ADDS TWO

Tom Van Nokoms, owner of the Rex, the Wabash and the New Regent on the South Side, has added two more houses to his circuit, the Apollo, on 47th street, which Harold Abbott will manage, and the Rainbow, in Roseland, of which George Christies will be in charge.

TERRELL DOUBLES

Harry Thoburn, who succeeded Jeffrey for the Cooney circuit, will also look after the new Avalon Theatre when it is ready for the opening late this fall and the new manager has already made his rounds in the West Side.

MANAGER NEWS

O. C. Tallmack has been made assistant manager of the W. & S. Theatres in the New Rochelle, N. Y., area.

O. T. FINKLE

Harry Finkle's Theatre at 2446 Division street, has returned from his trip to the northern resorts. Morris R. Rheingold, manager of the Division theatre at 2446 Division street, has returned from an extended tour of the Minnesota lake country.

CLOSE OPPORTNITES

The Gregory Brothers has closed its offices in the State Lake Building at 190 North State street.

L. A. T. COMPTROLLER

C. W. Perrine has been named as comptroller of the Ludlum and Trinza circuit, succeeding L. J. Ludwig, who has joined the New England Photoplay Company to look after their accounting department.

SUMMER CLOSING

The Monroe Theatre of the Fox circuit is closed until August and Manager Abe Kohn is away on the Truck circuit.

C. W. RAPP DIES

The trade is sorry to hear of the death of C. W. Rapp, senior member of the firm of Rapp and Rapp, well-known theatre architects. He was 65 years of age at the time of his death and is survived by his widow, three brothers and two sisters.

$100 A YEAR

Harry Munns, who has handled several of the leading theatre deals in the loop, says that the standard lease of the houses per seat is about $100 per year. In one of two instances the seat price has been higher.

Walter Immernan, who has been manager at the Chicago branch for the Balaban and Katz circuit, has gone to Detroit to become managing director of the new Michigan Theatre and the Kentucky circuit, and has succeeded from H. L. Dally from the Tivoli. Carl Strodel has been transferred to the Tivoli, and the Upjohn circuit has been taken over by Grant Johnson, stage manager of the Upjohn, and he has been named as head of the production instalation in the Midwest territory and is succeeded by Jules C. Bernstein at the Uptown Theatre.

Detroit Spends $12,000 on Movie Season

Moving Picture World Bureau, Detroit, Aug. 2.

DETROIT theatres are spending more than double the amount they offered last year in furthering the interests of Greater Seasons and from present indications they will more than make up their investment in dollars and good-will. Last year local theatre appropriated $6,000. This year the amount runs past $2,000. Most of this is being spent in the newspapers, but there is also a liberal billboard and street car campaign that has pleased the idea, especially the heads of the Detroit newspapers are also co-operating wholeheartedly in the plan. On the opening day, Sunday, theatre managers report they did an unusually big business.

$1,500,000 THEATRE AND BUILDING

The new theatre structure which Charles H. Miles will erect on West Adams avenue, directly across from the Hotel Tullier, will be known as the Miles Building and will cost $1,500,000, according to announcement this week. There was room for a seventeen-story fireproof residential hotel and a theater.

PICKING UP CHANGES

A change of policy has taken place at Me-Vickers of the B. & K. circuit and Charles Nigglerneyer has been named as head of the new production department installed in the house. All shows will be put on in conjunction with Ralph Williams and his jazz orchestra. Business is showing an improvement from the lower the weather of the past few weeks.

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Omaha May Get Million Dollar House

Moving Picture World Bureau, Chicago, Aug. 1.

WORD is going the rounds in Omaha now that a new syndicate is negotiating for the Redick property between Harney and Farnham streets for a new $1,000,000 moving picture theatre. This is the site that has been much discussed during the past several months, and which was at one time thought to be practically under lease with the Universal Film Co. Negotiations were broken off between the Redick interests and the Omahan, some time ago, and now the rumor is afloat that someone else is coming in and that the theatre building will probably develop, anyway.

The Lyric Theatre of Stockham, Neb., has been purchased by the Blue Star Moving Pictures Association of that place. It was formerly owned by E. F. Barker, S. F. Tietgens has bought the Isa Theatre at Arnold, Neb., from Mr. Wherley. A. J. Myers has bought the Star Theatre in Des Moines, Iowa, and has purchased the Leland Theatre at Davenport, advertised in the newspaper.

New ARNOLD HOUSE

The Whirley is a new theatre just opened at Arnold, Neb. He operated the first show for some time.
Several New Theatres Under Way In St. Louis

CONSTRUCTION will start in the very near future on the $1,000,000 theatre, store and apartment building which the Central Properties Corporation contemplates erecting on the Nikado Airdrome site at Hamilton and Easton avenues. The house will be operated by the St. Louis Amusement Co., controlled by Skouras Brothers and Harry Koplar.

C. W. & Geo. L. Rapp, 1600 State Lake Building, Chicago, architects for the new building, are now taking bids from contractors. The plans call for a 2,500-seat house, including main floor and balcony. There will also be stores on the ground floor and two floors of apartments. The lot is 147 by 200 feet.

The St. Louis Amusement Company will also start work soon on the new theatre at Union boulevard and Terry avenue. Contracts for that building have been awarded to the Bresz-Kiel Construction Company.

Tubman Leases Regent Theatre, Ottawa

THE Regent Theatre, Ottawa, Ontario, has been leased from Famous Players Canadian Corp., Toronto, by Ray Tubman, former Ottawa boy, for a long term of years, according to formal announcement by Mr. Tubman on July 30. Tubman had been associated with Famous Players, for a number of years, having the Strand Theatre at Calgary, Alberta, the Algonia Theatre at Sault Ste. Marie, Ontario, and recently being the manager of the Capitol Theatre, Hamilton, Ontario. He was sent to Ottawa to relieve Leonard Bishop, Regent manager for the past two years, who had been taken suddenly ill with a serious complaint. Tubman is well known in Ottawa and other Canadian cities as an athletic star. He is the former Canadian half-mile champion in track athletics, has been a famous paddler with the Ottawa-New Edinburgh Canoe Club, is a lacrosse player of note and had been a member of the Ottawa Football Club, which won the Canadian gridiron championship last fall.

Tubman will continue to have film bookings through Famous Players, for Tubman was not many months ago that "The Iron Horse" was presented as a road show in a number of Canadian cities.

BUREAU DIES

Death has removed a well known and popular theatre man-Tom Malta, of Ottawa, Ontario, in the passing of Valmore Bureau, manager for many years of the Francois Theatre in Hull, Quebec, on July 30 at his home in Hull. Bureau, who was in his 55th year, had been actively connected with the theatre business throughout his career and was prominently associated with the International Alliance of Theatrical Stage Employees. For years he had been personally interested in military activities, being a member of Le Regiment de Hull and a lieutenant in the Garde Champlain. He was also a member of the Knights of Columbus. He is survived by his widow, parents, one brother and one sister.

ADDS OFFICE

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, has converted a section of an unused sub-lobby into a private office for himself, thus adding one room to his suite of offices adjacent to the handsome theatre lobby.

OLD STRAND PLAYS

The rear section of the old Strand Theatre, Ottawa, once operated by Famous Players Canadian Corp., has been rebuilt into an office building facing Queen street. The front section of the old theatre, on Sparks street, was rebuilt some time ago and is now occupied by brokers and others. There is no longer any trace of the old amusement house.

NEW MONARCH POLICY

Quite a change has taken place in theatre circles in Winnipeg, Manitoba, in the taking over of the Rialto Theatre by Henry A. Morton and the renaming of the house to the Monarch Theatre to the Rialto, the latter house becoming the "New Monarch" at the end of July. Morton has been the proprietor of the Monarch in Winnipeg for the past 13 years, being one of the oldest established houses in the Manitoba capital. Morton also owns the Wonderland, Crescent, Gaiety and Park Theatres in Winnipeg, having five in all. The Rialto was formerly managed by H. Jernberg.

The old Rialto has been remodeled during recent weeks for the change, the improvements including new wall, new seating arrangements and new projection equipment. The policy of the Monarch in the new home will be to give double-feature programmes during the first half of each week and a special western feature during the last half.

WINNIPEG HOUSE REOPENS

The Orpheum Theatre, Winnipeg, Manitoba, reopened Monday, August 2, under the continued management of Earl Wadge. The house was dark a new fire sprinkler system, the installation of which improved the facilities. The opening attraction was Buster Keaton's "Tom Sawyer, Detective.

COMPLETE "CYRANO"

The new French film, "Cyrano de Ber-"

MYRNA LOY

AS THE half-caste girl in Warner Bros.' forthcoming production, "Across the Pacifie."

SUIT UP

The threatened suit regarding the lease of the Midway Theatre and Airdrome because the property had been leased to the William Fox interests, materialized July 29 when the Oleta Realty Company and Charles H. Thomas, president of the company, filed suit for $300,000 damages against the Sidney Real Estate Company and its president, Sidney M. Sheenberk. Violation of contract is the alleged basis for the suit.

BIDS TAKEN

Bids are being taken on the new Missouri Theatre, Edmond street, St. Joseph, Mo. The house will be operated by the C. H. & S. Amusement Company and will cost about $300,000.

CONSTRUCTION STARTS

Construction has started on two other theatres in St. Joseph. One is owned by Fred Greenburg, Rivoli Theatre Building, and will be built at Gordon and Illinois streets. The other will be at Jefferson and Fillmore streets. Mrs. Glenn Moskau is the owner. Each will cost about $30,000. The Kirkpatrick Realty Company is said to contemplate an eight-story hotel and theatre building for St. Joseph, Mo. The site is at Seventh and Felix streets.
DIRECTIONS

Moving Picture World
Aug. 14, 52

Newspaper Editor: Daniel W. Koch
Assistant Editor: J. W. Wetherell

For Finkelstein and Ruben

COMPOSITION for the Northwest Theatres Circuit (Finkelstein & Ruben) which virtually controls the Minneapolis exhibition field, is promised by a project, announced last week, which will give this city five or six new houses. William Weisman, Harry Dryer, M. J. Goldberg and Charles Selcer—all Minneapolis men—are in back of the project, which is described as a million dollar affair.

It is planned to build a loop house in the gateway of Minneapolis and this theatre will seat about 1,100 and will be a 10-cent house. A site for the theatre has already been selected. In addition, it is planned to build four or five suburban houses. Definite action in regard to their construction is expected within the next few weeks.

Mr. Dryer, who owns the Crystal Theatre, a loop house, is one of the prime movers in the project. He will serve as general manager of the new Theatres Company, and will direct all the theatres. Mr. Weisman, the president, is a real estate owner of Minneapolis.

The Northwest Theatres Circuit, Inc., has postponed its plans for picture houses in Aberdeen and Huron, S. D. Because crop conditions are not of the best, it was decided to delay action, at least until spring. Work will be continued, however, on the State Theatre at Minot, N. D., which will probably open about October 1.

WORKMAN ON BOARD

W. H. Workman, manager of the Minneapolis branch of Metra-Goldwyn-Mayer, has been appointed a regular member of the Minneapolis arbitration board. He succeeds Eph Rosen, who resigned. R. E. Abel, for branch manager, was named Mr. Workman’s alternate.

MARIN A VISITOR

Ned Marin, western division sales manager for First National, was in Minneapolis the other day on a tour of inspection. He expressed himself as greatly pleased with the progress made by First National in this territory and took occasion to compliment Tom Burke, Minneapolis manager, on the work he has accomplished.

NEW MILBANK HOUSE

Frank Wewerka, who owns the Colonial Theatre at Osage, Iowa, will build a house at Milbank, S. D. It is present there is only one theatre in Milbank, an upstairs house, operated by Joe Nelron. Milbank is a town of 2,580.

ADDS TO CHAIN

The Amuse-U Company of Muscatine, Iowa, has bought the Keck Theatre at Wapello, Iowa, from W. E. Herrick. This company already owns houses in Muscatine, West Liberty, Wilton and Columbus Junction. The Keck Theatre is to be closed for remodeling.

Detectives Play Mean Trick on K.C. Men

Moving Picture World
Aug. 1, 26

By Bruce Fowler, manager of the Newman Theatre; Charles Fincus, William Jacobs and Mrs. Gladys Green of the theatre were standing about the theatre safe in Mr. Fowler’s office, preparing to check up on the night’s receipts Saturday, Ed Ktisier, guard, stood near the door, out warning the door opened and two revolvers were pointed at Ktisier, who stood stone still. All in the office remained virtually breathless, feeling certain the theatre had been invaded until it was discovered that the invaders were detectives who had come in response to a signal alarm connected with the safe. At a certain hour in the morning the contact with the safe is supposed to be disconnected so that it may be opened by employees, but such was not the case Saturday.

PUBLIC ANNOUNCEMENT

Louis Porbritzen, director of the orchestra at the Royal Theatre, first run Paramount-controlled house of Kansas City, has been transferred from the theatre, leased by Paramount, and will resume his new duties August 1. He succeeds Jacques Blumberg, formerly of the Kansas City Little Symphony who, upon returning from his vacation, was informed he was to be succeeded by Mr. Porbritzen. Recommendation of the change was made by Charles Pincus of Newman’s Theatre, representative of Public Theatre Corp., who has been inspecting the theatre. It also was rumored along film row that Mr. Porbritzen would replace Mr. Blumberg as manager, but the following telegram was received by Mr. Fowler from Harry Franklin of New York, general manager of the theatres for Paramount:

"Please report immediately that there is any foundation to the report that Charles Pincus will replace you at the Newman Theatre. Mr. Pincus is a home owner in Kansas City, and was sent to Kansas City for the sole purpose of cooperating with you.

FOURTEENTH ANNIVERSARY

In staging the fourteenth anniversary of his Gaultier Theatre in Kansas City, Kas., R. G. Liegert, former president of the Metropolitan Theatres, Inc., of Kansas City, has arranged two full pages of reading and advertising matter in the Quindaro Booster, a neighborhood weekly newspaper, as well as liberal space in larger daily newspapers. An elaborate program was arranged for each day during anniversary week last week and many new patrons were won.

NEWMAN RETURNS

Lawrence Lehman, manager of the Orpheum Theatre, Kansas City, has returned from New Jersey and Florida, where he arranged for many new features at his theatre, which will open August 1.

EXHIBITORS CO-OPERATE

Exhibitors of Kansas City are co-operating in a movement to obtain a new county jail building in Kansas City by showing motion pictures of the area in neglected condition of the present old jail.

TRANSFERRED TO PUBLIC

Frank Weary, manager of the Metropolitan and Million Dollar Theatre in Los Angeles, has been transferred from the R. C. G. Co. to the company, which was in Kansas City last week.

D.C. DRIVE

A banner wheat crop in Western Missouri and Kansas is assuring assured success to the tie-up between the M. P. T. O., Kansas-Missouri and the F. O. C. Exchange of Kansas City in play dates, according to Lee Cook, transfer manager of the M. P. T. O. Kansas-Missouri.

The drive will start August 1 for play dates, ending November 30, the exhibitors sharing in the proceeds of the campaign, the money to be used in the furtherance of organization work. The wheat crop assures prosperity in the districts where play dates are to be obtained.

Visitors

Among the out-of-town exhibitors in the Kansas City market this week is Mr. George H. Koch, Manager, Lebanon, Kas.; George H. Koch, Manager, Lebanon, Kas.; and the P. D. C. exchange of Kansas City in play dates, according to Lee Cook, transfer manager of the M. P. T. O. Kansas-Missouri.

The following new theatres, changes in management, new features in theatres in the Kansas City territory have been announced: New Miller Theatre, Manhattan, Kas.; new purchase of theatre by George H. Koch; Byers Theatre, Excelsior Springs, Mo., has been taken over by Mid- Continent Distributors, Inc., according to E. C. Rhoden, president; Tenth Street Theatre, Kansas City, Kas., managed by Harry Pranks and owned by Grubel Bros., of Kansas City, Kas., has been closed for repairs.
San Francisco Gets Pre-release Runs

San Francisco theatre goers have been viewing several pictures of late shown weeks in advance of the regular release date. "Poker Faces," shown at the California Theatre in this city, and "Son of the Sheik," featured at the Imperial Theatre, was another. "The Midnight Sun" was also shown out of turn to meet local requirements.

CENTRAL CLOSES

The Central Theatre, Market street near Sixth, has been closed and will be transformed into a site for the Indie-Leiand, for several years as a link in the Aaron Goldberg chain of downtown houses. The chain now consists of five theatres, three of which are on Market street, one on the Embarcadero and one on Clay street.

PUBLIC CHANGES

The recent resignation of Nat Holt as manager of the Granada Theatre, will necessitate some changes in the line-up of the managerial staff of Publix Theatres. It is planned to transfer Ed Smith from the St. Francis to the Granada, but the full scope of the changes has not as yet been decided upon.

GREENFIELD ON VACATION

Louis R. Greenfield, of Louis R. Greenfield Theatres, is enjoying a vacation with his family in Lake Tahoe. He is high Sierra. Joel C. Cohen, his business associate, plans to leave early in August on a hurried business trip to the east.

VISITORS

Recent visitors on San Francisco's Film Row have included L. H. Killingsworth, of Killingsworth, Chicago, M. N. Davis, of San, R. H. Byard, of the Strand Theatre, Eureka, Cal.; J. L. Tufino, of Davis, Cal., and W. F. Jacobs, of Auburn.

NEW T. & D. JR. HOUSE

T. & D. Jr. Enterprises, with headquarters at San Francisco, have taken a lease on the Majestic Theatre at Petaluma.

RENO HOUSE CHANGES

The Reno Theatre, Reno, Nev., which receives film service from San Francisco, has changed hands and is now being operated by Messrs. Leman & Seff. The new owners were formerly operators in the Nevada metropolis.

College Closings

Massachusetts Exhibitor

Brooks Re-elected

Wow, what a record! Harry M. Brooks, of Troy, was last week elected as president of the motion picture machine operators union, in that city, for the sixteenth consecutive time. And what is more, Al Leonay is in the same class, for he was elected financial secretary for the sixteenth time. Mr. Brooks is somewhat of a politician, too, having served his first term in the New York State Legislature last year, as an assemblyman, and is now out for re-election. The operators are behind him, to a man, and it looks as though he would return.

VISITORS

Bill Smalley, of Cooperstown, paid a hurried visit to Albany last week. Tom Thornton of Saugerties and Peter Danpa of Gloversville were also in town. All are looking forward to a heavy fall business.

Tunney a Visitor

Several of the Albany exhibitors were personally introduced to the famous Tunney, who meets Dempsey, next month. Tunney came down from Saratoga Lake to re-examine the site. The word spread around town that he was to pay Albany's Film Row a visit, with the result that every exhibitor immediately found some business that would take him to this particular exchange.

Publix Graduates Second Class

(Continued from page 402)

The third class will commence its studies toward the end of September or early in October. As is the case with the present class, a majority of the members will come from the Public schools; it being the policy to give preference to the promising material within the organization.

The second class was put through even more strenuous training than the initial group and with a better showing. Some previous experience profited even more by their studies.

In addition to the regular lectures by Mr. Barry and Frank J. Newman, Jr., experts in practically every line of showmanship imposed their system to the students.

The school, which was regarded as an experiment, has become one of the most valuable units in the Public Exhibitor. The success of the school, as exemplified in the first class has made it a permanent factor.
B"ILL" DAVIS, of the Nate Friedberg interests, is wearing a big broad smile, the stork having brought him a second son, Nick, on July 28, after a year's illness. Mr. Nesbitt was one of the earliest exhibitors in the local territory, and for many years he conducted the Home Theatre at Rochester.

**NEW HOUSE**

Roaring Springs, Pa., for many months without a picture theatre, is soon to have a modern house, seating 400 persons. The owners are Messrs. Burkett and Querry, and they expect to have the house open by the middle of September. The building is two stories high, with a large drive-in. In addition to the theatre, the structure will house bowling alleys, billiard parlors and a lunch room.

**VISITORS**

The comfortable weather of the past few days probably had much to do with the large number of out-of-town exhibitors who visited here recently. Among them were: Mr. Ridenour, Somerset; William Lamproplos, Latrobe; Carl Wenzel, Pittsburgh; Paul Thomas and Mike Manos, Greensburg; Nick and Will Anas, Welton; Joseph Mercer, Warwood, Peter Soto, Moon Central; Mr. Domichak, Dunbar; John Schultz, Wilson; J. B. Cox, Mt. Pleasant; Larry Jacob, Altoona; Mike Markes, City; B. W. Redfoot, Windber; and Peter Pegadotes, Apollo and Farrell.

**FINING IMPROVING**

"Archie" Fineman, popular owner of the McKee Theatre, which has been suffering from ratmeas at Mount Clemens, is reported improving, but does not know as yet just when he can return home.

**HOOLEY COMING BACK**

J. O. Hooley, manager of the Sheridan Square Theatre, East Liberty, who has been confined to his bed for the past three months with a serious affection of his legs, is about well and will, in all probability, be discharged from the Mercy Hospital, where he has been confined for the past two months. His manager friends will very likely be very glad to see him again back at his accustomed post.

**OPEN FRANKLIN HOUSE**

The Opera House at Franklin, which has been dark for some time, is soon to take on a new lease on life. The owners, local men, Mr. Bose Bacharach and Grant Baltzer, are now remodeling the house, and will probably throw open their doors for business on August 1.

**TAUBER ON VACATION**

M. A. Tauber, interested in several local theatres, has departed for his annual vacation.

**WYOMING THEATRE OWNERS HIT AT CARNIVALS**

A RESOLUTION against the operation of carnivals throughout the state of Wyoming was passed by the Wyoming Theatre Managers' Association on the last day of the meeting in Laramie last Thursday. The exhibitors believe that carnivals attract an undesirable class of people, are conducive to disorderly conduct, and that the license fees for the operation of this kind of attraction should be extremely high. This is the recommendation which will be given to the proper officials of the state of Wyoming.

**OFFICERS RE-ELECTED**

The second annual meeting of the Wyoming Theatre Managers' Association came to a close after a three-day session last Thursday. All the present officers were re-elected for another year. These officers are J. F. Lynch, Laramie, president; vice-president, M. H. Todd, of Cheyenne; secretary and treasurer, M. H. Todd, of Casper, Wyo. A delegation of some 30 exhibitors attended the convention, which was held during the Frontier Days celebration. One of the chief speakers was Carl Ray of the Carl Ray Amusement Company Theatres of Cheyenne. It was agreed that the meeting should be held during the next and following year.

**BUY OUT OPPORTUNITY**

Hardwick Bros., owners of the Lyceum Theatre, Cheyenne, N. M., have presented the theatre for sale and Jim Lynch, of Laramie, came to Denver for a visit with exchanges after the close of the state convention in Cheyenne last Thursday.

**INDIANAPOLIS TO GET $200,000 HOUSE**

A NEW motion picture theatre which will represent an investment of $200,000 will be built at Dearborn and Tenth streets for opening in December. It was announced that Robert L. Hudson, of Richmond, has taken an exclusive lease on the house. The house is of Spanish type, and is unusually beautiful and modern in every respect. It was built for Frank Edwards and George Herpich, of Pacific Theatres, Inc., and will be managed by Wm. B. Edwards, manager of the Empire, former manager of the Fortola. The Granada seats 1,000.

**THEATRE FIRE**

Fire, which damaged the Liberty Theatre, Cheyenne, last week, has been traced to a loss of about $2,500 to the building, and from $5,000 to $10,000 to the Twin City Theatres Corp., which operates the theatre in Cheyenne and Centralia, is thought to have been of incendiary origin. The fire broke out in the rear of the theatre, badly damaging the organ.

**ORDINANCE UP**

Modification of the ordinance prohibiting the building of a theatre, dance hall or other commercial amusements within 300 feet of a school grounds or play field, was again taken under advisement by the public safety committee of the City Council. The building of the theatre has been opposed by members of the Women's Christian Temperance Union and the Board of Deacons of the Atlantic City Presbyterian Church, which voted to have the city ordnance amended to prohibit the building of theatres within 300 feet of the school. This amendment would make it possible to pass the Theatre Ordinance in its present form.

**AMERICAN CLOWNS**

The Spokane American Legion has closed for the summer, following a hectic year and a half showing vaudeville and picture features. The house will reopen in the fall, but its future policy has not yet been announced by the United Trust Co., to whom its lease has reverted.

**EXHIBITOR DIES**

John H. McDonnell, former owner of motion picture theatres in Walla Walla, Wash., died last week at his home in that city.

**KELSEY ENLARGES THEATRE AT CHELAN, WASH.**

A KELSEY has begun extensive alterations on his Ruby Theatre, Che- lan, Wash. The house now seats 400. Seating capacity will be increased to 550, which will reelect the house, and will remodel the front of his house. A pipe organ will be installed. Mr. Kelsey was in Seattle last week completing arrangements for this work.

**INDIANAPOLIS HOUSE OPEN**

The Theatre Avenue, Bill Farrell's new $60-seat house in Yakima, Wash., opened last Saturday.

**VISITORS ARE FREQUENT**

At a recent meeting of the city's own exhibitors during the summer days, many plan their vacation trip, via Seattle, stopping on Film Row long enough to complete their bookings, before setting forth to forget all about films for a week or two. Most of the boys bring their families along in the "Family Rolls-Royce."

**BROOKS BUYS ANOTHER**

John H. Brooks has purchased the Hatlo, Hiliyward, Wash., from W. W. Newton. Brooks also operates the Hiliyward. The Hiliyward house is known as Spokane's only suburban theatre.

**PRODUCT SHOWN**

Western Film Corp. has assembled large gatherings of exhibitors in Seattle, Tacoma, and Portland, for special screenings of their new product. Several screenings have resulted in the purchase of some 200 new machines, and have been marked by splendid luncheons served in the theatres used for the screenings, at which brief, snappy programs were given.

**GRANADA OPENS**

The Granada Theatre, West Seattle's beau-
Along Exchange Row

With the Men Who Sell the Pictures

Pittsburgh

Moving Picture World Bureau, Pittsburgh, Aug. 3.

James H. Alexander, owner of the Columbia Film Service, Inc., Pittsburgh, announces that his branch office at Charleston, W. Va., will be one year old in September, and that in the past months his State exchange has had a successful career, and accordingly exhibitors are invited to participate in a drive for new business planned to celebrate the first anniversary.

Daniel C. France, a veteran film man of the local territory, manager of the Columbia’s West Virginia office.

UNIVERSAL OUTING

The Universal Club, composed of employees of the local Universal exchange, held their first social event of the new season at the Willows in Oakmont, Saturday afternoon and evening, July 31. “A great time was had by all,” eating, drinking, swimming and dancing. Committee chairmen were: C. E. Dickinson, chairman; Leo Wayne, H. A. Weinberger and the Misses Rose Kuhlman and Margie Eighhouse.

DILLON VISITS

George M. Dillon, P. D. C. division manager, was a recent visitor at the Pittsburgh branch, and expressed himself as being highly pleased with the rushing business being done at the local office.

Tiffany Force

Charles Lynch, manager of the recently opened Tiffany branch in Pittsburgh, announces the following trio as his sales force. All of the boys are well and favorably known here, namely: Frank Frayne, Ray Miller and Harry Meyers.

Seattle

Moving Picture World Bureau, Seattle, Aug.

Division Manager L. C. Luke of First National, who has been presiding over the Seattle exchange since the resignation of Fred Sitter as manager a fortnight ago, has announced the immediate arrival of Jack Bower, who will assume the post as manager of the local exchange. Bower had the reputation of leading salesman in Los Angeles, and was transferred from there to Omaha, where he will be succeeded by Mr. Brimmer, from the Chicago office.

JOINS METRO-GOLDWYN

Harry Landstrom, one of the best known film salesmen in the territory, has resigned from Producers Distributing Corp., and joined the sales staff of Metro-Goldwyn out of Seattle, has merited recognition from the home office. He left the last of the week for New York, via Salt Lake City, as special representative in the western division.

DE LUXE PURCHASES

De Luxe Feature Film Exchange has purchased a series of ten Peerless Productions to strengthen a remarkable lineup for the 1926-27 season. “Old Suits,” “Shadows,” “Hurricane,” “Night Watch,” “Call in Hoods,” and “Devil’s Partner.” Al Rosenberg, the night shift operator, is said to have expressed a desire to have the new “Fighting Cub,” “Passionate Youth,” “Hunt of the Irish Wolf,” and “The Irish Wolf.”

CHARLIE CHASE VISITS

Charlie Chase, of Chase Comedy fame, is touring extensively in the Pacific Northwest by motor. He stopped over in Seattle long enough to pay his respects to L. A. Samuelson, Pathe manager, for several months he managed the Liberty for Ray Grombacher.

San Francisco

Moving Picture World Bureau, San Francisco, Aug.

Louis Reelchert, well known in San Francisco through several years of service with Metro and other leading film exchanges, returned to this city late in July to take charge of the local branch of Associated Exhibitors, succeeding William Meade, resigned.

BROWER LOSES FATHER

N. H. Brower, manager of the Los Angeles branch of First National, was a visitor at San Francisco late in July, Homecoming was a sad occasion for him, however, the trip being made to attend the funeral of his venerable father, who passed away at Berkeley, July 16, at the age of seventy-seven years.

EDMENDS BACK

W. O. Edmunds, of Progress Features, San Francisco, has returned from a trip to Los Angeles, made in connection with installing a new manager in the branch maintained there. Calls were made on a number of exhibitors on the way home.

CHADWICK PRODUCT

The Supreme Exchange of California has secured the entire Chadwick program for the coming year, and Manager W. J. Lee, of the San Francisco office, is busily engaged in getting the product booked. Manager Mont- gomery recently came up from Los Angeles for a conference with Mr. Lee.

TODD SELLS OUT

The Interstate Exchange of Spokane, which had quarters in the Spokane Theatre Supply Building, under the management of Lincoln Todd, has been sold out by Todd to Harold Zell, a North Central High School boy, who operates an educational film bureau at his residence, renting film to the public schools. Todd was house manager at the American Theater for several months, before managing the Liberty for Ray Grombacher.

Chicago

Moving Picture World Bureau, Chicago, Aug. 2.

G. D. Phara has joined the sales staff of Associated Exhibitors as district manager, Paul Bush, who was formerly at Kansas City, Bert Starn and Harry Phillips are also with Bush, and it is reported that Charlie Casanave, formerly chief booker for the Kansas City circuit, will also join the organization.

NEW PASSES THROUGH

H. W. New, purchasing agent for the First National Pictures, was in the city on his way west to resume his activity for the company at the West Coast offices.

GUMBY IN TOWN

The Fox Exchange last week extended greetings to Frank Gumbey, short feature sales manager, who is making a tour of the key cities. He expects to meet James R. Graimes, sales manager, at Seattle offices of the company early next month.

HOMELAND BACK

The boys are glad to welcome Jack How- land back at his desk as country sales manager of the Chicago offices of First National after his serious illness and operation. During his absence, Tom Gilliam held the country sales end down. Eddie Hather, of the sales staff has returned from an extended vacation, in trip and several of the other boys will leave soon for their summer vacations.

Kansas City

Moving Picture World Bureau, Kansas City, Aug. 1.

The Red Seal Film Corporation of New York has opened an exchange at 115 West Eighteenth street, Robert F. Withers being manager. Deals have been closed by the Enterprise Film Corp., whereby that company will distribute 200 subjects in 1926-27, according to Robert Withers, manager. Harry Taylor, manager of the Universal branch here, is scheduled to leave this week on finishing fourth in the Laemmle Twentieth Anniversary Week.

EXCHANGE NOTES

C. A. Jones, Educational branch manager, had a profitable trip into the territory, obtains a new representative for Metro-Goldwyn out of Seattle, but Warner Bros., branch manager, experienced the reverse. Bill Cooper, former manager for several months he managed the Liberty for Ray Grombacher.

Mack Sennett

Producer of the Pathé comedies that bear his name, has been chosen by the district manager of the city as the official director-megaphone to Larry Semon, former screen comedian, who is now a Sennett director.

St. Louis

Moving Picture World Bureau, St. Louis, Aug 1.

“The Lone Wolf Returns” has been booked first run for Loew’s State Theatre the week of August 21, Barney Rosenthal, president of Columbia Picture Corporation, has announced. It is quite a compliment to be selected as the feature picture to “buck” the opening week at the Ambassador Theatre operated by Skouras Brothers.

ON VACATION

P. M. Baker of Baker & Dodge, Keokuk, Ia., and Billy Johnson, of Johnson & Co., also of Keokuk, Ill., are enjoying vacations. Baker is motoring through the state with the Burlington Trail, while Billy is enjoying himself at his hunting lodge on the Mississippi River.

TIME TO RETIRE

With the thermometers registering 104 degrees in the shade, (if any) Tom McKean, manager of F. B. O., has put aside good tires last Wednesday while chasing contracts in the vicinity of Quincy, II.
“No Man’s Gold”—Fox
A Crackerjack All-Around Audience Picture,
One of the Very Best of the Tom Mix Series

Reviewed by C. S. Sewell

CAST:
Tom Stone ........................................ Tom Mix
Jane Rogers ....................................... Eva Novak
Healy ............................................. Frank Campeau
War Lyon ........................................ Forrest Taylor
Lefty ............................................... Harry Gripp
Krell ............................................... Malcolm Waite
Jimmy ............................................. Mickey Moore

Based on story “Dead Man’s Gold” by J. A. Torpe.
Scenario by John Stone.
Directed by Lew Selver.

Right from the outset the story begins to grip you and holds your interest tensely throughout. There is fine sustained suspense with a number of good punch lines and excellent comedy contributed by Harry Gripp as the bum who scores heavily. The action sticks close to the story with no sidelines to break the continuity. The stunts are good, especially Tom’s descent of the cliff and rescue of Jane, and there is a whale of a thrill when the car demolishes the shanty. Added to this is Tom’s genial personality, the appeal of Tony, his wonderful horse, which does exceptionally good work and the extra call on the sympathy in the plight of the little orphan lad admirably played by Mickey Moore, who supplies some good comedy, too. Then, of course, there is the romantic element and attractive Eva Novak, and the villainy well handled by Frank Campeau and Malcolm White.

Altogether, “No Man’s Gold” is a crackerjack picture for the majority of audiences.

“The Whole Town’s Talking”—Universal
Story by Anita Loos and John Emerson Makes Speedy Farce Starring Edward Everett Horton

Reviewed by C. S. Sewell

CAST:
Chester Blaney .................................. Edward Everett Horton
Ethel Simmons ................................ Virginia Lee Corbin
Mrs. Simmons .................................. Tristie Frigian
Mr. Simmons ................................... Otis Harlan
Donald Mont-Albee ................................
Robert Ober ......................................
Mrs. Van Loan ..................................... Alice Manning
Tom Murphy ...................................... Hayden Stevenson
Sadie Wise ........................................
Mary O’Hara ........................................
Rita Renault ...................................... Dolores Del Rio
Jack Shields ....................................... Malcolm Waite

Story by John Emerson and Anita Loos.
Scenario by Raymond Cannon.
Directed by Edward Laemmle.

WITH EDWARD E. HORTON as the star, Universal is offering as a Jewel production a bright and amusing farce comedy “The Whole Town’s Talking,” based on a story by John Emerson and Anita Loos, and directed by Edward Laemmle. The story is straight farce comedy and the well-known authors, from their wide experience in supplying screen material, have utilized every possible device that time has shown can be depended on to get the laughs, skilfully weaving them into their proper places so as to extract the maximum of merit. With the assistance of Mr. Laemmle’s capable direction and an exception well-selected cast, the finished product is good for a thoroughly entertaining hour of even the most hard-boiled patron’s time.

The star is cast as Chester Blaney, a somewhat retiring and none too mentally alert chap. Returning from the World War, through a mix-up he is made to believe he has a silver plate in his head and must avoid excitement. His boss is anxious for him to marry his daughter, as Chester will inherit money, but he does not interest the girl, who wants a man who has seen life. Father invents a hush past for Chester, utilizing a picture of Rita, a movie star. In line with the way such things usually turn out Rita later appears on the scene with a jealous husband. Of course, everything is eventually straightened out and the girl decides Chester is all right after all.

Amusing incidents begin almost with the first flash and continue to multiply when and Rita appears on the scene the action speeds up to an exceedingly fast pace until the climax is reached in which in approved farce comedy fashion everybody is suspecting and chasing everybody else and there is general confusion. A bright little bit is where the movie star is chasing the girl’s mother who suddenly asks why and she replies, “I don’t know.” This familiar chase stuff has been handled so that it is sure-fire for laughs.

Horton just suits the leading role and Virginia Lee Corbin is attractive as the girl. Tristie Frigian furnishes good comedy as the mother, while Otis Harlan, who engineers the whole scheme and incidentally is hard pressed to hide his own flirtations, gives Horton a race for the comedy honors.

“The Crowned Prince”
(Universal—Comedy—One Reel)

NEELY EDWARDS’ latest is a comedy burlesque of the popular mythical kingdom romantic dramas. He is mistaken for an exiled ruler and hustled back to Europe where he protests until he falls in love with the princess and consent to be crowned. A revolutionist places a bomb in the crown and creates confusion, but Neely, despite the fact that it sticks to his hands, finally gets rid of it and wins the princess. This is amusing rough and tumble travesty and the gag where Neely cannot throw the bomb away, as it sticks to his hands, is a good one. Well up to the standard of the others in this series.

—C. S. Sewell.
HARRY CAREY'S FANS will find in his newest Pathe picture, "Satan Town," a story which should prove to their liking, in which the best and worst traits in human nature are brought out in sharp contrast against the background of a wide-open western town devoted to sin and appropriately described by the picture's title.

About to sail for Alaska during the gold rush in '98, Harry, a miner, saves a little orphan girl from a runaway. His kind heart touched, he sells his ticket and works his way as a stoker, turning over the ticket money to a lawyer to use in educating the child. Instead, however, the crooked lawyer uses the money to found a town devoted to gambling, dance halls and other vices.

Twelve years later, Harry returns a millionaire. The orphan girl has disappeared. In-
Newark Premiere of "The Vision"

The premier of "The Vision" in the New York metropolitan area, at the Mosque Theatre, Newark, N. J. last week, was marked by a superb prologue conceived and staged by A. Gordon Reid.

"The Vision," first of the Romance Productions in Technicolor being released by Educational Film Exchanges, Inc., for the 1926-27 season, was on the program with "So This Is Paris." The prologue was selected for the presentation on this program at the Mosque, which is the second largest theatre in the metropolitan area.

The prologue arranged by Mr. Reid opened with a reproduction of the exterior of an old English castle such as the one in which the action of "The Vision" transpires. This scene was painted artistically on the outer scrim, which was the only screen visible when the side draperies opened up. "Oh, Promise Me" was played by the Mosquee string ensemble as the accompaniment for this setting.

Back stage lights and spotlights were then flashed on, and the scrim scene faded, revealing the second scene, which was arranged effectually behind the scrim curtain. This back stage setting was a representation of the great drawing room in the castle, a principal scene in "The Vision," spotlights being thrown on the room interior so as to duplicate the light shafts seen in the picture itself. Beautifully gowned in bridal costume, Gladys Wheaton appeared to sing "Love's Old Sweet Song" in this scene.

This faded out, and "The Vision" started on the outer scrim, the main screen dropping without interruption to the picture as the story opened.

Mr. Reid carried out both scenes faithfully as to detail. He obtained his ideas for the interior setting from stills of the play photograph. He even went so far as to reproduce by means of spotlights, using colored light, the exact lighting and color arrangement found in the interior castle scene in "The Vision."

** * * *

Process-Camera Features Gene Tunney

Gene Tunney, heavyweight contender and Patheserial star, who will meet Jack Dempsey in the ring in September in "the battle of the century," is featured in the Patheserial Review No. 33, released August 15th, in a novel, shot by the process-camera, invented by Alvin V. Knechtel.

"The Fighting Marine," puts in long hours of gym work, developing his sleep-inducing machinery. Dempsey has plenty of training partners, but the process-camera obligingly produces many of size and speed equal to Tunney's. Gene feels so good that he could jump right over the camera—and he does, with the aid of the process-camera again.

Another feature of this number presents Laurka, an American dancer, who from long residence and study in the East has captured the spirit of the Oriental dance.

The time-lapse camera has caught the growth and development of several varieties of American wild flowers, making a unit in this number of wide educational and entertainment value.

** * * *

Artclass Comedy Series Bookings

Kerman Brothers' Emblem Film Exchange, Inc., distributors of Artclass short subject product for the New York territory, report first run bookings by the Low circuit of the Winnie Winkle, Iizzie and Lizzie and Snub Pollard series of two reel comedies. The Kerman organization has also booked Strictly Kosher, one of the Iizzie and Lizzie comedy series, into the Rivoli, of the Publix chain, opening Saturday, July 31st.

Liberty Film Corporation, distributing these comedies in eastern Pennsylvania and southern Jersey, report that the Stanley Circuit has booked the series into all of their first run houses.

Further first run bookings include the State Theatre, Denver, where Managing Director Jack Eaton will play all of the series mentioned, and the Rivoli, Baltimore.

A publicity tie-up will be effected between the first run houses mentioned and the newspapers in each city which carry regularly these comic strips.
“Produced by Christie”

You know what a guarantee of quality you have in the words “Produced by Christie.” You know it through years of experience. But Christie, always working to the highest standard of production value and laugh qualities, has never turned out a faster or funnier group of comedies than those that start the 1926-1927 season.

Here are laughs for the whole family, action enough for any slapstick fan, dainty feminine beauty, and stories that leave a smile behind when the show is over.

Christie Comedies

“THE DAFFY DILL”
with Neal Burns
Edna Marion and Natalie Joyce

Burns is a scream as the daffy dill who was so dumb he could not remember he was married, and then tried to run a memory school.

“UPPERCUTS”
featuring
Jack Duffy

The famous comedy “grandpa” and a great comedy cast in a fast action comedy that has as funny a prize-fight as you have ever seen on the screen.

Bobby Vernon Comedies

BOBBY VERNON in
“Dummy Love”

The funniest picture Vernon has made in two years.

Member, Motion Picture Producers and Distributors of America, Inc.,
Will H. Hays, President
YOU have heard hundreds of times of short features that “saved the show.” Did you ever stop to think that if a good short feature could save the show, a poor one could spoil it?

Did you ever sit down to a dinner in which the roast was splendid and the vegetables all that could be desired, only to find the dessert distasteful? Spoiled the whole dinner for you, didn’t it? And that’s just what a poor comedy can do for an otherwise good program.

You owe it to your own business to encourage the producers who are giving you quality short features—not only by booking them but by exploiting them to the benefit of your own box-office.

JIMMIE ADAMS
COMEDIES
JIMMIE ADAMS
in
“Beauty A La Mud”
A combination that’s hard to beat—Jimmie Adams with a fine cast of comedy stars, the famous Christie beauty squad and a corking good plot.

Coming Soon—first of the new series of

EDUCATIONAL
FILM EXCHANGES, Inc.

BILLY DOOLEY
COMEDIES
BILLY DOOLEY
in
“A Dippy Tar”
The goofy gob comedian whose first year in pictures brought him to stardom, playing a part that’s crazier—and funnier—than ever.
"Big Boy" in Phila. Baby Parade

"Big Boy," impersonated by Stephen MacDonald, won first prize in the comic division of the annual baby parade staged recently by the Benn Theatre of the Stanley Circuit, Philadelphia. More than 2,000 residents in the southwestern section of Philadelphia witnessed the long procession of youngsters.

Diminutive MacDonald wore the big men's shoes, derby hat and the infant underthings so typical of "Big Boy," two-year-old baby star of Educational-Juvenile Comedies. In addition he carried a neat placard bearing the lettering "Big Boy."

His costume drew many laughs from the spectators, according to the Philadelphia Daily News. Business men were judges of the winners in the parade.

Allen Benn, manager of the theatre, was responsible for this exploitation stunt, which attracted attention throughout the section served by the Benn Theatre.

The contest was so popular that one Philadelphia newspaper carried a photograph of the winner, "Big Boy" MacDonald, while other newspapers gave the parade considerable publicity.

An All-Short Feature Program has worked well in many communities. Have you given the idea an opportunity in your theatre?

Harold Lloyd, in the Pathe reissue, "Bumping Into Broadway," is enjoying the show from an "observation post" in the theatre.

Educational's "Blue Boy" G. M. S. Release

Following the marked success scored by "The Vision," the initial subject of the Romance Productions in Technicolor, "The Blue Boy," second of this series in natural color, is now being prepared for release by Educational Film Exchanges, Inc. It will be ready for pre-release showing in first-run houses in time for the August celebration of the beginning of the Greater Movie Season.

Seldom has a Short Feature met with such widespread and universal approval as "The Vision," for critics, educators, artists and exhibitors have been vigorous in their praise. Those who have seen "The Blue Boy" have been even more liberal in their commendation of this second picture, which is, like "The Vision," in two reels.

Educational is preparing as it did on "The Vision," an elaborate layout of exploitation and advertising matter, which includes a feature press sheet, large art mat photographs, 11 by 14 lobby cards in colors, and a large assortment of newspaper ad layouts, in addition to the usual black and white stills, slides, posters, etc.

With the development, production and release of "The Vision," "The Blue Boy," and similar pictures, All-Short Feature bills have been, and will be, rounded out to compare favorably with the "best programmes." Take the best of the serious as well as the best of the comedies.

Pathé's Quick Work in Arsenal Explosion

The speed and efficiency with which Pathé Exchange, Inc. distributed its Pathe News films of the disastrous New Jersey, an industrial explosion is attested to by the many telegrams received at the Home Office from enthusiastic theatre managers, and the organization's various territorial representatives throughout the country.

Manager Rodney of the Pantages Theatre, San Francisco, in a wire to the Pathé headquarters, worded his message as follows: "First in the city with Arsenal Explosion. Our Patrons appreciate Pathe always being first."

Greater Movie Season will last twelve months in every year if you let the folks have the best short features you are able to book.

Mabel Normand and Charley Chase, Pathe stars, meet in the tailor shop at studio. Mabel is "out at the toes," Charley is sympathetic.

Snub Pollard In

"The Yokel"

"The Yokel," second of the series of Snub Pollard two-reelers distributed by Artclass Pictures Corporation, has been completed under the direction of James Davis. "The Yokel" presents a cast including Thelma Daniels, Eva Thatcher, Ziza Zarana and Robert O'Connor. Work will be started next week on the third vehicle for Pollard, who is making a series of six comedies for Artclass.

"Flirting With Death"

At the Rivoli

"Flirting With Death," a two-reel staving novelty, released through Red Seal Pictures Corp., has struck the fancy of the patrons at the Rivoli, New York City, this week, sharing honors with "Padlocked," the feature length picture. The little novelty is also enjoying a similar run at the Metropolitan, Boston.

Anne Cornwall's

First Comedy

Anne Cornwall's first Christie Comedy for Educational is under production at the Christie Studios with Harold Benedict directing. The picture, as yet untitled, is from a story by Frank Ronald Conklin, Jack Duffy, Billy Engel and Jimmy Harrison have the other important roles.

Ralph Ruffner, managing director of the Capitol, Vancouver, B. C., at the Christie Studios, with Bobby Vernon, Educational comedy star, and William Watson, Bobby's director.
Red Seal Program, 1926-27
Fred V. Greene, Jr., production head of Red Seal Pictures, and Hank Linet, publicity chief, have completed the work on the year book for the 1926-27 list of Red Seal releases.

The book is attractively done in three colors, illustrated with the characteristic handiwork of leading cartoonists, including Max Fleischer and the celebrated Marcus, of the New York Times.

There are four distinctive products are featured in this book, including "At 3:25" and "Churchyards of Old America," two of the most interesting novelties on the screen today.

The complete production program includes:
13 of the "Ko-Ko Song Car-Tunes," which won popularity all over the world with such marvellous rapidity that newspapers had to sit up and pay attention. There is a complete 18 piece orchestration with each one of these animated old-time songs.

A new series, called "Keeping 'Em Guessing," six in the series, makes an interesting program novelty. The series was produced under the supervision of the Magician's Society.
26 Animated Hair Cartoons, the creation of Marcus of the New York Times; 13 "Gems of the Screen," little stories with a background of scenic beauty and 13 Marvels of Motion," made by the patented Fleischer Novagraph Process hold important positions in the production program.

A new production, released in a series of 13, is "The Film Reporter," being intimate moments with screen and sport celebrities. 13 "Carrie of the Chorus" two-reel stories, featuring Peggy Shaw, with a fine supporting cast, around which a most pretentious exploitation campaign is being constructed, are in the making.

With this program, and with 22 Red Seal Exchanges functioning, Max Fleischer, president of Red Seal, is most enthusiastic about the 1926-27 season.

The plan of Hal Roach to use the biggest feature stars in short comedies permits greater play on big names in the lights, and in theatre front billing, as well as in newspaper ads.

Mickey McGuire Comedies for F. B. O.
"Mickey McGuire, the toughest kid in the neighborhood," "Young Stanley, the Explorer," "Tomboy Taylor, the girl daredevil," "Stinky Davis, the Dude," and the rest of the youngsters who have fun with each other and with the public in the popular daily newspaper cartoons of Fontaine Fox, will come to life upon the motion picture screen.

Film Booking Offices of America have purchased from Mr. Fox the right to use his characters in a series of twelve two-reel features to be known as the "Mickey McGuire Comedies" to be released on the 1927-28 season.

These will not be cartoons, or animated drawings, but regulation motion pictures, with "Mickey" and his gang enacted by a group of boys and girls now being recruited in California.

Fontaine Fox's comic drawings are a daily feature in newspapers in more than one hundred cities throughout the United States, and many millions, young and old, are familiar with the tough little "Mickey." A series of stories is being written for him and his companions which will give ample opportunity to the children to display their individual and collective stunts.

Lloyd Hamilton's "Jolly Tars"
Officers and sailors of the U.S.S. California, flagship of the Pacific Fleet, co-operated in the making of "Jolly Tars," Lloyd Hamilton's first comedy of the 1926-27 season for Educational. Norman Taurog, who directed the picture, Hamilton and the director's staff were guests of the officers during their stay on the dreadnought.

Gene Tunney Serial
"The Fighting Marine," starring Gene Tunney, will be released early next month with first run showing coincident with the Dempsey-Tunney boxing bout.


Loew Books Series In N. Y. Houses
Educational's new series of single reel novelties, called "Curiosities-The Movie Side Show," will make its bow in New York over the Loew Circuit which has just booked "All Star Funnies," the first release, for one hundred days.

This initial subject in this group of novelty short features produced by Walter Futter will play in practically every Loew house in the metropolitan territory.

The Mermaid, Comedy, "Solid Gold," is scheduled for 119 days over the same circuit, while "The Daffy Dilly," a new Christie Comedy, featuring Neil Burns, has been booked for 81 days.

Adams Comedy For Educational
The first Jimmie Adams Comedy for Educational in the 1926-27 season has been completed. It is entitled "Beauty A La Mad," and as the title indicates the comedy action is staged in a beauty parlor. Charlotte Merriam, Billy Engel, and Eddie Lambert head the cast supporting Jimmie. Harold Beaudine directed the comedy.

"Open House"
Johnny Arthur has completed "Open House," his first Tuxedo Comedy for Educational on the 1926-27 schedule. Lucille Hutton takes the leading feminine role.

A. Gordon Reid staged a splendid prologue for Educational's "The Vision," in the Mosque, Newark, N. J., last week.
Reviews of Little Pictures with a Big Punch

“When a Man's a Prince” (Pathe—Two Reels)

B. B. O. Turner's return to Sennett comedies is marked by a riot of fun, a burlesque of the mythical kingdom, with the star as a Von Stroheim Austrian prince. The cross-eyed one is as funny as ever, the settings are of feature calibre, the gags are really funny. Madeleine Hurlock is a stunning figure in a vamp part. Other support is Dave Morris, Blanche Payson, Yorke Sherwood and Sunshine Hart. Eddie Cline directed.—Peter Milne.

“All’s Swell That Ends Swell” (F. B. O.—Two Reels)

This number concludes the “Fighting Hearts” series with an episode in which Larry and Alberta win over one of their enemies, the banker. Tod and the politician attempt to kidnap and rob them but fall prey to a double crossing crook, while hero and heroine are left to their happiness. Kit Guard, pictured here, clowns amusingly with Al Cooke. Up to the standard of the series.—C. S. Sewell.

“The Last Ha-Ha” (Pathe—One Reel)

No semblance of theme or plot in this number of Paul Terry’s Aesop Fable series. Just horse-play and a lot of ordinary gags. There are many laughs in it.—Peter Milne.

“Morning, Judge” (Fox—750 Feet)

“Carrie of the Chorus” It’s the First of the Exchanges—WOW—Everywhere.

“The Lumber Jacks”

AN INTERESTING AND INSTRUCTIVE FOX VARIETY DETAILING THE LIFE OF A LUMBERJACK FROM THE TIME THE TREES ARE FELTED UNTIL THE LOGS REACH OPEN WATER, SHOWING THE CUTTING, TRANSPORTING TO THE MILL, ETC. OF ESPECIAL INTEREST IS THE BREAKING OF A GIANT LOG JAM, WHICH PROVIDES A REAL THRILL.—C. S. Sewell.

“Mixed Brides” (Universal—Two Reels)

A general mix-up with its attendant confusion and farcical situations in which a country boy sends for his sweetheart and the girl chosen for a rich woman's son arrives on the same train and are mistaken for each other, furnishes the basis for this Century Comedy featuring Wanda Wiley. Al Ford, pictured here, plays opposite Miss Wiley. Fast-moving with several amusing situations of a slapstick type.—C. S. Sewell.

“Curiosities” (Educational—One Reel)

This “movie sideshow of all-star freaks” opens with close-ups of Jolly Irene, Coney Island bat beauty, and Duke Lyons, the skinny man. Another scene shows Captain Homer, seven feet six in the air, and Lady Little, twenty-seven inches from the ground. Then there is that strange fish, the Sea Horse; the hobo fish, the balloon fish, the pitcher plant and other interesting characters.—Sumner Smith.

“Buster’s Orphan Party” (Universal—Two Reels)

Buster Brown, Mary Jane (portrayed by Doreen Turner shown in attached cut) and Tige, get a wagon load of orphans and bring them to the house for a holiday feast. Naturally the kids make havoc of the place and Tige as usual does some clever stunts including sawing a hole in the table and stealing the chicken. A colored boy does the Charleston and swings warm pups. Plenty of action and amusing, but hardly as spontaneous as some of the others.—C. S. Sewell.

“When East Meets West” (Universal—Two Reels)

This Mustang Comedy featuring Pee Wee Holmes who is shown in attached cut and his pal Ben Corbett is marked by unusually elaborate sets worthy of a feature. The boys are hypnotized by a traveling fakir and imagine they are engaged in rescuing their lady friend from a villainous sheik in a wonderful big palace. An amusing number, and altogether, one of the best of the series, although it gets considerably away from the usual western atmosphere.—C. S. Sewell.

“Hubby’s Quiet Little Game” (Pathe—Two Reels)

A very funny Sennett comedy, with Billy Bevan, Thelma Parr, shown in accompanying cut, Barbara Tennant and Vernon Dent. Del Lord directed. Gielgud titled. A dancing instructor calls to give a married woman a lesson during her jealous husband's absence. A scare drives him away and he finds refuge in a poker game with friends. The jealous husband is there and the instructor shows him wife's photo and generally spills the beans. There is a lot of humor in the facial expressions around that poker table.—Sumner Smith.

“Screen Snapshots” (C. B. C.—One Reel)


“The Daffy Dill” (Educational—Two Reels)

Neal Burns is the featured player in this very amusing Adobe comedy directed by William Watson. He's the absent-minded fool who tries to sit on the sidelines and watch his own wedding, then forgets he's married and, after a long absence from his bride, proposes to her all over again. How her mother and she cure him after a long chase in which Neal's speed is enhanced by the aid of firearms forms the piece de resistance. Assisting in the fun are William Irving, who is pictured herewith, Edna Marlin and Natalie Joyce.—Sumner Smith.

“Pep of the Lazy J” (Universal—Two Reels)

Boxing rivalry between two ranches furnishes the idea for this western starring Edmund Cobb, who defeats the former champion, who has doubledcrossed his own outfit. There is also a romance between Cobb and a wealthy girl who is in hiding, portrayed by Virginia Bradford, who is pictured here. Cobb rescues her twice during the story and, of course, wins her love. An average western with the usual amount of action, and more than ordinary human interest. Should please the fans.—C. S. Sewell.

“Chips of the Old Block” (Educational—One Reel)

THIS LYMAN H. HOWE Hodge-Podge offers Arizona scenery, peasants wearing stilts in damp Gascony, the harvesting of hemp in Sweden, the giant Kadiak bear in Alaska, Shoshone Falls and Washington, D. C.—Sumner Smith.

“Ball and Bat” (Pathe—One Reel)

THIS GRANTLAND Rice Sportlight show how ball and bat have figured in sports since prehistoric days. There are scenes of champions playing hardball, baseball, cricket, tennis, polo and hurling.—Sumner Smith.
ASSOCIATED EXHIBITORS

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review Fees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Headlines (Alice Joyce)</td>
<td>Sacrifice drama</td>
</tr>
<tr>
<td>Fifty-Fifty (A. R. Addams)</td>
<td>Romance melodrama</td>
</tr>
<tr>
<td>Keep Smiling (Monty Banks)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Camille Berr (Marius Muller-Bush)</td>
<td>Drama</td>
</tr>
<tr>
<td>Never Western (Harold Lloyd)</td>
<td>Relaxed comedy</td>
</tr>
<tr>
<td>The Skyrocket (Peggy H. Joyce)</td>
<td>Drama</td>
</tr>
<tr>
<td>Counsel for the Defense (Compo)</td>
<td>Human Int. melo.</td>
</tr>
<tr>
<td>Proud Hit (George Hunter)</td>
<td>Romantic melodrama</td>
</tr>
<tr>
<td>Lovers' Island (Hampton-Kirkwood)</td>
<td>Romantic melodrama</td>
</tr>
<tr>
<td>Hearts and Fist (Hampton-Kirkwood)</td>
<td>Romance melodrama</td>
</tr>
<tr>
<td>North Star (Strongheart)</td>
<td>Dog melodrama</td>
</tr>
<tr>
<td>Shadow of the Law (Row)</td>
<td>Crook melodrama</td>
</tr>
<tr>
<td>White Mist (Jacqueline Logan)</td>
<td>Romantic melodrama</td>
</tr>
<tr>
<td>Broadway Rags (G. Hunter)</td>
<td>Comedy drama</td>
</tr>
<tr>
<td>Nut-Gladden (Monty Banks)</td>
<td>Terry Comets</td>
</tr>
<tr>
<td>Two Can Play (Clara Bow)</td>
<td>Drama</td>
</tr>
<tr>
<td>The Highfliers (Hampton)</td>
<td>Western</td>
</tr>
<tr>
<td>The Big Show (Lowell)</td>
<td>Circle drama</td>
</tr>
<tr>
<td>Galloping Cowboy (R. Cody)</td>
<td>Western</td>
</tr>
<tr>
<td>Earth Woman (Mary Alden)</td>
<td>Drama</td>
</tr>
<tr>
<td>Rawhide (Buffalo Bill, Jr.)</td>
<td>Mystery western</td>
</tr>
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EDUCATIONAL FILM CORP.

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review Fees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knickknacks of Knowledge</td>
<td>Hodge-Podge</td>
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<tr>
<td>Face Away (St. John)</td>
<td>Mermaid comedy</td>
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<tr>
<td>Helping Gold (Johnny Arthur)</td>
<td>Comedy</td>
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<tr>
<td>Clean Up (Johnny Arthur)</td>
<td>Comedy</td>
</tr>
<tr>
<td>Hot Doggie (Hika)</td>
<td>Comedy</td>
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<tr>
<td>On Edge (Comedy)</td>
<td>Comedy</td>
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<tr>
<td>Show Down (Bows)</td>
<td>Coral cartoon</td>
</tr>
<tr>
<td>Magic Movies</td>
<td>Coral cartoon</td>
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<tr>
<td>Black Jack</td>
<td>Coral cartoon</td>
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<tr>
<td>Mariesonettes</td>
<td>Color fantasy</td>
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<tr>
<td>The Traditions</td>
<td>Coral cartoon</td>
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<tr>
<td>Cheap Skates (Comley)</td>
<td>Jack Black prod.</td>
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<tr>
<td>What's Up (Bows)</td>
<td>Coral cartoon</td>
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<tr>
<td>Man in the Wind</td>
<td>Coral cartoon</td>
</tr>
<tr>
<td>Yes, Yes Balthette (Van B.)</td>
<td>Coral cartoon</td>
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<tr>
<td>Felix the Cat at Rainbow's End</td>
<td>Coral</td>
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COLUMBIA PICTURES.Corp.

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<tr>
<th>Kind of Picture</th>
<th>Review Fees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Man of Iron (L. Barrymore)</td>
<td>Drama</td>
</tr>
<tr>
<td>American Puck (G. Walsh)</td>
<td>Action melodrama</td>
</tr>
<tr>
<td>Blue Blood (G. Walsh)</td>
<td>Action romance</td>
</tr>
<tr>
<td>Paint and Powder (H. Hampton)</td>
<td>Stage life drama</td>
</tr>
<tr>
<td>Some Punishments (Chas. Ray)</td>
<td>Rural comedy-drama</td>
</tr>
<tr>
<td>Prince of Broadway (G. Walsh)</td>
<td>Prize ring drama</td>
</tr>
<tr>
<td>Count of Luxembourg (G. Walsh)</td>
<td>Sea Scam</td>
</tr>
<tr>
<td>Transcontinental Limited (all stars)</td>
<td>Railroad melodrama</td>
</tr>
</tbody>
</table>

Waldorf

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review Fees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enemy of Men (Reynolds)</td>
<td>Drama</td>
</tr>
<tr>
<td>Price of Success (M. K. A. Brown)</td>
<td>Drama</td>
</tr>
<tr>
<td>Sealed Lips (Reynolds)</td>
<td>Drama</td>
</tr>
<tr>
<td>When Husband's Flat (Reynolds)</td>
<td>Drama</td>
</tr>
<tr>
<td>Pate of a Flavor (R. D. Reynolds)</td>
<td>Comedy drama</td>
</tr>
</tbody>
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Fighting Youth (W. Fairbanks) | Melodrama | July 19, 5,580 |

EXCELLENT PICTURES CORP.

<table>
<thead>
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About That Buck for Accuracy

W E'RE getting a good kick out of handing over a dollar for any major error that one of you folk's writers makes to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please—Major errors, such as wrong feature footage. A parenthesis left off after a star name— or a release eliminated as we do the list them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

And, as you know, prints differ SOME in different places—BUT—just wise us up when they're REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.
August

MOVING PICTURE WORLD

1926

14,

Review, Footage

Title, Star, Story Type,
GOTHAM PRODUCTIONS
Kind

Review

Picture

of

Feet

drama
Melodrama

Overland Limited (McGregor Lake)
Police Patrol (Kirkwood)
Little Girl in a Big City
His Master's Voice (Thunder, dog)
Part Time Wife (Alice Calhoun)
Shadow on the Wall (Hale-Percy)
One of the Bravest (Ralph Lewis)
Phantom of the Forest (Thunder-dog)
Speed limit (McKee-Shannon)
Racing Blood
Hearts and Spangles
Sign of the Qaw (Thunder, dog)

Railroad

Noted

6,029
6,100
6.040
5,975
5,950
6,010
5,750
5,500
5,860
6,000
5,900
6,000

play

Melodrama
Domestic drama

Drama
Fire Dept.

drama

Drama
Romantic com
Racing Drama

Romance

Circus

Dog

picture

METRO-GOLDWYN-MAYER
Proud Flesh (Eleanor Boardman)
Prairie
Wife (Rawlinson-Devore)
Zander the Great (Marion Davies)

Romantic com
Domestic dr

Sporting Venus (Sweet)
White Desert (Windsor-C/Malley)
Pretty Ladies (Pitts-Moore-Pennmgton)
Slave of Fashion (Norma Shearer)

Romantic drama

Twain

Human
Snow
...

R.

R.
int.

drama
dr

Drama
Mountain tragedy
Romantic drama

Merry Widow (Murray -Gilbert)
Mystic

Divide (all star)
Man (Coogan)

Rag

Beauty

Fake spiritualism
Drawing room comedy

(Pringle-Tearle)
(E. Boardman)

Circle

Great

Drama
Comedy-dr
Comedy-dr

(Dana)

Prize

Drama

Tower of Lies (Crhaney-Shearer)
Exchange of Wives (Boardman)
Midshipman (Ramon NWarro)
Go West (Buster Keaton)
Lights of Old Broadway (Davies)
Old Qothes (Coogan)

Time,

Oct. 17.. 6,300
Oct. 31.. 7,498

Nov.
Nov.
Nov.
Nov.

Typical feature

Type corn-drama
Glyn love drama

and Mary (Star cast)

Comedian

the

of pathos

Married life com
Naval com. drama
Burlesque western
Old N. Y. drama

Bright Lights (Chas. Ray)
Only Thing (Boardman -Nagel)
Masked Bride (Mae Murray)
Sally, Irene

18.. 5,307
25.. 5,770
16.. 6,487
16.. 6,844
23.. 5,958
July 18.. 6,464
July 25.. 5,828
Aug. 1.. 5,906
Aug. 8.. 8,143
Aug. 15.. 6,948
Aug. 29.. 5,819
Sep. 12.. 10,627
Sept. 12.. 6,147
Oct. 3.. 5,511
Feb. 21.. 7,811
Mar. 14.. 5,908
Oct. 11.. 5,750
Oct. 10.. 6.849

Drama

Never the
Unholy Three (Lon Chaney)

The

Apr.
Apr.

Meet (Stewart).... South Sea com

(Starke- Nagel)

(Busch-C^sdy)

4.. 5,809

April 11.. 5,000

interest

Human

Dec.
Dec.
Dec.
Dec.

Paris underworld
Musical comedy hit

Unique drama

7..
14..
21..
28..
5..
12..
19..
26..

6,256
6,437
5,915
6,260
5,824
5,690
5,564
4,757

1926

His Secretary

(Shearer)

Ben-Hur (Ramon Novarro)
Soul Mates (Lowe-Pringle)
Mike (Sally O'Neill)
Dance Madness (Nagel-Windsor)
The Blackbird (Lon Chaney)
Mare Nostrum (Rex Ingram prod.)
La Boheme (Gilbert-Gish)
Auction Block (C. Ray-Boardman)

Light comedy
Lew Wallace story
Glyn story

Human

Jan.

Jan. 16.. 6,073
Jan. 23.. 6,755
Feb. 6. . 6,395
Feb. 13
6,688

Comedy drama
Crook Drama

.

Novel

Ibanez

2.. 6,433
16.. 12,000

Jan

comedy

interest

Feb
Mar.

Drama

Mar.
Apr.
Apr.

27
13..
27..
20..
3..
10..

Romantic Cbmedy
College comedy-drama
Farce comedy

May
May
May

15.. 7,9*1
22.. 5,139

.Famous opera
Comedy-drama

Ibanez' "Torrent" (Cxwtez)
The Barrier (Norman Kerry)
Devil's Circus (NV>rma Shearer)

Drama

Beverly of Graustark (Marion Davies)
Brown of Harvard (Pickford-Brian)
Money Talks (Moore- Windsor)
Paris (Chas. Ray)

Lovey Mary (Bessie Love)
Road to Mandalay (Chaney)

Drama

8,530
6,239
6,769
6,480
6,750
1.. 6,710

Feb.

Alaskan melodrama

drama

Parisian

June 12.. 5.580
July 3.. 6,167
July 10 ..6,S51

Melodrama

PARAMOUNT
Manicure Giri (Daniels)
Lost— A Wife (Menjou)
Light of Western Stars (Holt)
Paths to Paradise (R. (Jriffith)
Grounds for Divorce (Vidor)

Drama

June

Sophisticated com
Vivid west dr

Lucky Devil (Richard Dix)
Night Life of New York (All-star)
Marry Me (Vidor)

Auto race comedy
Comedy-drama

July
July
July
July
July
July

Street

of

Forgotten

Not So Long

Ago

Men

(all

Whirlwind comedy

(Betty Bronson)

Rugged Water (Lois Wilson)
Trouble With Wives (Vidor)..
Wild, Wild Susan (Bebe Daniels)
Wild Horse Mesa (Jack Holt)
The Wanderer (all star)
Man Who Found Himself (Meighan)

Small town idyl

Bowery drama

Drama
Drama
Farce comedy
Farce comedy
Zane Grey dr
Prodigal son epic

Sep.
Sep.
Sep.
Sep.
Sep.
Sep.

Crook drama
Society drama
Love (Cortez-Nissen)... .Comedy drama
Golden Princess (Betty Bronson)
Bret Harte western
Pony Express (Cruze production)
Epic of west
A Son of His Father (Bessie Love)
Western drama
(R. Griffith)
rt Regular Fellow
Typical comedy
Vanishing American (Dix- Wilson)
Indian spectacular

Oast
In

(Swanson)

of Folly

the

Name

of

Flower of the Mght (Negri)
Lovers in Quarantine (Daniels)
Best People (Star cast)
King on Main Street (Menjou)
Seven Keys to Baldpate (McLean)
New Brooms (Bessie Love)
Ancient Highway (Holt -Dove)
Lord Jim (Marmont)
Stage Struck (Swanson)
Irish Luck (Meighan)
Cobra (Valentino)

Drama

A Woman

Cimiedy-drama

of the

World (Negri)

The Splendid Crime (W. DeMille

A

prod.)

Kiss for Cinderella (Bronson)

Enchanted

Hill

(Holt)

Womanhandled (Richard Dix)
That Royle

(lirl

Manneqmn

(Joyce-Costello)

Hands

Up

(Demprter)

fR. Griffith)

American Venus fRalston-Lanphier)
Song and Dance Man (all-star)

Farce-comedy

W.

!Nov
M. Cohan play!!!!!!!!!!Nov
DeMille

prod

!.!Nov

Lumber camp dr
Malay locale dr
Comedy feature
Melodrama

Nov
Nov
Nov
....Dec

Drama

Western
Western

W.

Dec

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Daniels comedy
Barrie whimsical

D.

.Oct!

.....Nov!

Comedy
G.

Oct.
Oct!
Oct!
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comedy

Society

Tan'

Satire

'

Griffith 'f^id.' '.*.V

Crook-comedy-dr
Burlesque on war
"Beauties" comedy
.

6.741
5,692
5,935

6,908
5,526
6,366
6,943
6,015
6.489
5,774
7,164
5.. 8.173
5.. 7,298

12.. 7,001
12.. 5,904
19.. 6,546

26.. 9,929
10.. 6,925
17.. 5.027
24.. 10,063
31.. 6,374
31.. 6,570
7.. 5,700
7.. 6,224
14.. 6,048
14.. 5,443
21.. 6,034
28.. 6,702
28.. 6.691
5.. 7,008
19.. 6,895
26.. 6,353

I92S

Jan

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jan

C:omedy-drama

1925
27.. 5,959
4.. 6,420
4.. 6,850

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18..
25..
July 25..
Aug. 1..
Aug*. 8..
Aug. 8..
Aug. 15..
Aug. 22..
Aug. 22..

Drama

star)

.

Miss Brewster's Millions (Daniels)
New Klondike (Thos. Meighan)

Untamed Lady
Crown of Lies

2.. 6,069
9.. 9,621
9.. 6,326

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'fan

Tan

Z'-.l 0.2,53
30.. 6.981

T,n'

.10.

Feb'

Feb

i;
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Ojmedy-drama
Comedy drama
Society drama
Romantic drama

(Gloria Swanson)
(Pola Negri)

Desert Gold (Hamilton -Mason)
For Heaven's Sake (Harold Lloyd)
Blind Goddess (Holt-Torrence)
That's My Bab^ (Douglas MacLean)
Celebrity (Menjou)

Social

The Runaway (Qara Bow)

May
May
May

Sun-Up

Shall

Apr.

Mythical romance
Thrill-comedy
Elinor Glyn prod

Man and Maid (Lew Coiy)

Kind of Picture
Behind the Front (Beery-Hatton)
War farce-com
Grand Duchess and the Waiter (Menjou).. Romantic comedy
Moana
South Sea study
Sea Horses (Holt-Vidor)
Drama of tropics
Dancing Mothers (Joyce-Tearle-Bow)
Comedy-drama
Let's Get Married (Dix-Wilson)
Farce-comedy
Nell Gwyn (Dorothy Gish)
Farce-comedy

A
1925

Confessions of a Queen (Terry-Stone)
Way of a Girl (Boardman)

427

»M

6.. 7,931
13.. 6.997

Zane Grey western
Typical comedy

Mystery Drama
Farce comedy
Comedy drama
Melodrama

Fascinating Youth (Juniors)
Aloma of the South Seas (Gilda Gray)
Wet Paint (Raymond Griffith)

Drama
Drama

Rainmaker

Drama

(Collier, Jr.)

Say It Again (Dix)
Volcano (Daniels)
Good and Naughty (Pola Negri)
Palm Beach Girl (Bebe Daniels)
Variety (Emil Jannings)

Bom
It's

to the
the Old

Mantrap

West (Jack Holt)
Army Game (W.

Travesty-farce
Thrill

melodrama
comedy

Farce-comedy

Drama
Western

comedy

C. Fields).. Farce

Drama

(Torrence-Eow)

Feet
Feb. 20.. 5,555
Feb. 27.. 6,314
Feb. 27.. 6,133

Mar.
Mar.
Mar.

6.. 6,565
13.. 7,169
20.. 6,800
Feb. 6. . 9,000
Mar. 27. . 6,467
Apr. 3.. 7,445
Apr. 3.. 6,132
Apr. 10. . 5,020
Apr. 10.. 6,850
April 17.. 5,356
April 17.. 7,363
Apr. 24. . 6,805
1.. 6,025
8.. 6,218
22.. 6,882
29.. 8,514
June 5.. 5,109
June 12. . 6,055
June 19.. 5,577
June 12. . 5,462
June 26.. 5,503
July 3.. 6,918
July 10.. 7,804
July 10.. 6,043
July 17.. 6,889
July 24.! 6077

May
May
May
May

Farce-comedy

Society

Review

,

PATHE
1925

Outings for All
Lion and the Monkey
Caretaker's Daughter ((Hiase)

Hero Wins
Love and Kisses (Alice Day)
Solid Ivory (Mohan-Engle)
Qever Feet
Cuckoo Love (Tryon)
Good Morning Madam (Graves

Sportlight

Comedy
Comedy
Terry cartoon

)

Wool (Earl Mohan)
Doser than a Brother

A Punch in the Nose
A Sweet Pickle
Dangerous Curves Behind
Better Movies
Honor System
Should Sailors Marry (C^k)
Amundsen

Polar Flight
Papa, Be Good (Tryon)
Soapsuds Lady (Alice Day)
Great Open Spaces
Uneasy Three (Chase)
Take Your Time (Graves)
More Mice Than Brains
I.aughing Ladies (star cast)

Day's Outing
Garden of Gethsemane
Walloping Wonders
Green Archer (A. Ray-W. Miller)
Bonehead Age
One Wild Ride
Hold Everything
Starvation Blues (Cook)
Window Dummy (Graves)
From Rags to Britches

Haunted House
His Wooden Wedding (C^iase)
English Channel Swim

Romeo

Tol able

Hotsy Totsy
Wild Cats of Paris

Gosh Darn Mortgage
Good Cheer

Wide Open Spaces
Between Meals
All

Astride

Gold Push
Three Blind

Mice
Look and Listen
What's the World Coming To?
Hot Crakes for Two (Day)
Stop,

Than Air

Lighter

New Melody

My

Charley,

Series

Boy (Oase)

Saturday Afternoon (Langdon)
Whispering Whiskers (Bevan)

Brovm Jug
Long Pants (Tryon)
Little

A June Bride
The Uprising Generation
Soft

Pedal

(Parrott)

Funnymooners (Graves)
Strenuous

Life

Windjammers
Your Husband's Past
Casey of the Cost Guard
Buried

Treasure

Wicked City
Thru ^H. Cirey)
Trimmed in Gold (Bevan)
Pay the Cashier (Parrott)
Gooseland (Alice Day)
Mail Coach
Wandering Papas (C. Cook)
Driftin'

Hug Bug (Tryon)
Spanish Love

Mama

Behave (dase)

comedy

Sportlight

All

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Comedy
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Comedy
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Terry cartoon
1.000
Roach comedy
1,000
Terry cartoon
1,000
Roach comedy
2!000
Sennett comedy
2,00»
Sennett comedy
2,000
Our Gang
2,000
Terry cartoon
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Comedy
Nov.
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Comedy
Nov.
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Terry cartoon
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Roach prod.
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Sennett comedy
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Terry cartoon
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Comedy
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Terry cartoon
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Pilgrimage erf Palestine. .. Nov.
1.000
Sportlight
Nov.
1,000
Mystery-action serial ....Dec. 5
10 ep
^
Terry cartoon
Nov. 28.. 1,000
Our Gang
Dec 5.. 2,000
Comedy
Dec. 5.. 1,000
Hal Roach comedy
5.. 2,000
Sennett comedy
Dec. 12.. 2,000
Dec. 12.. 2,000
Sennett travesty
Terry cartoon
Dec. 12.. 1.000
Comedy
Dec. 12., 2,000
Terry cartoon
Dec 19.. 1,000
.Dec. 19.. 1,000
Hal Roach Comedy
Dec. 26.. 2,000
Sennett comedy
Dec. 26.. 2,000
Comedy
1926
Jan. 2. . 2,000
Sennett comedy
Jan. 9.. 2,000
Our Gang
Jan. 9.. 2,000
!!!!!! Sennett Comedy
Jan. 9.. 1,000
Roach comedy
Jan. 9.. 1,000
Sportlight
Jan. 9.. 1,000
Terry cartoon
Jan. 9.. 1.000
Terry cartoon
Jan. 23.. 5,305
L. Semon comedy
Jan. 16.. 2.000
C. Cook comedy
Jan. 16. . 2.000
..Comedy
Terry cartoon
Jan. 16.. 1.000
Jan. 23.. 1,000
Song series (13)
Jan. 23. . 2,008
Comedy
Jan. 30.. 3.000
Comedy
Jan. 30.. 2,000
Comedy
Jan. 30.. 1.000
Terry cartoon
Jan. 30.. 2,000
Comedy
Jan. 30.. 1,000
Terry cartoon
Sportlight
Jan. 30.. 1.000
Jan. 30.. 1.000
Comedy
Feb.
6.. 2,000
Comedy
Feb. 6.. 1.009
Sportlight
Feb. 6.. 1,000
Terry cartoon

Sennett

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A

Oct. 3.. 1,000
Oct. 3.. 1,000
Oct. lo!. 2!o00

Terry cartoon

Omedy

Dec

Comedy
Action

serial

Our Gang Comedy
Terry Cartoon

Human

interest

westn

Sennett comedy

Comedy
Sennett comedy
Terrv cartoon

Hal Roach Comedy
Hal Roach comedy
.Terrv

cartoon

Hal Roach comedy

Circus Today (Bevan)

Mack

Leaps and Bounds
Only Son (Parrott)

Sportlight

Hal

Sennett comedy

Roach

com

Feb.
Feb.
Feb.
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Users Help Make This Chart More Useful

**PREPARED PICTURES**

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review. Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boomerang (Clara Bow)</td>
<td>Comedy-drama</td>
</tr>
<tr>
<td>Mansion of Aching Hearts (all stars)</td>
<td>Melodrama</td>
</tr>
<tr>
<td>Faint Perfume (Segue Owen)</td>
<td>Romance drama</td>
</tr>
<tr>
<td>My Lady's Lips (Clara Bow)</td>
<td>Drama</td>
</tr>
<tr>
<td>Arabian Love (Clara Bow)</td>
<td>Apache drama</td>
</tr>
<tr>
<td>Your Mother's Wives (Frank Mayo)</td>
<td>Drama</td>
</tr>
<tr>
<td>The Other Woman's Story (Calhoun)</td>
<td>Mystery drama</td>
</tr>
</tbody>
</table>

**TIFFANY PRODUCTIONS, INC.**

| The Sporting Chance | Racing drama | 7,000 |
| Borrowed Fancy | Society drama | 7,000 |
| Plunge | Society drama | 7,000 |
| Pleasures of the Rich | Society drama | 7,000 |
| Out of the Storm | Society drama | 7,000 |
| Lodge in the Wilderness | Society drama | 7,000 |

**TRUART FILM CORPORATION**

Where the Worst Begins | Comedy drama | 5,500 |
Dollar Down | Society drama | 5,500 |
The Precious Toy | Drama | 5,500 |
The Fighting Cub | Pictorial drama | 5,500 |

**NOVELTY SERIES**

Three in Exile | | 5,000 |
The Wild Girl | | 5,000 |
The Silent Witness | | 5,000 |

**CINEMELORAMA**

Call in the Night | Night Watch | 5,000 |
The Hurricane | | 5,000 |

**UNITED ARTISTS**

Waking Up Town (J. Pickford-Sherman), Comedy dr. | April 11, 4,892 |
The Pajama Girl | | 5,000 |
Beautiful Chest (LaRae Laplane) | Comedy-drama | May 20, 6,535 |
The Modern Woman (Esther Ralston) | Drama | May 16, 7,000 |
Gold Rush (Chaplin) | | 7,000 |
The Tomahawk (Dana Andrews) | Drama | June 30, 5,055 |
Little Annie Rooney (Pickford) | Western-Drama | Oct. 1, 6,800 |
The Eagle (Rudolph Valentino) | Romantic drama | Nov. 8, 6,754 |
Morgan's Outlaw (intercut) | Western | Nov. 20, 10,154 |

**Tumbledews (W. S. Hart).** | Land rush drama | Jan. 27, 7,254 |
Partners Again (Sidney-Alex Carr) | | 5,000 |
Black Pirate (Douglas Fairbanks) | Technicolor feature | | 5,000 |
The Bat (all-star) | Mystery drama | March 27, 8,219

**PRODUCERS DISTRIBUTING CORP.**

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review. Feet</th>
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</thead>
<tbody>
<tr>
<td>The House of Dr. Ecker</td>
<td>Comedy</td>
</tr>
<tr>
<td>The Struggle for Life</td>
<td>Drama</td>
</tr>
<tr>
<td>The Necessity of Living</td>
<td>Drama</td>
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<tr>
<td>The Women of the Sea</td>
<td>Drama</td>
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<tr>
<td>The World of the Sea</td>
<td>Drama</td>
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<tr>
<td>The Last of the Mohicans</td>
<td>Western</td>
</tr>
<tr>
<td>The Story of a Tramp</td>
<td>Drama</td>
</tr>
<tr>
<td>The Adventures of a Tramp</td>
<td>Drama</td>
</tr>
<tr>
<td>The Romance of a Tramp</td>
<td>Drama</td>
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<tr>
<td>The Life of a Tramp</td>
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<td>The Romance of a Tramp</td>
<td>Drama</td>
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<tr>
<td>The Life of a Tramp</td>
<td>Drama</td>
</tr>
</tbody>
</table>

**UNIVERSAL**

Winged Rider (Cobb) | Mustang drama | Feb. 13, 5,200 |
Dumb Ambulance (Fairbanks) | Western-drama | March 13, 5,200 |
Beautiful Chest (LaRae Laplane) | Comedy-drama | May 20, 6,535 |
The Modern Woman (Esther Ralston) | Drama | May 16, 7,000 |
Gold Rush (Chaplin) | | 7,000 |
The Tomahawk (Dana Andrews) | Drama | June 30, 5,055 |
Little Annie Rooney (Pickford) | Western-Drama | Oct. 1, 6,800 |
The Eagle (Rudolph Valentino) | Romantic drama | Nov. 8, 6,754 |
Morgan's Outlaw (intercut) | Western | Nov. 20, 10,154 |
A'L's Troubles (All Al) | Comedy | March 20, 3,000 |
Border Sheriff (Hosie) | Action western | March 20, 3,000 |
Gumshoe Man (Mower) | | 3,000 |
Tune Up (Puffy) | Comedy | March 20, 3,000 |
Forest Horse (Charles) | Drama | May 12, 5,055 |
Yearning for Love (Wanda Wiley) | Century comedy | May 12, 5,055 |
Perfect Lie (North Edwards) | Blurred comedy | May 12, 5,055 |
Menace of the Alps | Comedy | May 12, 5,055 |
The Set Up (Art Acord) | Western | April 1, 4,500 |
Flower Vacation (E. Gordon) | | 4,500 |
Rustler's Secret (E. Cobb) | Western | May 12, 5,055 |
Couples of Skates (Edwards) | Bluebird comedy | May 12, 5,055 |
Tommy Maguire (Charles) | Comedy | May 12, 5,055 |
Mountain Molly O (J. Sedwick) | Short western | May 12, 5,055 |
College Yell (Edwards) | Comedy | May 12, 5,055 |
Tommy Maguire (Charles) | Comedy | May 12, 5,055 |
The Sportsman's Plot (Humphries) | Comedy | May 12, 5,055 |
Flaming Frontier (Gibson) | Epic drama | May 12, 5,055 |
The Invaders of the West (Costello) | Western | May 12, 5,055 |
Buster's Skyscraper (Tribole) | | 5,000 |
Gun Shy (Fred Hume) | Comedy | May 12, 5,055 |
The Escape (Morrison) | Western-action | April 1, 4,500 |
Desperate Dan | | 4,500 |
My Old Dutch (McAvoy-McAver) | Drama | May 12, 5,055 |
Midnight Sun (LaPlante-Dowling) | Russian melodrama | May 12, 5,055 |
Where's My Baby? (Edwards) | Bluebird cow-drama | May 12, 5,055 |

**UNIVERSAL**

Winged Rider (Cobb) | Mustang drama | Feb. 13, 5,200 |
Dumb Ambulance (Fairbanks) | Western-drama | March 13, 5,200 |
Beautiful Chest (LaRae Laplane) | Comedy-drama | May 20, 6,535 |
The Modern Woman (Esther Ralston) | Drama | May 16, 7,000 |
Gold Rush (Chaplin) | | 7,000 |
The Tomahawk (Dana Andrews) | Drama | June 30, 5,055 |
Little Annie Rooney (Pickford) | Western-Drama | Oct. 1, 6,800 |
The Eagle (Rudolph Valentino) | Romantic drama | Nov. 8, 6,754 |
Morgan's Outlaw (intercut) | Western | Nov. 20, 10,154 |
A'L's Troubles (All Al) | Comedy | March 20, 3,000 |
Border Sheriff (Hosie) | Action western | March 20, 3,000 |
Gumshoe Man (Mower) | | 3,000 |
Tune Up (Puffy) | Comedy | March 20, 3,000 |
Forest Horse (Charles) | Drama | May 12, 5,055 |
Yearning for Love (Wanda Wiley) | Century comedy | May 12, 5,055 |
Perfect Lie (North Edwards) | Blurred comedy | May 12, 5,055 |
Menace of the Alps | Comedy | May 12, 5,055 |
The Set Up (Art Acord) | Western | April 1, 4,500 |
Flower Vacation (E. Gordon) | | 4,500 |
Rustler's Secret (E. Cobb) | Western | May 12, 5,055 |
Couples of Skates (Edwards) | Bluebird comedy | May 12, 5,055 |
Tommy Maguire (Charles) | Comedy | May 12, 5,055 |
Mountain Molly O (J. Sedwick) | Short western | May 12, 5,055 |
College Yell (Edwards) | Comedy | May 12, 5,055 |
Tommy Maguire (Charles) | Comedy | May 12, 5,055 |
The Sportsman's Plot (Humphries) | Comedy | May 12, 5,055 |
Flaming Frontier (Gibson) | Epic drama | May 12, 5,055 |
The Invaders of the West (Costello) | Western | May 12, 5,055 |
Buster's Skyscraper (Tribole) | | 5,000 |
Gun Shy (Fred Hume) | Comedy | May 12, 5,055 |
The Escape (Morrison) | Western-action | April 1, 4,500 |
Desperate Dan | | 4,500 |
My Old Dutch (McAvoY-McAver) | Drama | May 12, 5,055 |
Midnight Sun (LaPlante-Dowling) | Russian melodrama | May 12, 5,055 |
Where's My Baby? (Edwards) | Bluebird cow-drama | May 12, 5,055 |
### ASTOR DISTRIBUTING CORPORATION

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Review</th>
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<tbody>
<tr>
<td>A Lover's Oath (Novakov)</td>
<td>Melodrama</td>
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<tr>
<td>Bullwhip (Cobb)</td>
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<td>The Shining Adventure (Marmon)</td>
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<td>The Wrongdoers (Bryanmore)</td>
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### BANNER PRODUCTIONS

<table>
<thead>
<tr>
<th>Title</th>
<th>Cast</th>
<th>Year</th>
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<tbody>
<tr>
<td>The Man Without a Heart</td>
<td>Novak-Harlan</td>
<td>1925</td>
</tr>
<tr>
<td>Those Who Pay</td>
<td>All star cast</td>
<td>1925</td>
</tr>
<tr>
<td>Wreckage</td>
<td>May Allison</td>
<td>Sep. 5, 1925</td>
</tr>
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### C. C. BURR

<table>
<thead>
<tr>
<th>Title</th>
<th>Type</th>
<th>Year</th>
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</thead>
<tbody>
<tr>
<td>Crackerjack (Hines)</td>
<td>Typical comedy</td>
<td>1925</td>
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### CRANFIELD & CLARKE, INC.

<table>
<thead>
<tr>
<th>Title</th>
<th>Type</th>
<th>Year</th>
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<tbody>
<tr>
<td>Molly May Series (Violet Mera)</td>
<td>Arabian Nights</td>
<td>1926</td>
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### INDEPENDENT PICTURES CORP.

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Gambling Fool (F. Farnum)</td>
<td>Western</td>
<td>1925</td>
</tr>
<tr>
<td>Fighting Sheriff (Bill Cody)</td>
<td>Western</td>
<td>1925</td>
</tr>
<tr>
<td>Border Inquire (F. Farnum)</td>
<td>Western</td>
<td>1925</td>
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### LEE-BRADFORD CORP.

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Wuth (M. Clayton)</td>
<td>Western</td>
<td>1925</td>
</tr>
<tr>
<td>Wires of the Prophet (star cast)</td>
<td>Opte Read novel</td>
<td>1925</td>
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### RAYART

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<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Super Speed (Reed Howers)</td>
<td>Automobile</td>
<td>1925</td>
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<tr>
<td>Snob Buster (Reed Howers)</td>
<td>Action melod.</td>
<td>1925</td>
</tr>
<tr>
<td>Cyclone Cavalier (Reed Hown)</td>
<td>Railroad</td>
<td>1925</td>
</tr>
<tr>
<td>Midnight Limited (star cast)</td>
<td>Railroad melodrama</td>
<td>1925</td>
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### RED SEAL

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Fish for Two</td>
<td>Gem of the Screen</td>
<td>1925</td>
</tr>
<tr>
<td>Hair Cut (C. &amp; I.)</td>
<td>Western</td>
<td>1925</td>
</tr>
<tr>
<td>Ko-Ko's Paradise</td>
<td>Melodrama</td>
<td>1925</td>
</tr>
<tr>
<td>Le Coq (Edwards)</td>
<td>Drama</td>
<td>1925</td>
</tr>
<tr>
<td>Hair Cartoon</td>
<td>Western</td>
<td>1925</td>
</tr>
<tr>
<td>Hair Cartoon</td>
<td>Western</td>
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<tr>
<td>Hair Cartoon</td>
<td>Western</td>
<td>1925</td>
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### SAVA FILMS, INC.

<table>
<thead>
<tr>
<th>Title</th>
<th>Type</th>
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</thead>
<tbody>
<tr>
<td>Jack Maun Comedies</td>
<td>Twelve subjects</td>
<td>1925</td>
</tr>
<tr>
<td>Chester Conklin Comedies</td>
<td>Twelve subjects</td>
<td>1925</td>
</tr>
<tr>
<td>Two Star Comedies (star cast)</td>
<td>Twelve</td>
<td>1925</td>
</tr>
<tr>
<td>International Detective Stories</td>
<td>Twelve</td>
<td>1925</td>
</tr>
<tr>
<td>Laugh Stories (Selig Animals)</td>
<td>Twelve</td>
<td>1925</td>
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<tr>
<td>Chuckles</td>
<td>Twelve stories</td>
<td>1925</td>
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<tr>
<td>Travesties</td>
<td>Twelve stories</td>
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### SHORT FILMS SYNDICATE

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Thirty Years Ago</td>
<td>Novelty</td>
<td>1925</td>
</tr>
<tr>
<td>Remember</td>
<td>Pastoral</td>
<td>1925</td>
</tr>
<tr>
<td>Miss America</td>
<td>Western</td>
<td>1925</td>
</tr>
<tr>
<td>Invisible Revenge</td>
<td>Mutt &amp; Jeff</td>
<td>Oct. 31, 1925</td>
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### SIERRA PICTURES, INC.

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Vanishing Million (W. Fairbanks)</td>
<td>Serial</td>
<td>1925</td>
</tr>
<tr>
<td>Here He Comes (E. Douglas)</td>
<td>Comedy drama</td>
<td>1925</td>
</tr>
<tr>
<td>Trapped (E. G. Chappell)</td>
<td>Drama</td>
<td>1925</td>
</tr>
<tr>
<td>Who's Your Husband? (Morante)</td>
<td>Comedy</td>
<td>1925</td>
</tr>
<tr>
<td>Bedtime Stories</td>
<td>Western</td>
<td>1925</td>
</tr>
<tr>
<td>Eyes of the Desert (Richmond)</td>
<td>Western</td>
<td>1925</td>
</tr>
<tr>
<td>Just Travellin' (Bob Burns)</td>
<td>Western</td>
<td>1925</td>
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### STERLING PICTURES CORP.

<table>
<thead>
<tr>
<th>Title</th>
<th>Type</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love Gamble (Lillian Rich)</td>
<td>Melodrama</td>
<td>1925</td>
</tr>
<tr>
<td>Before Midnight (Wm. Russell)</td>
<td>Crook melodrama</td>
<td>1925</td>
</tr>
<tr>
<td>Big Pal (Wm. Russell)</td>
<td>Prize fight drama</td>
<td>1925</td>
</tr>
<tr>
<td>Men of the Night (Rawlinson)</td>
<td>Melodrama</td>
<td>1925</td>
</tr>
</tbody>
</table>
Cameo Stage Settings in Atmospheric Form

Specially Devised on an Exhibitor's Request by Colby Harriman

The Cameo type of presentation production work is particularly appealing to the smaller theatre. It is possible to secure excellent effects indicative of distance and space in a very small area providing the set is compactly arranged and designed with a few scenic units to place. The cameo type of attraction is ideal for song numbers or even solo dance routines but the former use seems preferable.

Our purpose in submitting the three suggestions this week is in a reply to a recent exhibitor inquiry as to the style of opening of the front drop which serves as a frame to the stage setting. There is an impression among a number of producers that a cameo stage setting must always be accompanied with the circular cut drop or the old-fashioned arch effect. This is only one way in which the opening may be treated. As long as the producer "compacts his scene" and concentrates his action he is at liberty to take any license in the matter of scenic style and design of the front drops.

We are offering three varied treatments illustrating our point. They are so simple to construct that ground plans have been omitted as each setting requires not more than four set pieces.

1. JAPANESE REVERIE

The style of the cut drop in the foreground is along oriental lines, and to make the opening more effective it may have a slit border treated in a manner to give the appearance of cane or basket work. In front of the drop a large vase filled with cherry blossoms is placed and highlighted from off stage. The background may be a single painted tab drop or it may consist of two set pieces, the mountain and the foreground which is a foliage row, painted on compo board, cut out and set in front of a sky drop.

2. CONVENTIONAL

This treatment is designed to suggest a section of a large hallway. The cut drop is designed to represent an archway. Two set pieces, a wall and the archway up center are hinged together and set on an oblique. A practical stairway or a painted one may be used up stage beyond the second archway. The property treatment depends entirely upon the type of song used in this setting. The scene must not be overdressed as it is better to suggest the atmosphere with a single unit than to have the set crowded and thereby lose its effectiveness.

3. WESTWARD HO.

The opening of this drop suggests a certain breadth and space which acts as a counterbalance to the scene portrayed. It is simply an inverted archway but the sweep in an upward direction is indicative of the breadth of the real west country. The setting consists of a mountain outline, a foliage row in the foreground with a water row to mask. Using a sky drop for a backling, a

(Continued on opposite page)
Spraying Water Fountains

I WOULD appreciate it very much, if you would please explain to me how I can use a large fountain with water spraying high, on my stage, without wetting my drops, and what kind of mechanism to use?" — R. E. S., Ft. Worth, Texas.

The actual use of water in fountains practically operated in a set are usually placed on the stage in such positions as to eliminate any possible damage by water to the drops and other scenic units. All fabrics are susceptible to water as far as stage scenery is concerned and we seldom have drops that are waterproofed. In making your ground plot it is best to place the fountain in a spot which will give the spray a free play regardless of what may happen to the mechanism. In garden scenes the illusion of the fountain being submerged in shrubbery may be achieved with low hanging borders in the foreground and a similar treatment to the back foliage border thereby creating the effect and at the same time have sufficient space between the two borders to give the spray a free area.

There are several forms of mechanical fountains suitable for stage use which employ the use of water. The commonest is the small interior or court yard fountain operated electrically. It is a device which re-uses the water placed in its bowl. There are several seclud electric lamps in the bowl and these tone the fine sprays of water which are tossed upward.

For a larger fountain a good device may be made out of some garden hose nozzles. The fountain should first be constructed out of batten and covered with a venerate canvas that is waterproofed. In the center should be a large trough with a waste pipe or hose leading from it to a place off stage thereby taking care of the excess water that comes into the basin. Some small gas pipe may be used as the tubes for the fountain and garden hose nozzles may be adjusted to these pipes. At the base of the fountain or preferably off stage a control faucet should be placed so that the stage hand can control the flow of water. The nozzles can also be regulated to give the kind and volume of spray desired. To make a cascade fountain the same device may be set up in multiple formation with the small sprayers at the base or edge of the large basin and then gradually approaching the center or main spray.

Painted Scrimss, Sunset Effects

"How can dye be used to paint a scrim for transparent and drop scenes, dissolving from one to the other, be removed and render the scrim clear for use again? To get a sunset effect on a blue sky drop is it best to use a blue painted drop or a white drop with blue lights on it?" — R. E. C., Brockport, N. Y.

It has been our experience that drop drops are limited in the number of dye motifs painted upon them. When a scene is painted on the scrim with dyes it is bound to have certain color outlines which are heavier than others, these outlines being discernable even when the scrim is not given a backing of darker materials. To eradicate these outlines it is necessary to treat them in the same manner that would be followed in painting over any other scenic design. The covering dyes must be of sufficient color and density to remove the trace of the former scene. To wash scrim drops and remove the dye with a solution, is not practical. When the scrim is washed it loses a certain portion of its rigidity and ability for the mesh to hold up. It has a tendency to fray and weaken the scrim. It is our opinion that scrim drops should be painted or dyed in a blocking out process rather than wash them and use them again. It is not advisable to make a practice of painting on scrims unless you are in a position to purchase the material in quantities. Scrims are primarily a scenic medium for use with other drops in the creation of lighting effects and mechanical illusions. The so-called transparents in which certain cut-out section of the drops are filled in with scrim and then painted are usually not as large as that of a drop and consequently easier to handle and change to use.

Sunset effects can be more efficiently attained if you use a painted sky drop. The drop should be given a light blue body and stippled with darker blue and purple. This mottled effect lends the necessary highlights to the painted drop to give it an excellent body for distance and space effects. The drop should be flooded with a darker blue and this will be found to form an ideal background upon which the subject tones and various effects may be projected from the floods and spots. The white drop with lights would be too weak.
Clang! Clang!
The Ambulance Flies!—
Another Projector Gets First Aid—
But Dies!

What's the excitement? Fire? No—it's a crowd that read the advertising that an exhibitor spent good money for and came to see a picture that the exhibitor will pay more good kake for.

Well, then, what are they all standing around outside the theatre for?

Well, pal, it's this way! Up in the sick room (excuse me, I mean the projection room) there's a first-aid crew trying to keep the spark of life in an old projector—and they're playing a losing game.

Yea, old man, I was right—the old projector has cashed in. See! The crowd is beating it. No show!

Ain't it funny? A man will contract for a picture and advertise it as a big thing, spend his dough for paper and all that—and then expect his old projector to live fifteen years without a nickel spent on it!

Well, he hires a projectionist, don't he?

Ain't the projectionist supposed to keep the projector in shape?

Yeah—

But he expects his projectionist to be a doctor—

A heart specialist to keep the heart of his theatre working.

Then refuses to pay for any medicine to cure the patient!

Expects his projectionist to be a faith healer.

Take a Look at
This Letter

"Monday I did a relief day at the ——— Theatre. I couldn't start the Transverter, due to one of the brushes being out of the brush holder—a new one on me, whether by accident or on purpose I don't know.

"The commutator was like the Atlantic Ocean with the waves! Bearings shot to heck.

"NO SHOW IN THE AFTERNOON, DUE TO THIS TROUBLE.

"All afternoon, putting in rectifiers, like I had in the Comedy.

"Then, the contact points in the machine that controls the feed for the lamps—all shot! Sometimes they work and sometimes they don't.

"Had to wind by hand, and while in this act, the light would go out.

"The electric fan would not work, and there was no vent in the roof of the projection room. (?) Hotter than that—place."

Does that happen to be YOUR equipment?

But wait! The gent who expects that show place to pull a profit for him DID dig for some first aid—and now, read on!

"New lamps came finally, in the afternoon—but too late to put in and connect. The new lamps will be put in on Tuesday morning.

"Not a one in the house knew a thing about the projection room. The electrician of the house was off—his day off. And poor me! To fall into all this trouble on a hot day.

Friend, Does This Hit You?

"This house runs all their equipment until it breaks."

"They were told about the generator, but they had to lose a performance before they learned. Transverters and projectors are all right, BUT—THEY MUST BE KEPT IN ORDER IF YOU WANT THEM TO BE EFFECTIVE."

"It's a whole lot better to have your audience tell other people—

"It was a corking show."

"Then to have them say—

"Clang! Clang! The ambulance flies, but the projector gets first aid and dies!"
Warner Theatre’s Cool-Em Way Is Making New Friends Ev’ry Day
They Pay and Say “Don’t Stay Away”

THE much heralded cooling plant installed in the Warner Theatre is now in operation. With the exception of one other Broadway theatre, the air cooling equipment installed in the Warner Theatre follows an entirely different method than any now in use in New York.

This last word in electric air cooling systems has two one hundred ton units of air cooling apparatus and driven by two 150 h.p. motors, the principal factors in this new device. The new system consists of cooling a body of water which in turn is pumped through an air washer in which it is turned into a thin mist. The fresh air is then drawn through this mist, cooling the air to a temperature below the dew point and after passing through the mist, the air is cooled and perfectly dried and is delivered to the theatre auditorium at the rate of 30 cubic feet of air per minute per person.

The air is exhausted through the lower part of the theatre, thus permitting a standard temperature to be maintained throughout the entire building, which will be held at approximately 75 degrees. One of the exceptional features of this new air cooling system and differing greatly from others is the fact that the atmosphere is entirely devoid of dampness, chilling and other uncomfortable effects so common to other installations.

The new equipment, the cost of which is $85,000, has been placed in the theatre by the Wittenmeyer Company. Warner Theatre patrons are pleased.

Five Projection Rooms

The Paramount Theatre Building, now under construction at Broadway and Forty-third street, New York, will have five projection rooms—all to be equipped with Simplex Projectors.

Roxey Picks Simplex

When Roxey, as the popular S. L. Rothafeil is always spoken of by theatre patrons, opens his big “Roxey Theatre” in New York, the high standard which this astute showman has set for his projection will be met by the Simplex Projectors which he will get from Howells Cine Equipment Corp.

Replaced in Four Hours

Recently the Empire Theatre of Rahway, New Jersey, had a fire, which rendered projection equipment useless. Four hours after they notified Howells Cine Equipment Corp. of the need for replacement, and the new installation was made.

CLASSIFIED ADVERTISEMENTS
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Minimum charge 60c
Terms, Strictly Cash with Order

Copies must reach us by Tuesday noon to insure publication in the week’s issue.

SITUATIONS WANTED
FEATURE ORGANIST desires position September. Union, library, experienced, sober, reliable, prefers sixth day position, good organ essential. Address: Organist, 130 Webster St., N.W., Apt. 6, Washington, D. C.

A-1 PROJECTIONIST, 16 years’ experience, wants steady employment with good theatre. Must give present employer two weeks notice. Box 390, Moving Picture World, New York City.

R. & K. Circuit Growing Rapidly With Many Houses Coming

They are proud to have the world know about them—Dave Rosenzweig and Isidore Katz, whose initials give the name to the R. & K. Circuit, which is growing rapidly under their aggressive policy of building, acquiring, and improving theatres in and around the New York territory.

Their new house, The Leader, on Coney Island avenue, Brooklyn, New York, which will open in September, has every improvement in lighting, heating, ventilation and cooling, with seating comfort and charm of decoration.

Their New Concord, on Fulton street, Brooklyn, has, beside a seating capacity of 2,000, a roof garden with seating for 1,500—and this roof garden is claimed to be a real innovation in eye delights and comfort.

Another theatre, not yet named, on Liberty avenue and 135th street, Brooklyn, is to be of the finest architectural design, and will seat 2,000.


Their slogan: “Watch Us Grow—in public favor.”

Improving Theatres

JACKSONVILLE, Fla.—Southern Enterprises Inc., 32 West Adams street, will soon start remodeling Duval Theatre, to cost $150,000.

TOPEKA, Kan.—Kansas Amusement Company, Majestic Building, has plans by Both Brothers, Huntsinger Building, Kansas City, Mo., for alterations and brick addition to Novelty Theatre, a moving picture and vaudeville house.

LAWRENCE, Kan.—J. O. O. P. No. 4 has plans by Ralph Seacmill, National Reserve Building, Topeka, Kan., for four-story brick and reinforced concrete theatre, store, office and lodge building, 120 by 117 feet, to be located at Ninth and Vermont streets, to cost $125,000.

TURNERS FALLS, Mass.—P. D. Shea has plans by J. H. McNaughton, 177 State street, Boston, for one-story brick theatre, 50 by 100 feet, to cost $150,000.

JOPLIN, Mo.—Freeman Realty Company, P. O. Box 1063, has plans by Heckenlivly & Marks, Landers Building, Springfield, Mo., for theatre, store and apartment building, to be located at Twentieth and Main streets, to cost $100,000.

FOR SALE

Put Projection On a Business Basis

By F. H. Richardson

This series of articles gives the real showman constructive help on the item of Projection Room Management, pointing out the benefits to be derived from businesslike administration of “the heart of the theatre.”

AND now let us examine into just what part a motion picture projector in poor repair plays in making high grade projection impossible.

You know that the photograph over the projector aperture is about three quarters of one square inch in area, do you not? For the sake of simplicity, in figures, however, we will suppose it to be a square inch, under which condition, if your screen image be undistorted and 18 feet wide, it has an area of 18x1.35 = 243 square feet, or (243x144) 34,992 square inches, and your film photograph is magnified that many times in area, AND EVERY DEFECT IS MAGNIFIED THAT MUCH TOO.

I believe an examination of the foregoing figures will convince even the most skeptical that any movement of the film photograph as a whole, over the projector aperture, or any lack of perfect register as between two adjacent photographs, even though it be as little as one one thousandth of an inch, will be visible to Mr., Mrs. and Miss Audience, that is rather evident on the face of it, is it not?

Having reached an agreement on that point, let us examine into the necessity for frequent renewal of the projector intermittent sprocket, and the periodic, fairly frequent thorough overhauling of the intermittent movement, since it is upon the extreme accuracy of these parts we must depend for exactness of register and, insofar as it has to do with picture steadiness not caused by defects in the film itself, for steadiness of the picture.

Intermittent Parts Must Be Perfect

When we remember that even so infinitesimally small an error in register of adjacent pictures over the projector aperture, or a movement of the film photograph as a whole, as one one thousandth of an inch is visible to the audience, the imperative necessity for mechanically perfect intermittent parts, including the sprocket teeth, is instantly apparent, and YOU SURELY WOULD NOT CONTEND THAT AN INTERMITTENT SPROCKET WITH WORN OR UNDER-CUT TEETH IS MECHANICALLY PERFECT!

If you were looking intently as a piece of film laid on a table, and some one moved it exactly one one-hundredth of an inch up or down, I very much doubt that your eye would be able to discern the movement. If you could see it you might well congratulate yourself upon the keenness of your vision.

Yet if your picture be 18 feet wide, and is undistorted by angle of projection, any displacement in register, or any movement of the film photograph, as a whole, up or down over the projector aperture of one one-hundredth (1/100) of an inch would appear on the screen as approximately one and one-half inches of movement. If the picture be distorted by projection angle, then the magnification of all up and down movements would be even more, the excess being dependent upon the amount of distortion.

You thus see we are dealing with such very small measurements that the fact that an intermittent sprocket may LOOK good, or even perfect to the eye, is absolutely NO PROOF THAT IT IS PERFECT, or even reasonably good, and any displacement in register, or any movement of the film photograph as a whole caused by worn sprocket teeth, will inevitably be visible on the screen because of the enormous magnification.

There is, however, a still more important reason why projector sprockets should be discarded as soon as they are in anything less than mechanically perfect condition—or at least the intermittent sprocket should, and the others should at least not be retained in use until their teeth become “hooked.”

Unless your theatre be what is termed a “first run” house, YOUR SHOW SUFFERS BECAUSE OF MECHANICAL IMPERFECTIONS IN THE FILM, caused by projectors in poor state of repair in the theatres using the films before you got them. YOU SURELY WELL KNOW THAT TO BE EXACTLY TRUE.

Put in another way, YOUR SHOW SUFFERS BECAUSE THOSE WHO USED THE FILMS BEFORE YOU FELL HEIR TO THEIR USE, ABUSED THEM BY EITHER FAILING OR REFUSING TO DO EXACTLY WHAT YOU (?) ARE REFUSING OR FAILING TO DO, viz.: have their projectors kept in perfect mechanical condition, and in correct adjustment.

Neglecting Repairs
Poor Business

Like yourself, when their projectionist arrived for a new sprocket, or to have the intermittent overhauled, they “looked” at it and it LOOKED quite good. “So,” say they, “why waste money?” So the projectors went without the needed repairs, and YOU ARE THE GOAT, exactly as those who use the films after YOU (if you are guilty) in your turn, have abused them, on YOUR perfect-looking worn sprockets.

For mark me well, worn intermittent sprockets, while they may or may not seriously injure YOUR show, certainly and inevitably DO INJURE THE FILMS, if for no other reason than that the projectionist, very naturally, will attempt to minimize the tendency to unsteadiness of the picture set up by the worn sprocket teeth, by jamming the aperture tension down as tight as he can get it, which of course is “not so good” for the delicate edges of the sprocket hole edges, upon the extreme accuracy of which we must depend for steadiness in the picture.

DON’T BOTHER DISPUTING ALL THIS, for it is FACT, and you can’t change fact by disputation.

Then, too, there is the matter of gears. A gear, or a train of gears may LOOK quite alright—in fact almost absolutely per-
The projectionist asks for new gears, which after one slant at the old ones you (I) refuse. They LOOK quite entirely alright, so you (?) retire into the depths of the sacred precincts of your office with a fixed idea that he, the projectionist, is a fathead, who just wants to squander your coin.

But, dear Mr. Manager, it is NOT he who is the fat-head. Who it is I leave YOU to guess. He is a projectionist (that is to say, he is if he is fit to have charge of projection in your theatre) and YOU ARE NOT, yet you undertake to instruct him in his business. You think you know more about such matters than he does, which is just plain foolish. It is an idea which may and usually does cost you a very considerable bundle of coin in the course of a year.

The LOOKS of a gear, Mr. Manager, is NO PROOF OF ITS CONDITION, insolar as has to do with its proper functioning. Had you known enough to hold the flywheel of the projector mechanism still with one hand, and see how much you could move the rotating shutter with the other, you MIGHT have gotten a different impression of the perfection of the worn projector gears.

You know the rotating shutter is driven by a train of gears. You know that (a) the master blade of the rotating shutter must shut the light off the screen while the film is in motion over the aperture, and if it does not there will be travel ghost (white streamers up or down from white objects in the picture), and (b) that if the master blade covers the lens the least bit longer than is necessary to eliminate travel ghost, there will be more or less unnecessary LOSS OF LIGHT, and ADDITIONAL ENTIRELY UNNECESSARY FLICKER TENDENCY.

Now if each one of those gears in the shutter drive train be worn some, though not enough for the wear on any one gear to be detected merely by looking at it, the total will be sufficient to set up a lot of lost motion, technically termed "back-lash," in the shutter, and this means either one of two things, viz: (a) there will be travel ghost, or (b) the master blade must be wider than is necessary, with resultant light loss and increased flicker tendency. BUT remember this: Travel ghost may be present, but so slight that it is not easily visible as such, in which case it operates to mar the beauty of your screen image by injury to the definition of the picture. Makes it look slightly "fuzzy."

Projectionist Knew What Was Wanted

So you see, maybe after all it was not a desire to waste your money which prompted the projectionist to ask for new gears, but merely the fact that HE knew they were needed, notwithstanding the innocent look of the worn ones. By refusing them you think you have effected a "saving." Well, you could also effect that kind of a "saving" by not having the theatre swept out, or by using a cloth screen, or by any one of a dozen or other processes right smack in line with your gear "saving." Why don't you do it, huh?

Then, too, there is the projector intermittent movement as a whole. It acts approximately twenty times per second (provided you are not a 'speed demon'), or a mere 1,500 times per minute, starting a steel sprocket and about six inches of film each time against the inertia of the parts and the braking power of the aperture tension.

This means that the intermittent movement acts, under very heavy strain, when the size of its parts is considered, 78,000 times every hour the projector runs, or 390,000 times in the five hours one projector works in a ten-hour-a-day theatre, which means 142,350,000 times in a year steel strikes against steel under heavy stress—and you expect little wear! !

I HAVE KNOWN OF THE MANAGER OF A TEN-HOUR-A-DAY THEATRE ACTUALLY MAKING A KICK WHEN THE PROJECTIONIST ASKED THAT THE PROJECTOR MECHANISMS BE SENT IN FOR AN OVERHAULING, PROTESTING THAT HE "HAD THAT DONE ONLY TWO YEARS AGO."

Gosh! What did that bird want for ten cents anyhow? He is the type of man who would carry a Waterbury watch for five years, and then want to trade it in on a new one, with a good allowance for the old one too!

What's that? Can't the intermittent movement be adjusted to take up wear? Certainly it can, but that is a strictly limited thing, and is NOT intended to be used to keep an intermittent movement in service after its parts have become appreciably worn. This latter is true because, regardless of adjustment possibility, when the intermittent parts become much worn there is a decided tendency to steadiness of the picture—lack of perfect register by adjacent

(Continued on page 438)
Bluebook School Answers No. 500 to 503

Note.—This “School” is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Note.—I notice that in admitting the answers of Brother G. L. Doe last week, and commending it, I went directly counter to the instructions of the Bluebook. However, while that particular text will probably never be changed in future editions of the Bluebook, on the general principle that it is never safe to leave such matters to the judgment of those who possibly are not able to judge intelligently—and the Bluebook is much used, and its recommendations followed by very many of the village men whose judgment would not be competent in such a matter, whereas big installations are invariably made by competent electricians, usually contractors. Doe’s answer represents good practice, or so I hold, but the Bluebook represents the correct practice for small theaters where the combined capacity of all equipment will mean no heavy wiring.

I would much appreciate the opinion of Bluebook School men as to my correctness in this matter.

Question No. 500.—What objection is there to connecting both projector lamps to one side of a 3-wire circuit, even though but one projector is in use at a time?
C. H. Hanover, Burlington, Iowa; G. L. Doe, Chicago, Ill.; John Doe, Chicago, Ill.; E. Fergudo, Livermore, Calif.; W. C. Budge, Springfield Gardens, N. Y.; H. L. Johnson, Portland, Maine; T. R. Guimond, Mobile, Ala.; Allan Gegenbeek, New Orleans, La.; Chas. Colby, Santa Fe, New Mexico; George T. Potholm, Minneapolis, Minn.; Andrew Plutz, Erie, Pa., and H. B. Allred, Sacramento, Calif., all made good on this one.
Brother Guimond says:
The objection to connecting the lamps of both projectors to one side of a 3-wire system, is that, even though only one projector be in use at a time, still when the light source of the idle projector is put into operation prior to the change-over, the entire load of the two lamps will be one side of the system.

Of course if the light sources be Mazda or reflector arc lamps, this would amount to nothing, but serious provision the local circuit be heavy enough to carry the load on one side, but if the light sources be, for example, 170 ampere high intensities, then the unbalancing effect of the one-side load might be a serious matter if the power house generators be not large ones, or if they be already heavily loaded. Also it would require a very heavy projection room circuit to carry the 240 amperes required for both lamps without overload, or at least a very high voltage drop.

Brother Budgie’s reply may be summed up in a few words. Here it is:
A 3-wire system is, in effect, the terminals of two generators, each 110 volts connected in series. If we connect two projector lamps to one side of such a system, then during the change-over period the entire load represented by them both will be thrown on one side of the system, hence on one of the power house generators, whereas, if the two lamps be connected to opposite sides of the system, they will, in effect, work in series, when they are both burning, hence evenly dividing their load between the two power houses.

I’ve rewritten Budgie’s answer and shortened it, but that is exactly what he says, and his answer demonstrates the fact that he knows what he is talking about. He understands the matter thoroughly.

Question No. 501.—How should the lamps of a dissolving stereopticon be connected to a 3-wire system?

Every one of the above, plus Thomas Brady, Montpellier, Vt., agrees that the lamps should be connected to opposite sides of the circuit, so we are led to believe it is true, and that is that!

Question No. 502.—For what reason should projector arc circuits never be connected to the outside wires of a 3-wire system if the current be taken through rheostats?

Brother Fergudo says:
Because of the waste of electric power such a connection would set up. An arc taking 60 amperes of real current would use 110 x 60 = 6,600 watts of electric power, and that is the power it would use if connected to one side of a 110-200 volt 3-wire system. An arc using 60 amperes at 220 volts through a rheostat would consume or use 220 x 60 = 13,200 watts of electric power, or just double that of the other arc named.

From the power house viewpoint the connection is an excellent one, since it enables them to "sell" the chief work of merit was, in power. It has no other advantage to them, since instead of one generator being loaded with 6,600 watts, both generators are loaded by that amount, the extra and entirely unnecessary power being used up in the resistances and registered meter.

All of which is eminently correct. If current is taken through a transformer (A. C. or D. C.), or a motor generator or mercury arc rectifier, then it is better, from every viewpoint, to use the outside wires. It is not only balances the load perfectly, but it also is the more economical way, but when taking current through resistance it—see Fergudo’s answer.

Question No. 503.—Which is the better practice—to use a motor generator, mercury arc rectifier or economizer suitable for connecting to the outside wires of a 3-wire system, or to one side of same?

Golly! I see I’ve anticipated the answer in my comments on previous questions. Oh, well, anyhow, here is what our old stand-by, Hanover, has to say in the matter:
It is always best to use the two outside wires, because by so doing the load is always perfectly balanced. It is also true that the higher voltage motor works more economical. I believe the high voltage transformer does also, but about the rectifier I do not know. It is certain, though, that the transformer and rectifier would work just as efficiently, and there is the advantage first named of such a connection.

Notice
Due to an unfortunate error two articles got badly mixed up in our issue under date of July 31. They were "I. A. Convention a Thing of the Past" and "What Has Local 306 Done." The paragraphs occurred in making up the paper. As these articles are of considerable importance I am having them published again.

I. A. Convention
A Thing
Of the Past

THE I. A. Convention is a thing of the past, in my opinion, that it rejected the efforts of a man who in the past proved himself to be a very poor executive officer to grab the office of President, and re-elected William Caravan.

Canavan and I are on the most cordial terms, so what I shall say is said as and about a FRIEND is therefore not in any sense hostile criticism. It is meant for him to consider in kindly light, as coming from a friend.

William Caravan is an able, courageous man and executive. He is honest, at least insofar as I know him, unions mixed up in either national or any other part of politics to be honest—and that last is NOT meant in any degree nastily, but merely as expressing the opinion that (a) no man can attain power in governmental (and unions are in a sense governmental, because they govern the acts of large bodies of men) unless he be, to some extent at least, a politician, and (b) in politics one MUST side-step, and often avoid doing things one well knows ought to be done, in order to placate those (possibly a majority) who, from many possible reasons, oppose their doing it.

It is a fact recognized by all who have to do with labor unions, and admitted to me personally many years ago, that no less person than the late Samuel Gompers, that except in a few of the older unions composed of workmen whose skill is directly recognized by the "boss", in proportion to its amount and value, how much work they do absolutely invariably have at least a substantial, and often a majority membership which is opposed to using the organization for anything whatsoever except to get improved conditions or better pay.

William Caravan cannot entirely overturn the inertia of the non-progressive projection-
ist members of the organization. No man on earth could do that, I think. They do not wish to be disturbed. They wish to get all they can from the employer, which is natural, BUT they have absolutely no wish to make any sustained effort to improve their knowledge of the technique of motion picture projection and thus make themselves really worth double what they now receive. They, in fact, resent, and often bitterly, resent any attempt to pry them out of their RUT, and oblige them to use their mentality to improve themselves and their services.

William Canavan cannot oblige them to do that, but William Canavan is too astute not to KNOW that the man able to put real accurate knowledge into such work as motion picture projection is a more valuable man to the employer—even to the most confirmed dumbbell element in the employer's ranks—than is the man who skims along, just able to "get by," and being a more valuable man to the employer it not only is easier to get more money for him, but also it savors less of using the organization as a club.

I congratulate the I. A. on its re-election of William Canavan as its President. I suggest to William Canavan that he inaugurate a systematic and sustained effort to LEAD the backward element along the paths of improvement in technical education. It is tough to ask a union like 306, here in New York City, which has one of the highest wage scales in the country, plus working conditions taken as a whole, equal to any I know of (I am advised by competent authority that New York City equals the much vaunted Chicago scale, on the average, and that working conditions are actually better than in Chicago), what it has done during the past year to try to make its members worth the increase they will ask this fall, well knowing the answer must be just plain ABSOLUTELY NOTHING.

William Canavan, rightly or wrongly, this department has a considerable power and influence in various ways. It tends to you, very willingly, any support it may at any time be able to give you in any right thing. It wishes to you a continuation of the success which has crowned your efforts since you took office.

Like the I. A., this department and its editor seeks ONLY, what it believes to be the best interest of motion picture projection and the men engaged therein, only firmly believes that AN ADVANCE IN ABILITY SHOULD WALK HAND IN HAND WITH AN ADVANCE IN PAY, and that it is a part of the duty of the union to seek, by every possible means, to raise to the highest possible scale of ability the men within its ranks.

What Has Local 306 Done?

LOCAL 306, International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, either already has, or soon will (I am not sure which) presented a new minimum wage scale to the exhibitors of Greater New York.

I have a copy of this document before me, and while I have not made close comparisons, it seems to call for a considerable raise in remuneration for projectionist members, for machine operator members and for machine attendant members—for the local has all three classes in plentiful numbers.

I do not propose to make comment, except to ask Local 306 and its supply dealer—projector parts manufacturer President just exactly what, IF ANYTHING, the local has, as a body, done during the past year to make its members WORTH more money?

I am NOT knocking, mind you. I am simply asking you what, IF ANYTHING, you have done, as a body, to improve the ability of your members, and thus be able to go before the exhibitors with "clean hands," look them in the eye and say: "Local 306 tried to improve the ability of its members and give you good and efficient service, and we ask higher pay not only because we should have it, but also BECAUSE OUR MEMBERS DO BETTER, AND MORE EFFICIENT WORK, AND THEREFORE ARE WORTH MORE MONEY.

Important to Supervisors of Projection and Projectionists

As you all know, or should know, the candlepower of the crater of an ordinary straight electric projection area varies directly with the area of the crater, the luminosity being about 150 candlepower per square millimeter of crater floor area.

What you may not know is that experiments have proven that the increase of crater

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A first class picture ...
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If you show pictures you need the

TransVerter

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Name

Address

Theatre

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area per added amper of current flow varies with different makes of carbon.

Knowing these two facts, it is easy to understand that, the luminosity per square mm. being constant, or very nearly so, if an added five amperes on one make of carbon causes an increase of crater area of ten square mm., or 1,500 cp., whereas, a five amperes increase only expands the crater area by five square mm. with another make of carbons, therefore only increasing the luminosity by 750 cp. (the figures ten and five are purely arbitrary—I have no idea just how much five or ten amperes would really increase crater area), then the one carbon is twice as efficient as the other.

Of course, no such enormous different as that really exists between different makes of carbon, but just the same, there is a very considerable difference, and Supervisors of Projection and others buying large numbers of carbon will do well to conduct tests to determine which carbon is the more efficient in this respect. The projectionist who can work very carefully could do the same thing, but it must be remembered that a very slight average increase in crater diameter means a whole lot in light increase in such a crater as this.

In this connection your attention is directed to tables No. 18 and 19, page 393 of the Bluebook, where, also, a method of measuring craters is set forth.

Please Be Careful! Read This

ESTER VAN BUSKIRK, Projectionist, Frolic Theatre, Midland, Michigan, recently wrote the following note and placed it in one of the reel cans when he shipped the films back to the exchange:

This film is sent back in the best of condition.

"Projectionist Van Buskirk."

It happened that a postal inspector opened the shipment, saw the note and compelled the exchange to pay first class postage, a total of $15.10.

Aside from the fact that the Post Office Department rules never in this world intended any such fool stunt as that, the fact remains that if there is any written message at all in a film shipment, a postal inspector can force the payment of first class postage, so be careful.

The exchange (Vitagraph, Inc., Detroit) wired the theatre that its operator (Operator of the theatre???) had placed a note in a can, causing the surplus postage, and demanding payment of the postage, which was fair enough. I am convinced that the theatre projectionist placed the note in the can, and don't quite see why the theatre operator is accused of it. The wire reads: "Frolic Theatre, Midland, Michigan. Your operator placed, etc."

Vitagraph exchange manager in Detroit has not yet woke up to the fact that real motion picture projectionists consider it as in the nature of an insult to be dubbed merely the operator of a machine. Anyhow, as the wire is worded, it means the operator of the theatre itself.

Brother Van Buskirk communicated with this department that we might warn others, who also might get the idea in the same way, which was considerate of him.

Reliability of Reflectors

C. B. Blake, Manager, Savoy Theatre, Louisville, Ky., says:

"With reference to the article, page 384, April 3 issue, regarding failure of reflectors used with reflecting arc lamps, we are using two of the Helios Reflecting Arc lamps made in New York, and have experienced no trouble at all with the reflectors, though the lamps were installed in September, 1924. We have replaced only one reflector in all that time, and that I would call very satisfactory service."

"We paid a little more for them, but it was remitted, without cost, by the manufacturer of the lamp."

"We open at noon daily, and our current bill for projection was reduced from an average of $25.00 per week to an average of $14.50, so that roughly, we have saved in current alone, $1,312.00 since the installation of reflector arc lamps."

"As a manager I thank you for the good work you are doing in attempting to arouse greater interest in their work on the part of the projectionists."
Commercially since 1895

Greater Movie Season, which celebrates the thirtieth birthday of the motion picture, calls to mind the fact that Eastman Film fathered the industry by making motion pictures practical.

Commercially manufactured since 1895 Eastman has always been, and still is, unrivaled as the "film that carries quality through to the screen".

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK
Some more theatres which are strong for

"SNOWED IN"

A mystery drama of the High Sierras with Allene Ray and Walter Miller -

Directed by Spencer Bennet  
Story by Frank Leon Smith

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Tiffin, Chicago  
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Calo, Chicago  
Lane Court, Chicago  
Crown, Chicago  
Oakley, Chicago  
Cosmopolitan, Chicago  
20th Century, Chicago  
States, Chicago  
Thalia, Chicago  
Casino, La Crosse, Wis.  
Garrick, Fargo, N. D.  
Circle, Omaha, Neb.  
Delroy, Detroit  
New Home, Detroit  
Park, Detroit  
Kramer, Detroit  
Alhambra, Detroit  
Iris, Muskegon, Mich.  
Columbia, Cedar Rapids, la.  
Rex, Racine, Wis.  
Rex, Beloit, Wis.  
Beverly, Janesville, Wis.  
Odeon, Birmingham, Ala.  
Grand, Chattanooga, Tenn.  
Grand, Bessemer, Ala.  
Frolic, Birmingham, Ala.  
Central, Tampa, Fla.  
New Frolic, Jacksonville, Fla.  
Moonlight Skydome, Miami, Fla.  
Broadway, High Point, N. C.  
Bijou, Green Bay, Wis.  
Rex, Sheboygan, Wis.  
Family, Gary, Ind.  
American, Indian Harbor, Ind.  
New, So. Bend, Ind.  
Tivoli, Mishawaka, Ind.  
Crystal, Joliet, Ill.  
Strand, Aurora, Ill.  
Star, St. Louis, Mo.  
Capitol, Charlestown, W. Va.  
Edisonia, Ashland, Ky.  
Palace, Louisville, Ky.  
AND MANY OTHERS!

Casino, Cincinnati  
Nordland Plaza, Cincinnati  
Park, Cincinnati  
Madison, Madisonville, O.  
Lyric, Huntington, W' Va.  
Rialto, Bluefield, W. Va.  
Hart, Toledo, O.  
Garden, Cleveland  
U. S., Cleveland  
Rialto, Lima, O.  
Paris, Lorain, O.  
Arcade, Akron, O.  
Grand, Newark, O.  
Rex, Steubenville, O.  
Palace, Buffalo, N. Y.  
Rivoli, Buffalo, N. Y.  
Rialto, Lockport, N. Y.  
Shine Th. Co., Corning, N. Y.  
Shine Th. Co., Auburn, N. Y.  
Savoy, Buffalo, N. Y.  
Falls, Niagara Falls, N. Y.  
Grand, Rochester, N. Y.  
Jefferson, Rochester, N. Y.  
Cataract, Niagara Falls, N. Y.  
Empire, Rochester, N. Y.
More Sugar—Less Pickles

MOVING PICTURE WORLD

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By A. S. M. HUTCHINSON

Director

Harry Beaumont who has made a number of box office successes including "Sandy" is now on location in ENGLAND preparing to film this latest Hutchinson masterpiece.

Author and Adapter

In keeping with the high standard of production FOX has set for this season's product, Bradley King is now in England writing the scenario with the assistance of the author, A. S. M. Hutchinson.

English Locations

To get the true spirit of the drama, the exterior scenes will be filmed in England by an American staff in locations designated by the author.

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and LILA LEE
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"The Box-Office Girl"

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the man who best knows London's throbbing life.

Wonder-tale of Love and Strife in the mother
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From the European stage sensation by Rudolph Schanzer and Ernest Welisch

Romance of the most daring and Fascinating of
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Frances Marion is now writing the scenario.
(By Courtesy of Samuel Goldwyn)

"Your Ship is surely coming
in when you play these!"

Jaydee Williams
While the other trade papers are waking up, Warner Brothers are now sending out 20,000 reprints of the complete report and appraisal of Vitaphone which MOVING PICTURE WORLD printed exclusively last week.

_Twenty-four hours ahead of the N.Y. Dailies—one full week ahead of the trade press!_

FIRST—In A. B. C. Verified Exhibitor Circulation
FIRST—In Treatment of News
FIRST—In Service to the Industry

FIRST IN THE FIELD
BUFFALO BILL, Jr., whose growing popularity makes him one of the biggest bets among the Western stars, has been signed by us for a SERIES OF SIX smashing Western action pictures. Two of these, “RAWHIDE” and “THE BONANZA BUCKAROO,” are already in our exchanges. The pictures speak for themselves. Man, they’re ACTION WESTERNS!

FUTURE productions starring Buffalo Bill, Jr., will be even greater. Producer Lester F. Scott, Jr., has agreed that each picture will be given production values that will put it on a par with the best Western pictures obtainable anywhere. This means that in addition to everything that past Buffalo Bill, Jr., productions have had, future pictures will have that added CLASS that will make them suitable for any theatre, anywhere.

YOU can bank on these Buffalo Bill, Jr., pictures. Produced by Action Pictures, Inc., every one of this whirlwind series of six will pull patrons and make profits. Book them all—NOW!

Associated Exhibitors, Inc.
Lewis J. Selznick, President
Released Nationally September 19th

A Sam Wood Production
Story by Byron Morgan

"RED"

(under

"ONE"

Bringing at World the larity—the in the

Distributed by

FBO

PHILADELPHIA

IN BITTER GALE AND BLINDING SNOWSTORM.

$91,000

$18.50

A SEAT TO HUGE THRONG IN CORAL GABLES, FLA.
ROCKS THE TRADE

A Million-volt Sensation on the screen! A Barrymore in Moleskins! In one of the outstanding screen performances of the year!

JOSEPH P. KENNEDY
presents the hit of the hour

ed Grange

management of C. C. Pyle)
in
MINUTE TO PLAY"

One Stroke to the Screens of the Vast Drawing Power of His Popu-Mightiest Box-Office Attraction History of World Amusements!

Facts and Figures Tell the Story!

$147,000
LOS ANGELES
SWELTERING HEAT!
PACKED STADIUM!
TURNED THOUSANDS AWAY!

$134,000
POLO GROUNDS
NEW YORK
SHATTERING ALL GROSS RECORDS,
BIGGER THAN ARMY-NAVY GAME!
BARTHELMESS at his brilliant best! Book that sold by MILLIONS. A combination that won't stop this side of the high-record mark in any house it plays.

Action, romance, jammed into every foot of film. That steeple-chase—those fights—those love scenes—will bring 'em running and leave 'em gasping. AND HOW!

A First National Picture

Inspiration Pictures Inc.

presents

RICHARD BARTHELMESS

in

The AMATEUR GENTLEMAN

ADAPTED FROM THE STORY BY JEFFERY FARNOL
SCENARIO BY LILLIE HAYWARD

A Sidney Olcott Production

Just ONE of the Stars-Just ONE of the HITS in First Nationals - Hit-after-Hit, Week-after-Week

STAR SPANGLED BANNER GROUP!
London Cable

By W.E. ALLISON BOOTH
Moving Picture World
Bureau, London, Aug. 11.

The joint trade committee has agreed that the 50 per cent. Kontingent system, as in Germany, can only be applied in countries having greater native production than England. In answer to a question put to him in Parliament as to whether he would endeavor to bring the film trade to an agreement before the Imperial Conference, Sir Philip Coniffe-Lister replied in the negative. In reply to a further question he stated that three to five per cent. of films shown in Britain were British with 95 per cent. of the remainder American.

Selected to Direct
Ziegfeld Production

Erich Von Stroheim has been selected by Jesse L. Lasky to direct a Ziegfeld production, "Glorifying the American Girl." This brings together father and son in a single production probably two of the foremost exponents of showmanship in America, Mr. Ziegfeld of the stage and Mr. Lasky of the screen, and of the world. Erich's newly-revealed creative minds on the subject of lavishes, scope, pompy and exotic trunks in pictures, Mr. Von troheim.

Governor Smith at Fox Exchange Opening

(Special to Moving Picture World)
Hollywood, Aug. 9.

For the first time in the history of a motion picture exchange in this city, Governor Alfred E. Smith today visited an exchange and became an enthusiastic member of the throng that was on hand at the formal dedication of the new Fox exchange here. At 17 Oceekave, Gov.

Opens Montana Branch

In line with its usual policy of expansion the Metro-Goldwyn-Mayer distributing corporation had invaded the Montana territory with a branch office at Butte at 34 West Broadway. This office brings the M-G-M list of exchanges to the number of thirty-three. It is in charge of L. Wingham, manager.

Steffes and His Group
Invade Distribution Field

For the first time in the history of motion picture distribution and exhibition, a regional Theatre Owners' organization has organized its own distribution system. During the season of 1926 and 1927 the M. P. T. O. of the Northwest, at Minneapolis, themselves will release 50 features. This is the organization of which Al Steffes is the executive head, and it is expected that under the guidance of this keen and capable showman big results will be achieved. Mr. Steffes has built for himself an enviable reputation in the field of motion picture exhibition. As an executive, and as a leader of men he has few peers. It is to be expected that the qualities which have placed him so prominently in the foreground in the field in which he has thus far chosen to operate, will stand him in good stead in the new venture.

The move is thought to have been taken to help finance the Steffes group in its opposition to the E. & R. Circuit. As has been said, the North-west M. P. T. O. A. will handle 30 pictures in all. Of these, eighteen have been contracted for with Rayart Pictures Corporation. Those will consist of a series of Reed Howes pictures, a series of Jack Perrin pictures, and the following Rayart Superior Melodramas: "The Wolf Hunters," James Oliver Curwood's story; "the chief mounted police activities in the Canadian North-west," starring Robert McKin, Virginia Browne Faire, Alan Roscoe, David Torrence and Mil- dred Talbot; "Rude Awakening," a mile-a-minute railroad story with Cullen Landis and Eva Novak in the principal roles; "A Captain's Courage," another Curwood adaptation, in which Edward Ellis and Dorothy Irving are starred; "The Smoke Eaters," starring Miss Landis; "The Midnight Watch," and "Tentacles of the North," the latter starring Joseph Calleia and Alphonse狒. Twelve features and 12 two-reel subjects are also acquired from the American Cinema Association. These features are westerns and melodramas. The two-reelers are "Trou'ta's Diary" and "Fingers," the two-reelers are "Trou'ta's Diary" and "Fingers." The exchange will operate out of Minneapols and will serve Minnesota, North and South Dakota, in the territory there are live hundred theatre members. A ready market for all.

Laemmle on Continent; Reports on Czech Trade

(Special Cable to Moving Picture World)
Karlovary, Czechoslovakia, Aug. 10.

By CARL LAEMMLE
Czechoslovakian exhibitors, six hundred in all, are trying to stop the custom of an intermediation after each reel. Naturally presentations are injured by these gaps in the running. With due respect to the fact that among the American companies here Universal leads the field with M-G-M, and First National tying for second place. Seventy-five per cent. of the films shown here are American. Due to the national law that each exhibitor must show at least ten Czech pictures annually and the popularity of several German stars we have competition. Until the Czech producers widen their theme scope they will have difficulty showing their product outside their own country. (Continued on page 3)

CHOCERI DENIES
Dupont Rumor

R. B. Cochrane, vice-president of Universal, has made the following statement in denying the report that R. E. Dupont, director of Carloty" and "Love Me and I'll Love You" might leave Universal: "There is absolutely no truth in the report. Furthermore I cannot conceive how such a report could have been started."
Lieber And Rowland To Dedicate New Studios

President Robert Lieber and Charles A. Rowland of First National left for the Pacific Coast August 3, where they will officially dedicate the new First National studios at Burbank.

President Lieber and the dedication are now being rushed to completion by John McCormick, West Coast production manager, and M. C. Levey, general executive manager.

The new lot, costing over $2,500,000, was constructed in the record time of 74 days. Production on three pictures has already started at Burbank. They are "Twinkletoes," starring Colleen Moore; "The Masked Woman," a June Mathis production directed by Holtham; and "Ladies at Play," produced by B. P. Fineman.

M-G-M Announces Next Season's Films

A tentative schedule of release dates, covering approximately two-thirds of the Metro-Goldwyn-Mayer general film releases for 1926-27 has just been announced by the production department of that company.

Starting with "Marc Nostrum," the flex Ingram special, the current schedule gives release dates for thirty-four pictures. This includes five films in the new series of Westerns, but does not take into account the distribution of such super-specials as "The Scarlet Letter," "Annie Laurie," or "The Mysterious Island." The list of M-G-M releases is given below, month by month.

Nov. 7, "Altars of Desire"; Nov. 11, "Love's Blindness"; Nov. 14, an M-G-M Outdoor; Nov. 28, "Johnny Get Your Hair Cut"; Nov. 29, "There You Are.


March 6, "Fracco Sal;" a Christy Cabanne picture; March 12, "Tillie the Toiler;" a Holani Henly production starring Marion Davies; March 15, an M-G-M Outdoor.

Exports of Positive Film Increases

Preliminary figures just issued by the Department of Commerce for the fiscal year ending June 30, 1926 show that exports of positive motion picture films for this period included a total of 216,139,574 linear feet, valued at $16,358,475. This is a slight increase over 1925, when exports of positives totalled 216,452,547 linear feet, valued at $16,379,785.

For some period of years, however, there has been a considerable falling off in exports of negatives, the figures for 1925 being 72,953,847 linear feet valued at $5,148,615 as against 95,938,389 linear feet at a declared value of $5,954,831 in 1925.

Dr. Andrews to Aid in "King of Kings"

The Rev. George Heidt, administrator of New York, chairman of the Film and Theatre Committee of the Churches of America, has agreed to act as consultant to Cecil B. De Mille during the making of the great M-G-M special, "The King of Kings.

Dr. Andrews is one of the foremost church scholars of the country. In his official position he interprets the motion picture pictures and dislikes of 36,000,000 people in the twenty-seven Protestant sects comprising America. He has been noted for years as an expert in the interpretation of the use of the film in both religious and secular education.

The advisory services of Dr. Andrews were secured for Mr. De Mille through the instrumentality of Will H. Hays. He enters upon this task with a full appreciation of the problems involved in filming this theme.

Count Tolstoy Signed

Count Ilya Tolstoy, son of the late Russian novelist, Tolstoy, author of "Resurrection" and other classics, has entered the moving picture business. Count Tolstoy has signed a contract with Harry Carse, producer and director, who is making the film version of "Resurrection" for United Artists Corporation. He and the Countess will leave for California next week.

Miss Swanson Rests

Greta Swanson, who recently joined the company of United Artists as an independent owner and producing member, has left for a month's vacation in upstate New York prior to beginning work about September 1 on her first United Artists picture. Miss Swanson was appointed Robert Schable as production manager.

Ginsberg to Chicago

Henry Ginsberg, president of Sterling Pictures Distribution Corporation, left on Tuesday, August 18, for a trip to Chicago. He intends to take a hand in the exchanges handling the Sterling releases on his way to, and returning from, Chicago.
Tiffany Working Fast
On 1926-27 Schedule

Tiffany Productions, Inc., announces through M. H. Hoffman, vice-president, that there have been completed on the Tiffany schedule of Twenty Gems for 1926-1927, and that four other features, among them being a Tiffany Special, are now in the course of filming. The four productions now ready are "That Model From Paris," "Lost At Sea," "Feud Of Fashion," and "One Hour Of Love." The pictures, which completion is due next week, are the first of their kind on the Special series, and will play in Tiffany theaters.

Two More From Jessel

So pleased are Warner Bros. with the work of George Jessel in "Private J. X. Murphy," which has just been completed on the coast, they have exercised their option on this musical comedy star and vaudeville headliner and he will make at least two more pictures for the company.

Smith Back From Tour

Creson E. Smith, sales manager for the Middle West of United Artists Corporation, has returned from New York, after his fortnight's trip through the Middle West.

Hyman Winik Dies

Hyman Winik, head of the Western Import Company of 145 West 45th street, New York City, died on August 19, of double pneumonia. Mr. Winik, who was one of the pioneers in the distributing end of the motion picture industry, was ill but a few days. He was 49 years of age, and is survived by his wife and three children. At the time of his death Mr. Winik was also operating extensively in the real estate field.

Fox Signs Madison

James Madison, noted writer of stage comedy, whose "Madison's Budg 'T'" is known to everyone connected with the American vaudeville theatre, has turned his talents to the motion picture screen. Madison recently signed to a contract by Winfield R. Sheehan, vice-president of Fox Films, and has been injecting his ideas into feature productions for that company.

Steffes-M.P.T.O.

(Continued from page 1)

pictures is thus assured.

The reason that Mr. Steffes of the Hayart product may be considered as a definite tribute to his work is that the fact that the theatre is getting in much larger proportions, the class of patrons which attends pictures very rarely.

The "once-in-a-weekle" patron, who just was and chooses, who stays home when the picture is not an outstanding hit, is attending the picture theatre more regularly. That so-called "top tenement," the highbrow element which rarely came to see screen offerings, is now interested in film entertainment. The reasons may be attributed to two causes. First, the road shows, which the casual picturgoer formerly preferred to screen entertainment, do not come around as often. Many towns do not see them at all. The outstanding film hits of the past few years, which include "The Iron Horse" and "If Winter Comes," have given this spectro element an impetus to attend film theatres. They are still doing well, and we will always be. But they have become convinced that motion pictures are enjoyable and are worth-while. No longer is the screen offering to be ignored. There are too many classics produced in films, with all the artistry, the fine photographic effects, the dramatic values which stage plays offer. With this difference, however, the modern picture presents stories with cinematic effects which the stage, for more limited in scope, cannot approach. This greater visual development on the screen has brought it into its own.

Exhibitors, quick to sense any change in their patronage, realize that the occasional moviegoer is coming oftener. They are taking advantage of the fact by booking the type of pictures which the choicier patrons want. In that manner wise exhibitors are holding all their patrons. It remains only to point out what Jimmy Grainger discovered—that exhibitors are lining up solid with Fox because that concern has set forth a schedule of offerings calculated to appeal to the most discriminating, fanciful and fickle public. Mr. Grainger adds that every theatre that the company has declared his intention to book the Fox product, which includes such works of entertainment as "What Price Glory," "The Music Master," "Three Bad Men," "The Romance of a Million Dollars," "Seventh Heaven," "Are You There," "The Return of Peter Grimm" and "Cradle Snatchers."
(Special to Moving Picture World)

Some 30 towns in Minnesota, North Dakota, Wisconsin and Iowa today face the possibility of losing their motion picture service as a result of the flight of major companies from the Minnesota Film Board of Trade against free exhibition.

Provisions of contracts barring the gratis exhibition of films will be invoked, it is said, to cross off the lists theatres in the following villages:

Minnesota—Askov, Bellingham, Holloway, De Graff, Delavan, Easton, Franklin, Garvin, Hendricks, Grafton, Isanti, Milroy and Elgin.

North Dakota—Abercrombie, Backwater, Maple City, Winfield, Wokott, Bowdle, Harrisburg, Healy, Thomsen and Raymond.

Wisconsin—Chilton, Hager, Hettick, Luck, Melrose, Mendora, North Bend and Turtle Lake.

Iowa—Chester.

Theaters are being made to place the blame for free exhibition, which is said to have reached the point at which the companies will not operate.

Exhibitors have charged distributors with lack of cooperation and the distributors have countered with the charge that certain theatres have turned over films on their contract to free show exhibitors.

Boylan Signs With Fox

Michael Stuart Boylan has put his name to the dotted line on an interesting contract with Fox Films which calls for his exclusive services as this important player for the next three years. Announcement to this effect was made by Winfield H. Sheehan, vice-president of Fox Films, at the West Coast studio.

Nilsson Going Home

Anna Q. Nilsson is spending Eastward on a quick visit to her old home in Sweden.

Miss Nilsson arrived in New York Sunday, August 8. She immediately embarked on the S. S. Gripsholm.

A short visit with relatives in Sweden she will return to California to resume contract work with Plat National.

30 Northwest Towns

May Lose Their Films

(Locke, who is well known in the motion picture field, arrived in Chicago Tuesday morning for an extended vacation trip in Alaskan waters.

Boylan to Coast

M. H. Hoffman, vice-president of Metro, was in Chicago yesterday to confer with local exhibitors and others interested in the production works of the twenty Gems from Tiffany for the 1925-26 schedule.

Lasky on Vacation

Jesse L. Lasky has left Los Angeles on the yacht "Noura," for an extended vacation trip in Alaskan waters.

Sign Hilliker, Caldwell

Katherine Hilliker and H. H. Caldwell teammaters in writing some of the most successful scenarios and titles known to motion pictures, have signed a new contract with Fox Films on a long-term contract. According to Winfield H. Sheehan, vice-president, Fox Films, they will officiate as supervising editors and title writers in the scenario department at the West Coast studio.

Lichtman Back

Al Lichtman, special field representative of United Artists Corporation, returned to the home office in New York from a trip of several weeks through the Middle West in the interest of his company's productions.

To Visit Laemle

Siegfried F. Hartmann, attorney for Universal, is now on his way to Europe to confer with Carl Laemle, the Universal president, and for a vacation. After his conference with Kemrchm Hartmann, who is accompanied by his wife, will visit various points of interest in France and Germany before returning to America late in September.

Fox Signs Jungmeyer

Jack Jungmeyer, for three years motion picture editor of Newspaper Enterprise Association, has been named scenario editor of Fox Films West Coast Studios, according to an announcement made by Winfield R. Sheehan, general manager of Fox Films.

Daily High and Low—Per Share

Our Stock Market

By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

1925 RANGE 1936 RANGE

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130 1072 1214 115
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110 100 107 96
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145 15 19 15
4462 22 438 364
2457 13 2452 254
2065 1964 239 19
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(c) Units consist of 1 share Class "A" and 1 share Common, both no par.

(d) Philadelphia Stock Exchange.

(e) Not available.
More Sugar—Less Pickles

If you are old enough to recall Weber and Fields as a variety act, you may remember the standard joke about marrying a fat woman. One comedian defended the idea on the grounds that if a little piece of sugar is sweet, a larger piece is naturally much sweeter. The triumphant retort to this was always: “Yes, but if a little piece of pickle is sour, a big pickle must be sourer!”

Pretty much the same thing holds good of the so-called artistic touches without which no superpicture can hope to receive commendation. If the touches are good, they greatly enhance the value of the picture. If they are poor they are worse than “sour,” and it must be admitted that in inexpert hands much can be done to mar a production through this straining after effect.

Even in “Variety” there are one or two scenes that are trick work and nothing more. Take, for example, that scene in which the dancing act on the stage is repeated a dozen times through reflection in the lenses of opera glasses. It is a novel and original touch, but it has no bearing on the story and operates in some degree to interrupt the action. It is not markedly interruptive, but it does check for the moment the flow of the story. It is nothing more than a trick, cleverly done and well exhibited, but too slightly germane to the story.

Many of the touches in the same production are clever in the extreme. Most of the critics mentioned the upside down shots as Boss hangs from his swing, but there are many other touches which even more importantly contribute to the advancement of the story and at the same time conserve footage. One of the best of these is where the girl disrobes after returning from the Artists’ Fete.

The legs are shown, barely above the knees, a light garment flutters to her feet. You are prepared to see her in bed in the next shot.

Fred Niblo has done well in “Ben-Hur” in his avoidance of the actual figure of Christ, as was true of the stage presentation of Christ. This is particularly true of the film entry into Jerusalem, when only the legs of the ass are shown, treading the palm-strewn path. This might have been less intelligible had not the director earlier used the device following full shots of Mary. Here the touch was not necessary to the immediate scene, but it prepared the spectator for what was to come several reels further along. This is both artistic and intelligent.

The trouble is that less imaginative directors are copying the leaders and some are showing a tendency to cram into their productions an overplus of what they fondly imagine to be artistic touches, but which in reality are but crude approximations of the original thought. They offer sectional close-ups and camera tricks which have neither rhyme nor reason to commend them.

Unless these touches can convey an idea better and more subtly than a larger scene, they are like the larger pickle—very sour, indeed. They become merely inartistic interruptions to a story that probably is being none too well told at best.

The stone mason may rough block the marble, but only the sculptor can give those delicate touches that constitute art. It looks as though this season we shall have far too many stone masons assuming the functions of the sculptor.

Let’s call a halt before the thing becomes ridiculous. Don’t cut down the sugar ration, but reduce the supply of pickles.
"What's New"?

Sharing the Gamble

COMMENTING upon a recent editorial, F. C. Weskil of the Gem Theatre, Sandpoint, Idaho, makes comment without seeming to quite get the idea of what we said. For example, he writes:

"While it may be true that the block booking has some advantages, this perhaps in a city where many theatres must assure themselves of product, it is decidedly a disadvantage to the small town theatre."

We did not say that the block booking system had any appeal to the theatres. What we did say was that the producers necessarily catered to the larger centers in their style of production. We had no reference to the booking system. The original correspondent complained that his small town audiences did not like jazz pictures, and we pointed out that the producer sought to please the most profitable section of his clientele.

Mr. Weskil goes on to say that if the small town man can give his patrons what they want and when they want it, they will be in a better position to pay larger rentals. And he winds up with "when the producers permit the exhibitor to please this patron demand and pay higher rentals, he will profit more because the big distributor will get even a larger share of business than at present as he has both the quantity and the quality that is naturally in demand."

There are a number of points that Mr. Weskil overlooks and that of quantity and quality is one of them.

A manufacturer can take a ton of steel and turn out nearly a ton of steel rails. He knows that if he takes a certain grade of steel, handles it in a certain manner, he will get a certain grade of rail that will sell approximately for a certain price.

If too many others have been seized with a desire to make steel rails and the market price falls, he can store the metal until prices become more favorable. But he has something of a definite quality.

Another man can take a pound of steel, make it into watch springs and get almost as much as the other man will receive for his ton of steel. He applies certain mechanical processes and obtains a definite result.

But a picture producer cannot take certain directors, certain actors of known ability, certain stories from authors of known merits and get a definite product. He never knows until a picture finally comes to the screen what he is going to get, and even then he does not know how the patrons will accept it.

No form of commercial enterprise is more of a gamble than the motion picture. Even the unsuccessful stage play can be rewritten, the cast can be changed and a failure worked into a success.

But a picture once it goes out is sink or swim.

And the smallest picture generally costs more than the big stage production. Dramatic producers could not afford to spend a million dollars producing a single play.

Even at best the most experienced producer is taking a gamble that would shock a conservative business man.

It seems only fair that he should at least have a little help in the shape of block booking; the assurance of a certain definite result.

Suppose that a certain large company invests a hundred million dollars in a season's output. Suppose it got the worst of the "breaks" and brought in only twenty per cent. successes.

And suppose that company was selling pictures "over the counter." You can figure what chance that company would stand of getting any considerable part of its investment back.

And you can figure where that company would be the following season. Put two or three companies into the bankruptcy courts the same year and the picture theatres would be without full programs the following season.

The block booking system is a bad one in many ways. It is fairly vicious when applied to some houses, but what's to be done? If you kill all the geese that lay the golden eggs, (along with some badly addled ones), you'll soon be out of the egg business yourself.

When you make a block booking contract you are making as much of a gamble on your limited means as the production company makes with its larger resources, but you must share the gamble if you wish to share the profits.

Until a play, players and director can be combined with the same certainty that the rail manufacture can roll out his product, the business is going to be a gamble from the big producer to the smallest theatre man.

Two years ago which would you rather have had, "Ben Hur" or "The Big Parade?" Which would you rather own today? The famous Wallace story looked by far the better bet, but for the next two years "The Big Parade" probably will bring in the most money. It's the same way, but in a lesser degree, with the program releases.

The man does not live who can tell from the script, the cast and the producer what the result will be.

Block booking is merely the life saver that induces the producer to keep on making pictures for your consumption. You must share his losses, in part, as well as his profits, or he cannot continue.

Summer Salvation

TIME was when a hot wave would pull down the managerial countenance at least six inches, but now most of the Broadway managers wear smiles that broaden with the rising of the thermometer in the tube. The hotter it gets the better their business, for the refrigeration scheme has made hot weather an asset instead of a dreaded liability. It's a wonderful thing to wander in from the baking sun and gain the coolness of a forest glade, but it surely takes nerve to come out again. The hottest day of a week ago one plump patron fervently remarked as he made his exit that he was able to sympathize with Shadrach, Meschach, Abednego in their promenade of the fiery furnace. The refrigerator scheme has revolutionized the show business.
The Clergy Approve

On the broad proposition that prevention is better than cure, The Scarlet Letter was given a pre-shewing to some two thousand clergymen, club women, educators and other leaders of thought with a view to obtaining their opinions as to the treatment of the picture, which has for its secondary character a recreant clergyman. It is pleasant to record that the picture has been produced with such intelligent care by Metro-Goldwyn that there was no dissenting voice.

* * *

This is a vast contrast to the condition some years back when producers sought to fight down prejudice and intelligent criticism alike; when they rode rough shod over sentiment and decency with only a thought of the immediate box-office return.

* * *

The Scarlet Letter, one of the American classics, might easily be made offensive to many without intention. By considering these sensibilities in advance Metro-Goldwyn has produced a play that has the approval of the best mind while still retaining every particle of general appeal. The times have changed radically, and for the better.

What About Vitaphone?

The big talk of the week has been about the Vitaphone. Here, at last, seems to be a sound-picture combination that is reasonably acceptable, but now that we have it, what shall be done with it?

We can't make pictures with it, for the charm of the picture is its condensation. Put back the conversation and you lose the condensation. The scene that can be expressed in pantomime in twenty feet will require perhaps ten times that length if it must be talked out.

* * *

For a time, at least, it will be a novelty, and can be sold as such, just as the Edison talking pictures had a brief whirl around the circuit.

For a much longer time Vitaphone will be useful in bringing to the smaller places the great artists whose work records well. Not all recordings in the initial offering were of equal merit. But it will bring some of the great operatic stars and some of the world-famous musicians to even the smallest towns, once arrangements can be made.

But what will follow?

* * *

It would be foolish to declare that this is the end. We don't know. When the pictures were first put into the vaudeville programs the critics gave them anywhere from three months to a year of life. A year was the longest any one of half a dozen trained observers would grant.

And that was thirty years ago! Who shall say what the Vitaphone or its successors will be three decades from now? In 1896 the pictures was useful as a novelty that could be used to close the show. It was doubly useful. In the first place it could not talk back to the manager about its program position when half the audience walked out. And in the second place the audience no longer walked out because it was afraid to go home in the dark.

In 1926 the picture feature has vaudeville in the corner and whimpering for help. It may presently close the show in another sense.

First—As Always!

And did you notice that you read about the Vitaphone FIRST in Moving Picture World? As usual.

More Editors

Life seems to be just one damned editor after another. Now comes Richard Weil, proud progenitor of "The Box Office," the official publication of Rayart Pictures Corporation. It makes good reading and if Dick keeps his health he is going to keep on editing. You may as well add Ronald Colman and Vilma Banky. They are titular editors of the "Barbara Worth Times," published at Winnemucca, Nev., while the Henry King troupe was on location with "The Winning of Barbara Worth." This is a four page daily carrying some news and more press work and is apparently published more in the interest of the press department than for the benefit of the actors in exile. That's all the new papers for this week. Stand by for seven days, please.

Inside and Out

Naturally the Lillian Gish opening at the Central Theatre, Monday night, brought out everyone who is anybody and most of the nobodys.

Those who were so fortunate as to gain admission had the satisfaction of knowing that they were in a wonderfully select gathering. All of the picture stars in town were on display, tucked in between the critics and the critical, but there was little to criticize in the splendid production of "The Scarlet Letter." It was far too enjoyable to quibble about, and small room for quibbling had there existed the desire.

Of course all premieres are important, but a Gish opening is just a little more classy than anything else and it is to be questioned if any later opening this season brings out a crowd quite as brilliant.

Naturally all delight in paying homage to this frail star of such tremendous power, and Monday night proved her position still unassailable.
Harry Allen Cast in De Mille's "For Corporal Kate"
Donald Crisp to Direct "Man Bait" for Metropolitan
Plan Boob McNutt Two Reel Comedies

Paramount Signs
Brook to Contract

Clive Brook's popularity with picture-goers and his consistent standard of impressive work since his advent on the American screen, rewarded him with a long-term contract with Paramount.

Brook is of English antecedents and was a drawing card on the London legitimate stage. His first appearance on the screen was opposite Betty Compson in "Woman to Woman." A contract with the late Thomas H. Ince brought him to America.

Chas. Saxton Does Cartoon Titles

Charles Saxton, famous cartoonist and title writer has been assigned the job doing cartoon titles for the "Collegiate" series now being produced at Universal.

"A Happy Tar"

Molly Malone, leading lady last season in Jimmie Adams Comedies for Educational, has the leading feminine role with Billy Dooley in the first of his star comedies produced by Christie. It is titled "A Dippy Tar."

Elinor Glyn's "It" for Paramount

I T, the latest novel written by Elinor Glyn will be produced at the Famous Players Lasky Studio under the personal supervision of Madame Glyn.

"It" was especially written for the Hearst Newspapers to be published in serial form, and is the first of a series of Glyn pictures to be made with Madame Glyn in charge of production.

Clara Bow has been chosen to play the leading feminine role.

* * *

Priscilla Dean's Next

PRISCILLA DEAN'S next Metropolitan feature will be "Jewels of Desire," an original story by Agnes Parsons. Paul Powell, one of the film industry's pioneer directors, whose most recent contribution to the screen was "The Prince of Pilsen" will direct "Jewels of Desire."

Crisp to Direct "Man Bait"

M ARIE PREVOST has completed "For Wives Only," and with but a few days in which to secure a new wardrobe, again faces the cameras as the star of "Man Bait," an original screen story by Norman Houston, author of "Red Light Annie" and other successful stage plays.

Donald Crisp, who is receiving a full share of praise for his direction of "Young April," has been engaged to direct "Man Bait" and Douglas Z. Doty will prepare the screenplay for this new Metropolitan Production.

* * *

Tomlinson Joins M-G-M

D ANIEL G. TOMLINSON, athletic instructor, actor and author, has been added to Metro-Goldwyn-Mayer's scenario staff, according to an announcement by Harry Rapf, associate studio executive.

Tomlinson, who trained the football squads in "Brown of Harvard" and who recently has sold a number of original screen stories, has just completed the role of a captain of marines in Leon Janney's most recent starring vehicle, "Tell It to the Marines."

His initial original story for M-G-M will have an athletic background.

* * *

Titling "Forever After"

J ESSIE BURNS and Bernard Vorhaus have been assigned by B. F. Fineman to do the titles on First National's "Forever After," which Harmon Weight directed. Meantime, they are completing the continuity on "My Wife's Honor," which is to be Lou Tellegen's initial directorial effort, for Fox.

* * *

Allen Cast "For Corporal Kate"

H ARRY ALLEN, who created the role of "Bertie" in the original stage production of "The Better 'Ole," has been engaged for a similar characterization in "Corporal Kate," Vera Reynolds' latest starring feature for De Mille.

Allen's familiarity with soldiering was secured during a period at the front with an Australian regiment. He was awarded a Victoria Cross for bravery at this time. With the addition of Harry Allen, the cast supporting Miss Reynolds in "Corporal Kate" consists of Kenneth Thomson, Julia Faye and Major Coleman. Paul Sloane is directing.

Perez With M. G. M.

Paul Perez, for the past six years with Universal, as exploiter and recently in the title department at Universal City, has left that organization to go with Metro-Goldwyn-Mayer where he will be in the title department.

Strong Cast Named

For Rough Riders

The cast of "The Rough Riders," one of Paramount's biggest pictures of the fall production schedule, is rapidly taking form.

Charles Farrell, who played the lead in "Old Ironsides," has been selected for the role of "The Rough Riders," while Mary Astor will play the girl. Charles Emmett Mack, whose brilliant performance in "The Unknown Soldier" has won him fame, will play the juvenile lead. Noah Beery has been cast in the role of "Hells Bells," the gruff sheriff, while George Bancroft, who has shaved off his heavy facial adornment, is to be the hard-boiled sergeant.

Frank Hopper was selected some time ago to impersonate Theodore Roosevelt on the screen. Several important roles are yet to be filled, including that of "Happy Joe."

FRANCIS MCDONALD

who has been elevated to stardom and is at present busy on the first of a series of eight western productions to be released by M-G-M.
Staged a Circus Parade at Cost of $6 for Suits

His Circus Parade Cost Six Dollars

With so many circus titles current, the stunts worked by A. E. Worden, of the Courtland theatre, Cortland, N. Y., on Circus Days is of interest in spite of the antiquity of that title.

He began by teasing with the announcement that the circus was coming without reference to either house or title. A week in advance lie purchased three bushels of peanuts which were put up in small fancy bags with an imprint for the picture. Part of these were distributed to the patrons as they left the theatre that week.

The big noise, however, was his street parade. This was led off by a clown on a motorcycle, followed by a clown band, four saddle horses, a horse float, a clown in an old automobile of 1901, several merchant floats, a goat, a dog clipped to suggest a lion, several banners and two men who closed the parade and handed out the remainder of the peanuts.

The saddle horses were loaned in return for two banners and two more banners paid for the float truck. Costumes for the clown and band cost $6 and the rest was covered by fourteen passes.

It brought the people out and it made a decided advance in business. If you have any of the circus titles, don’t overlook the parade idea.

And don’t forget the miniature parade idea, with prizes for the best float entered by children. That’s a good one, too.

Two Angles

Two different angles were used on Outside the Law at the Dreamland theatre, Lorain, O., played the Universal release.

The main drive was to a safety campaign. The Auto Club mailed out cards supplied by the theatre with rules for careful driving and with the usual warning that you were Outside the Law if you fractured them. Passes were awarded the fifteen most careful drivers noted by the police.

The other stunt was a display in a drug store window of narcotics that were Outside the Law.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

At last comes a big special which does not have extra footage with which to worry the exhibitor. Rudolph Valentino in “The Son of the Sheik” as screened here ran one hour and ten minutes, and another eight minutes was added to the film portion of the show by the usual Mark Strand Topical Review.

There were four presentations, these requiring altogether thirty-seven minutes, thus rounding out a performance of one hour and fifty-five minutes. The biggest of the stage numbers was the atmospheric prologue created for offering preceding the feature picture. It was called “A Night In Algeria” and was framed along dance and pantomimic lines. The setting included a back drop of Algerian stone wall in the center of which was arched entrance, and through this could be seen the sky-drop with transparent stars. Various props were about the stage, including pillows, tahourerts, etc. The people in the number were eight dancing girls, basso, premiere danseuse and the Four Bagdads, Arabian tumblers. The sequence “A Son of the Desert,” by the basso; “In the Sudan,” danced by the girls; Danse Mauresque, premiere and partner; The Four Bagdads and finale by ensemble. The incident took fourteen minutes.

The overture was “Capriccio Italian” (Tchaikowsky), running twelve minutes, and lighted by two soft purple floods from the dome, augmented by light blues from the bridge.

Eugene Ghelli, the crooning troubador, appeared in Neapolitan costume on the apron of the big stage, in three selections: “Return to Sorrento,” “Just a Cottage Small” M P World—Sargent Austin Aug 6 and “Always,” taking six minutes. Singer was spotted by amber from dome.

Harry Breuer, orchestra xylophonist, did five minutes of “Honey Bunch” at his accustomed place in the pit.

Pinched Aloma for Just Taking a Ride

Robert Bhir of San Antonio, hired a Hawaiian dancer to do a little ballyhoo for the Gilda Grey picture, riding her around town in an open car lettered “This is Aloma of the South Seas.” Just for that she got pinched and all the newspapers send photographers over and told about her on the front page, and mentioned that she was advertising the picture to come to the Empire theatre.

Two days before the showing she was a feature on a dance roof and each afternoon and evening during the run she sat in a native hut in the lobby and made lei and talked to the customers, but the police did not pinch her again because the newspapers would not take any more photographs, so what was the use?

The lobby was elaborately dressed.

Local Celebrities Help Lincoln Lobby

Charles F. Shire, of the Lincoln theatre, Lincoln, Neb., has a lobby stunt that can be worked the year around and still stay good. Each Monday a local photographer supplies a large portrait of some Lincoln citizen to be displayed under the title of Who’s Who in Lincoln. He makes no charge for this service, being repaid by the credit card on the frame.

The stunt has attracted widespread attention and the local men seem to appreciate being included in this “honor roll.”

The stunt was put into work the week The Road to Mandalay was shown and helped to make extra business for that attraction.

For the picture Mr. Shire procured a large idol with blinking eyes, and this was placed in the lobby a week before the showing.
Shoplifter's Coat Is Main Attractor for Chaney

Broadcasts Songs of Midnight Mats

Pat McGee, of the Criterion theatre, Oklahoma City, gives a regular Midnight Matinee on Saturdays for the purpose of showing pictures to be regularly programmed later in the season, getting a lot of advance advertising for his best hits.

Just to make it more interesting, he arranged to have the audience do a little singing and this is broadcast over KFJF. Song cards are distributed with a top heading "Sing it loud. You are being broadcast."

Another odd angle is an arrangement whereby a nearby restaurant remains open until after the special show, which gives the restaurant a nice business and assures the patron that he will not have to go hungry.

The preview midnight matinee is becoming a standard stunt, but we think that McGee is getting more than his share out of the idea.

Shoplifter's Coat Is Outside the Law

F. W. Putnam, of the Colonial theatre, Richmond, Va., used the burglar tool idea for Outside the Law, getting a nice assortment of safe and house crackers from the local Police Department.

But better still, he managed to obtain the loan of a coat used by a local shoplifter in stealing thousands of dollars' worth of goods from local merchants.

Her recent capture and trial was still fresh in mind and more interest centered in this coat than in the assortment of jimmies and other tools on the companion board.

The straight collection is good, but if you can manage to get something a little out of the ordinary, you can more than double the value of the stunt. Mr. Putnam shot business up very nicely, merely because he bettered the plan book idea.

Sunday Midnight Started C. & K.

Morgantown, W. Va., is shut up all day Sunday. Nothing doing but church so far as public entertainment is concerned.

Roy Carey, of the Arcade theatre, has The Cohens and Kellys for a Monday opening, and he wanted to get it off to a good start.

Lon B. Ramsdell happened along from Universal's Pittsburgh office and suggested that Monday morning was not Sunday night, so one minute after midnight the box office was opened for the sale of tickets to a special show, and there was an oversell of about 500 tickets before the crowd was sized up.

An offer was posted to redeem tickets that could not be used, adding that they were good for any time during the week, and none of them were turned back, so the house started with an oversell of $50 in addition to all the talk about the first midnight matinee the town had ever experienced.

A number of windows were used, a shoe store showing a brogan and a smart patent leather as the footgear of the rival leads, while a greengrocer had a huge placard to suggest a "Kelly boiled dinner" as a prologue to seeing the show at the Arcade.

The best feature was a Cohen and Kelly milk shake. Rebate tickets good for five cents toward one drink were obtainable at another counter, and these carried liberal advertising for the theatre. The show was further advertised by a handpainted sign.

Business held up for an entire week in July, which is doing well even for Cohen and Kelly.

Landing a Roto

When P. H. Hoppen, of the Majestic theatre, Pueblo, ran The Phantom of the Opera, Charles E. Lounsberry came down from Denver and talked a Sunday paper into issuing the regular roto on the picture as a part of the newspaper.

He did it very simply by letting the newspaper sell half the blank space to a local jeweler as payment for the courtesy.

You can sell well enough in your half the space, and this will land where the usual arguments fail.

TWO DISPLAYS FROM THE TIVOLI, CHATTANOOGA, ON THE BYRD EXPEDITION PICTURES

E. R. Rogers realized that this special had real value and he tied the Frigidaire refrigerators and the Cloquet Club Ginger Ale to window displays that raised the short length to stellar values. Both of these fitted in particularly well with the Arctic suggestion, and they were glad to cooperate.
How Electric Light Company Helped Miss Davies

Old Time Generator
Sold Davies Feature

Getting the co-operation of the Tennessee Light and Power Company put over The Lights of Old Broadway at the Rialto theatre, Chattanooga, Tenn. W. S. Perutz got the company to make a lobby display of the first generator used for the manufacture of commercial current in Chattanooga, and made this display.

THE FIRST GENERATOR

This was backed by a display in the windows of the main office where other electrical equipment was contrasted with the lights of old Broadway and a sign telling that Marion Davies invests in light and power stock, adding “See her in The Lights of Old Broadway and then invest in Tennessee Electric Power 6% preferred shares.”

If your power company has stock for sale, here’s a good chance to put this Metro-Goldwyn over cheaply.

You can make a good hook-up even if they have no stock to offer. They appreciate advertising.

COHEN COUNTED MONEY; KELLY SHOOK HIS FIST

Rodney Bush motorized his display on The Cohens and Kellys at the Galax Theatre, Birmingham. It was a return date and this lobby and 5,000 paper napkins put the picture over to a large repeat business.

Bat Warnings

The first use of the yard sticker to be reported in many months comes from Greely, Col., where C. T. Perrin used the idea for The Bat. The yard sticker is pretty much like the doorknob save that the card is tacked to a pointed latch and thrust into the ground so that the message faces the householder as he comes from the door.

In this instance 11 x 14 cards, yellow stock, printed in black with a stock cut of the title against a bat outline with “Warning. Don’t miss—” and the house and play dates.

One thousand of these were planted after midnight and as it was the first time Mr. Perrin had used the idea, the entire town was talking about the house and the play.

Doubled His Mats
With Cheap Stunt

Jack Lewis, of the Orphens Theatre, Eureka, Calif., writes that he nearly doubled a matinee with an offer to tell the fortunes of all ladies attending the afternoon performance.

The “fortune” was a little four-page novelty to be had very cheaply from most novelty houses. It carried a slip of sensitized paper which can be developed with a moistened finger dipped in a chemical printed on the paper to show the photograph of the recipient’s future husband. On the other side was a non-committal horoscope.

They cost very little, but they brought in the matinee crowd at full prices and showed a handsome profit, for everyone showed them around to those who were not present and the whole town knew about it.

Pinched Six Times

Pinching the same girl six times was the way W. S. Perutz put over Outside the Law in Chattanooga.

Mr. Perutz borrowed a patrol wagon and had the driver pick up the girl at six pre-arranged traffic points. Each time a large crowd gathered and milled around until a banner was dropped each side of the wagon announcing the play.

This is a fine little stunt—if you can borrow the patrol wagon.

HOOKING MARION DAVIES TO A LOCAL STOCK ISSUE

The Tennessee Light and Power Co., of Chattanooga, helped the Metro-Goldwyn Lights of Old Broadway over with a window and lobby display when it played the Palace Theatre. It got a lot of advertisement at no cost.
Mr. Read Defends
The Hand Letters

Earl A. Read, who was one of the first class of the Publix Theatre Managers Training School, and who now is manager of the Washington Street Olympia, Boston, takes up the matter of Boston hand lettered ads, though none of the Olympia ads have been under comment in this department. He writes:

I have noticed that you published from time to time several articles pertaining to the hand lettered ads which have appeared in the Boston papers. Your articles have been very interesting to me, inasmuch as we learn from suggestions and constructive criticism made by others. I am, therefore, submitting a few of the ads we have used in the past few weeks. I would welcome any comments that might help me in correcting mistakes.

You will note that several of the type displays appear somewhat awkward and not at all pleasing to the eye. On several occasions I have had difficulty in getting a display of type that would be satisfactory. This, I believe, accounts for the numerous hand lettered displays used in this city.

If some Boston managers had written a letter like that we could have told them an earful, but the examples Mr. Read sends in are about as good as can be arrived at in Boston under present conditions and about all we can say is that he is doing as well as can be expected under the circumstances and better than most. He sends in proofs instead of newspaper clips, probably because he had these handy and to acquire the tear sheets would have involved considerable work, but in looking at examples over, please remember that the Boston newspapers are about as poorly printed as any in the country. They will not give back more than sixty or seventy per cent. of these results. Rapid presswork, cheap paper and ink contribute the average run. Three of these are the type inlets which Mr. Read says are “not at all pleasing to the eye.” This is particularly true of example number one. The only type here is in that panel starting off—“Its great because.” This space is 80 lines by 2 and that panel is only one inch wide. Most of it is set in a six point bold. Naturally the bold type in that height and width is not going to look pretty.

And right here is the explanation of much of the Boston hand lettering. The Boston papers apparently will not or cannot give good small type faces. Whether this is because the press agents demand bold faces or whether the papers think they should be something beyond our ken, but the fact remains that it seems to be impossible to get a good six point display.

The only recourse is to take a six point Roman or light italic and threaten to wreck the office if the printer uses bold face.

Probably it would be necessary to slaughter a couple of foremen and a few compositors to get this result, for it is difficult to make a printer change style. It is easier to unsnatch the leopards.

The only way to work this is to buy type, just as Milt Crandall did in Pittsburgh. Sam Sivitz labored for several years, with fair success, but when Milt took over the job, after Sivitz’s health failed, he bought his own fonts of type and insisted on their use.

The rest of this display is better than the Boston average. The drawing of the girl is held to few lines, giving comparative freedom from modulating, and the black silhouettes throw the figure into greater relief. Most of the lettering is good, comparing very favorably with the Mark-Strand, Brooklyn, which is standard for hand lettering. The lines just above the title could have been put into 12 point type with profit. It would have been in tiny hand lettering. You will notice that Mr. Read keeps his titles clear. This holds true of the entire batch, and if the Publix school taught him no more than that, it was doing something. But that is just one of the points he learned about advertising. Note this drawing. Most artists would have used twice as much ink at the least.

The third example is a double fifty, and here a light border is used to get the display. This will not look as well in the newspapers as it does here, but it will be different from anything else on the page and probably get first attention.

EXAMPLE ONE

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Title Is Best Seller for The Prince of Pilsen

Most of the rest is lost to the chance reader, but the title does get over and the design does win an attention that may lead to a careful study of the microscopic lettering, most of which is found and five point values.

Taken by and large, Mr. Read has gained some excellent effects against a heavy handicap. We don't believe that he could have done much better under existing circumstances. He cannot single-handed fight the handicap of poor reproduction and sloppy composition.

But he wholly overlooks the real point we have been making in the Boston displays we have produced, and which led to his letter. He will find that most of the comment has been made on large spaces where it would have been possible to have used 14 point and larger sizes of display. He will find that we have objected to obscured titles, to missing house signatures and a general display of indifference engendered by poor general conditions.

His examples show that he has been doing the best he can with what he can get. If he will look back over our comments he will find that the examples in earlier issues have been advertising displays where type could have been used to better advantage—even the limited styles available in Boston.

Objection to hand lettering is not a monomania with this department. We are willing to concede that there are times and places where hand lettering naturally is indicated. But that is no reason why hand lettering should be used throughout when type could be introduced to greater advantage of the display. Hand lettering is all right in its place. The trouble is that it so often is misplaced.

In limited space, with too much copy, hand lettering is indicated where good display lines are not to be had. What we object to is that the majority of Boston press agents and advertising men fail to realize that it is not necessary to hand letter everything. They fail to use good judgment. Often they seem to lack common sense. Sometimes their layouts are an affront to the trained eye.

And in the fifteen years this department has been running not the slightest concerted efforts seems to have been made to better conditions. If the advertising men of Boston would get together, they could induce the papers to put one or two good advertising faces in six point on the machines.

But so long as they accept whatever an indifferent composing room is willing to offer, Boston displays, as a group, will continue to be the poorest examples of print-

Title Is Best Seller On Prince of Pilsen

In spite of its venerable age The Prince of Pilsen is still remembered and even the younger generation, who may not remember John Ransome or Jess Dandy in the part will recall the musical play as something their daddies used to rave about, so the title is the best seller, and the Palace Theatre, Toledo, gives it a deserved play-up.

Mantraps

Figuring that wedding rings were the real Mantraps, Charles H. Amos picked on the jewelers of Greenville, S. C., to help him put over the picture at the Carolina theatre.

Most of the stores used ring displays with framed stills, but the largest outfit had a half bushel of rings on display and anyone could figure out how many rings to the bushel. A pair of tickets went to the closest figure. Estimate blanks were to be had for the asking.

There is not much to the design. This merely serves as a background for the title, but it brings in the three chief players, and the sales talk, well written and better displayed, will do the rest.

The Prince of Pilsen was standard for so long: (it lived well beyond the average life of those days,) it is worth a good display even to those who did not see it on the stage.

It would be a good plan to play the tuneful airs for an ovation the week before the showing. It will help to gain interest for the presentation.
Swiching the Spotlight to the Exhibitor

Carnival Opposition Disturbs Kansas City

By Peter Milne

Moving Picture World

Hull, to the movement, is probable at the globe:

THE carnivals are coming to town again in Kansas City, Kan., with the Sunday closing fight won, comes a new trouble. It is probable that exhibitors may support a movement urging the passage of a city ordinance prohibiting carnivals and other non-theatricals, which make Kansas City, Kas., their headquarters in this section.

CONDUCTORS PROMOTED

Nathaniel Pinson of New York, general musical director of the Magna Theatre in Kansas City this week preparing a new musical program for the Newman and Royal Theatres.

“We are promoting two Kansas City directors,” Mr. Pinson said. “Jacques Blumberg, director of the Newman symphony orchestra, will accompany me to New York and later be assigned to one of our largest theatres in the East. Louis Forstein of the Royal will succeed Mr. Blumberg at the Newman. The new director of the Royal will be Sigmund Boguszlawski of Chicago. There will be no more stage specialties at the

AllSan Francisco Houses Take Part in "Season"

Greater movie season is being featured this year on a more extensive scale than ever, with practically all the moving picture houses in the city taking part. The parade, which has marked past events of the kind, has been eliminated, and greater attention is being paid to newspaper and billboard publicity and the decoration of theatres. Special musical programs are being presented in many houses and an air of festivity everywhere is evident. Edward B. Baron, general manager for Publix Theatres in this city, is at the head of the committee which arranged this season’s celebration.

SMITH AT GRANADA

Edward A. Smith, for some time manager of the St. Francis Theatre, has been transferred to the Granada, where he succeeds Nat Holt, the latter having retired to become part owner of the Wigwam in the Mission District. Smith came to San Francisco about six years ago and for a time was manager of the Hallowtree. Later he went to the Hawaiian Islands and took charge of the New

Princess at Honolulu. Upon returning to the mainland he took over the management of the State at Oakland, for a time. Horton Kain, formerly a partner of P. C. Gilman with the M. P. T. O. Kansas-Missouri during August.

September, October and November, according to C. E. Cook, managing director of the M. P. T. O. Kansas-Missouri, which is sharing in the proceeds obtained during that period.

GLOBE TO BE REMODELED

The Globe Theatre of Kansas City closed Sunday, but will be re-opened August and renamed the New Globe. An extensive remodeling plan will be completed while the house is closed, including a new lobby, the re-seating of a part of the theatre, redecoration and the installation of a "cry" room for children, as well as a women’s smoking room. The house will continue to be the F. D. C. first run theatre.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: Frank Meade, Meade Theatre, Kingman, Kas.; Charles Goodwin, East Junction, Kas.; Ray McGuire, Darlington, Mo.; Lawrence Breuninger, Lawrence Amusement Company, Topeka, Kas.; Easly Barbouir, Springfield, Mo.

BRIEF

An extensive remodeling plan has been adopted for the Beaufort Theatre, suburban house of Kansas City, Earl Jamison, manager. Ben Levy has re-opened the Hippodrome at Joplin, Mo., following improvements which were made. While Clifford Woody has done the same with his Bulls Theatre at Ozark, Mo. A. S. Myers, who, with his two brothers has been operating the Auditorium Theatre, Slater, Mo., has decided to try a Bing at the other end of the business, having accepted a position as sales representative for the Fox exchange.

MEANS RECOVERING

Jay Means, manager of the Oak Park and Murray Theatres, Kansas City, who has been confined to his bed for several days because of illness, is improving, according to his physician. Mr. Means was executive of the Grubel Brothers of Kansas City, Kas., owners of a string of theatres, has been started on the Electric Theatre, Joplin, Mo.

OCEAN VIEW TO RHEODES

The Ocean View has been redecorated and re-equipped and will be opened shortly under the management of Mr. Thiel.

MARMOLE MANAGER NOW

Jack Marpole, who has been connected with San Francisco film exchanges for some time, has taken over the management of the Harvester, Corcoran, Cal.

BRIEFS

Paul Divine, of the Haltal, Bakersfield, Cal., is a recent visitor at San Francisco, coming out of the valley to enjoy a taste of cool sea breezes. P. Hull, of Ely, Nev., was also a recent visitor. Mrs. L. Y. Danforth has purchased the Empress Theatre, Alturas, Cal., from Mrs. May L. Bates, who has conducted it for several years. The Regent Theatre, San Francisco, has been taken over byH. Blanc, who has closed the Crystal Theatre, Oakland, Cal. A theatre and lodge building is to be erected at Lompoc, Cal., by the Knights of Pythias Building Association.

Gould Buys Another Pittsburgh House

Moving Picture World

Aug. 11

SAM GOULD, president of the Gould Amusements, has just purchased the Arcadia Theatre property on East Ohio street, Northside. The purchase price was not made public. Mr. Gould has conducted the theatre for the past eight years, holding a lease which had two years to run.

830. Work is to commence early next spring, and expenditures will probably total $25,000. Gould Amusements owns and operates five theatre properties, namely: Gould and Arcadia, Northside; Ideal, West End, Liberty and Strand Theatres, Pittsburgh City.

VACATIONISTS

Vacationists include: Bennett Amidor, manager of the Garden on the Northside, who is in Atlantic City; and Edward Songs, manager of the William Penn on the Northside, who is in Atlantic City. Also Sol Silverman, general manager for Gould Amusements, who recreates in Atlantic City.

WHEELING HOUSES CLOSED

Three big theatres in Wheeling, W. Va., are closed for the summer, and all are undergoing extensive remodeling operations. The houses are George Shaffer’s Globe; James Velas’ Liberty and Charles Feiner’s Virginia.
Charles R. Rogers presents

Harry Carey

in

"Satan Town"

How one man smashed a town
where the bells of Hell daily
jubilated over the ruin of human
souls.

Vivid drama, unusual situations,
real suspense, sustained excite-
ment.

A Western classic with Carey at
his best.

A sensational story produced in a
great big way.

Pathé picture
So good that they can steal the thunder from the feature

"Our Gang" Comedy
HAL ROACH presents
His Rascals in
"The Fourth Alarm"

Directed by ROBERT McGOWAN  Supervising Director F. RICHARD JONES
The Board of Directors for the Ontario Division of the M. P. T. O. has refused to entertain the resignation of Ray Lewis, Toronto, as secretary of the Ontario association for business reasons, but announcement has been made that a compromise has been effected whereby Miss Lewis assumes a newly-created post, that of "Advisory Secretary," on the Ontario Board so that she may continue as a M. P. T. O. officer. At the last meeting of the Ontario Board, held in the association's headquarters, Herman Building, Toronto, Miss Lewis was promised her splendid co-operation in eloquent terms by President John C. Brady of the Ontario Division; Harry Alexander, chairman of the Board of Directors, and others.

**Western Changes**

Several important changes have been effected among the theatre managers of Western Canada. Harold Bishop, manager of the Empress Theatre, Edmonton, Alberta, for the past year, has gone to Calgary, Alberta, where he is expected to organize a new theatre in that city. His former associate, John Hasza, general manager of the Capitol Theatre, New Westminster, B. C., has been appointed managing director of the Dominion Theatre, Vancouver, B. C., where he has become the successor of Bishop as manager of the Empress. The new manager of the Dominion at Vancouver has not yet been announced.

**Thomas in Calgary**

H. M. Thomas, of Winnipeg, Western Division manager of Famous Players Canadian Corp., Toronto, spent the first week of August in Calgary, where he conferred with Alberta exhibitors regarding plans for the coming year.

**Capital Region**

The Capital Theatre, Hamilton, Ontario, has reopened under the management of J. Neville, former treasurer of the Pantages Theatre, Toronto. He succeeded Ray Tubman, who recently leased the Regent Theatre, Ottawa.

**Famous' First Run**

The Hippodrome, one of Toronto's largest theatres, closed August 7 as the parent theatre of Famous Players Canadian Corp. The UpperVale, at nearby St. Vital, will reopen shortly as the head theatre of the Famous Players chain in Canada, following a comprehensive overhaul of the manager, the late J. T. Moxley, as the head of the Famous Players chain in Canada.

**Moxley Takes Capital**

The Capital Theatre, formerly the Family Theatre, Ottawa, is once more showing signs of its former self and is more reassuring now. The Capital has been taken over by James T. Moxley, manager of the Imperial Theatre, Ottawa, the district manager of the Regent, Ottawa, previously for years. The Imperial, which was closed, No. 109, is in the downtown district and during the past weeks has undergone some serious reconditioning. Moxley will direct both houses.

**Bishop Recovering**

Leonard Bishop, late manager of the Regent Theatre, Ottawa, is recuperating gradually at the Lady Grey Hospital from the illness which sent him last June. Bishop plans to go to California toward the end of September to be with his mother and sister in Los Angeles and will probably remain there for the winter. He hopes to return to Ottawa next spring.

**St. Louis Vaudeville House Cuts Prices**

The St. Louis Vaudeville House, at 1508 Washington Ave., St. Louis, Mo., has undergone an extensive renovation and change of ownership in recent months. The house reopened under the management of Joe T. O'Keefe, and the current season has been a tremendous success.

**North American Adds Twenty to Chain**

The North American Theatre, Co., has closed its deal with the North American circuit, including the Chicago and St. Louis theatres, for the next season. This increases the total number of theatres in the circuit to 200, and the company will be able to operate 10 additional theatres in the near future. The circuit will operate 200 theatres in the United States and Canada, with a total seating capacity of about 1.7 million.

**Managers and Operators at Odds in Denver**

Theatre managers and employees are at odds over the wage scales to become effective next month under the new contract. Such was the development Thursday when both sides filed proposed new scales with the Industrial Commission of the State of Colorado. The proposed scale filed by the Theatrical Managers Association is considerably lower than that filed by the employees' organization. In addition to a new scale for stage employees Louis Hellborn, chairman of the committee for the managers, filed a second notice with the Industrial Commission designating a ten per cent. reduction in wages of projection machine operators. Unless the managers and employees settle their differences regarding the new contract between themselves the State Industrial Commission will hold a hearing and make an award. It will be recalled that the Industrial Commission was finally compelled by the controversy last year which resulted in denying the new scale demanded by the employees and allowing the new contract to remain for another year as requested by the managers.

**Pueblo's Public Progressing**

Pueblo's newest, the Colorado Theatre, is being rapidly constructed and according to plans, will be finished and ready for opening about the first of October. The new theatre is close to the river and will have a seating capacity of about 1,700. It is a public house.
The Great States Theatre circuit has sold the Gold Theatre at Paris, Ill., to Mrs. Laura Jarotsky, who also has the Lincoln and Paris theatres. She will make some improvements in the house.

The Great States circuit has also sold the Highland Park at Highland Park, Ill., to the Highland Park Players, who have the Alcyon Theatre there now. The new Lincoln Square, now going up at Springfield, will be under the combined management of the Orpheum circuit and the Great States with a vaudeville and picture policy for the new house. The circuit will have Warner Bros. broadcasting station at Elgin and Aurora houses for a three weeks' engagement and this may be extended to other houses of the chain.

Several theatre projects are up for action and it is expected when the finished projects get back from vacations, word will be given out on their locations.

Kahn Injured

The many friends of Art Kahn, musical director for the Lubliner and Trins circuit, will be sorry to hear he received serious injuries in an automobile accident, but is recovering at the North Chicago Hospital.

Flader at Randolph

Al Bachman, who has been managing director of the Randolph, the loop house belonging to the Universal, has been transferred and will be succeeded by F. A. Flader, with M. Moffait as assistant.

Covent Garden Policy Change

The Covent Garden Theatre of the Lubliner and Trins circuit is being remodelled into a deluxe presentation house of 3,000 seats and the new policy of the house will be three changes a week with an elaborate musical program under the direction of Eddie Perrigo. Two new theatres, the Belmont and the Lubliner at Main street and Balbo avenue, seating 3,500, and the Congress Theatre at Milwaukwe avenue, seating 2,000, are expected to be ready for early fall openings.

Lyceum to Close

The Lyceum circuit will close the Lyceum this month and make some improvements in the other houses of the circuit.

Gumbiner Back

Robert Gumbiner of the Gumbiner circuit has returned from a three weeks' tour of the East and reports a fine visit.

Palm House to Reopen

The Washington Square Theatre at Quincy, Ill., has undergone extensive improvements during the past month. Including a new cooling system and will reopen this month with a picture to play. Louis Peeren, of Pi-cerno will be musical director of the house for the new season.

The Carbondale House

P. F. Struth has opened the Liberty at Carbondale, Ill., with an exclusive picture policy.

Minturn Leases House

Harry Minturn has leased the Central Theatre on East Van Buren street and will reopen the house.

McCurdy's Contract

J. L. McCurdy, who resigned recently as managing director of the Central Theatre, is now connected with the Chas. Thompson Scenic Company. He has closed with Great States for their house in that territory recently.

Caton to Head Other Circuit

W. B. Catlow, owner of the Barrington, Ill., Auditorium, will build a new 800-seat theatre in that little city from plans by Beitz and Holcomb of this city. The house will be of an old English type and is expected to be ready for opening month of the year.

To Enlarge Princess

John Miller, who owns the Princess at Winnetka, III., will widen the stage, and will increase the seating capacity of the house to 1,000 and install a stage with modern equipment to handle the largest stage shows.

Hopp loses Daughter

The many friends of Joe Hopp of the American circuit will be sorry to hear of the death of his daughter, Pearl, after an illness of some weeks.

New Clamage House

The Clamage circuit is planning to build a new theatre at Homewood, Ill., a West Side suburb, seating 2,000, and is expected to be ready for opening month of the year.

Moves Up Studebaker

Frank Gazzolo is giving up his lease of the Studebaker on Michigan avenue on October 1 and will take a long rest before going back into the business.

Summer to Build

Frank Sumner will start work on his new theatre at Carbondale, Ill., at an early date and when completed will be one of the finest houses in southern Illinois.

Aspects of Presentations

According to word from the Acher offices they will have a chain of six presentation houses by fall when the new Sheridan opens to the public in September. The other houses of the circuit that will use the big acts are the Highland, Middle, Colony, the Metroploitan and the new Terrell. Roy C Stollen and Don Allen will look after the details of the new circuit.

Palm To Reopen

The Palm Theatre of the Lamb circuit at Rockford, Ill., will open early in August after being closed for two weeks for redecorating and other improvements.

New Chicago House

A motion picture theatre building is to be erected on ground 125 by 200 feet on east side of north southeast corner of Grand and Niva avenues by the Mont Clare Building Corporation. Title to the property was conveyed to the corporation by Basil Charush.

Broadway Co. Dissolves

The Broadway Theatre Corporation, organized by Balaban and Katz to erect the Up-town Theatre, one of the finest in the Balaban and Katz chain, has conveyed title to the property to the Balaban and Katz Corp. and is now in process of dissolution. The assets of the corporation were valued at $25,000. The value of the property was not stated. Somewhere in the transfer, it is stated, Balaban and Levin- son handled legal details of the conveyance and also are handling the dissolution of the Broadway circuit which will be put on a combination pictures and vaudeville.

Orpheum Bonds

The Orpheum Bonds, Inc., on August 1 re-issued $241,000 bonds of the Orpheum Theatre, Kansas City, a subsidiary. This is the third issue of the new company. The Hennepin Orpheum Theatre, Minneapolis, having been paid off May 1 and $450,000 Studebaker Theatre, Chicago, on June 29. Orpheum Circuit, Inc., also has $1,100,000 of 7½ per cent. notes maturing September 1.

Tiffin to Be Improved

The Tiffin Theatre, Karlo and North avenues, will soon be remodeled. Vincent T. Lynch of the Lynch Theatres, and provided with a larger stage and a refrigeration plant. With the full size stage the Tiffin will put on combination pictures and vaudeville.

Salesmen Takes Theatres

Edward Zora, formerly a salesman for the Famous Players in this territory, has taken over the Crescent and Bond Theatres at Pont- tiac, Ill., and will operate them with pictures this fall.

Blank Enters Again

The Le Claire Theatre at Decewur has been taken by the blank circuit, according to word from that city. Ernest Lynch will continue as house manager. This is the second house that the blank circuit has in Illinois, the other being the Fort Armstrong at Rock Island, formerly of the Hoop Rosenfeld circuit. It is reported also that plans for adding other Illinois houses to the blank circuit are under consideration. Just how this new blank entry into the management of Illinois theatres will work with the Great States circuit is not known at the present time.

Dickson Adds to Minnesota String

W. Dickson, of Gladbrook, Ia., recently added to his string of theatres a few more in Minnesota, including one at Parker's Prairie, one at Evansville, and one at Villard.

Iowa City House

The Englert Theatre at Iowa City, Ia., is to cost $50,000 when completed. Work on it is being rushed with a view to having it ready to open early this fall.
**Heavy Storm Damages Albany Theatres**

Moving Picture World, Albany, August 10.

NE of the worst storms of the year sweeping over this section of the State one night last week caused several of the motion picture theatres in Albany and Troy to suspend operations for the evening. At the Mark Strand in Albany there was trouble in the projection room while the storm was at its height. The orchestra played for more than an hour in entertaining the patrons. When the conductor left the stage to secure more music and with the storm showing no signs of abating, it was decided to call off the remainder of the evening and all present were presented with tickets that will be honored at any other time. Power trouble also put the Colonial, a residential house in Albany, out of business for the night. The same held true with the King and other houses in Troy.

While the storm resulted in the theatres losing a considerable sum of money, it was also raising havoc with some of the exchanges in the new film building. Vaults were filled with water in a number of instances to a depth of a foot or more, while sand and water entered the back door of one exchange and covered the floor.

**Silverman Co. Adds Two in Mansfield, O.**

Moving Picture World, Mansfield, Ohio, August 10.

THF Silverman Ohio Theatres Company has completed negotiations whereby it acquires the lease of the Grand Theatre and Amusement Co., at Mansfield, Ohio, operating the Opera House and Majestic Theatre in that city. The company will operate the two houses, retaining the former manager, William A. Partello, as managing director of both theatres. J. Wayne has been added to the organization as treasurer. The Opera House will play a combination policy of road attractions and pictures, while the Majestic will be a straight picture house.

**GREGORY ROBBED**

John Gregory, an exhibitor at Springfield, Ohio, knows how it feels to walk home from an automobile ride, having been abducted and robbed. He was putting his machine in the garage for the night. As Gregory entered the driveway to his garage, he was confronted by three men who compelled him to drive them to a bowling alley where he was bound, gagged, and robbed of $255 in cash, a diamond and a gold watch worth $155. Half an hour after the robbers escaped, Gregory freed himself and tried to start his car, but the bandits had tampered with it. He then walked back to Springfield and reported the case.

**JOE MAIER ENGAGED**

Harry Silver, of Terborg, prop, of the Palace Theatre, Hamilton, Ohio, have engaged Joe Mayer as advertising and business manager. Mayer, who edits the Palace Review, the monthly house organ. Mayer was editor of the Billboard for ten years, then served as publicist of publicity for Universal in New York. For the past five years he has been handling exploitation and sales for Universal in Cleveland, Detroit and Cincinnati, and was likewise connected with the M.O. M. Officers of the Palace.

**SCHWALM ON VACATION**

John A. Schwalm, manager of the Rivoli Theatre, and president of the Jewel Photoplay Corp, has been elected to the Board of Directors of the M.P.O.A. of Cleveland.
We send these tips to help you judge picture performance intelligently.

They are dependable information because we are unbiased and just.

We need your help as much as you need ours.

Join our ranks! Help us.

OUR GANG

Fox

ETERNAL WHISPER, (5,011 feet). Star, Buck Jones. This pleases them very much, especially when Buck rides well. Good for the fans. Tone, good. Sunday and special, no. Appeal, eight per cent. General class town of 2,000. Admission 10-15, A. Catalano, Victory Theatre (150 seats), Ros- siter, Pennsylvania.

FIGHTING BUCKAROO, (3 reels). Star, Buck Jones. This pleased them very much, especially when Buck rides well. Good for the fans. Tone, good. Sunday and special, no. Appeal, eight per cent. General class town of 2,000. Admission 10-15, A. P. Jenkins, Community Theatre (485 seats), In- ternational, Nebra-


ROAD TO GLORY, (7,608 feet), Star, May McAvoy. This picture was reviewed as not much, so I was surprised at the comments I received. To my town it was a good pro- gram. Tone, good. Sunday, yes. Special, no. Appeal, fair. H. A. Preuss, Arvada Theatre, Arvada, Colorado.


SANDY, Star, Madge Bellamy. Some like it, some said it was bad. This is the kind of pictures that make censorship, so why not let them pass? We have found good factory business on two-day run; we used it Sunday and Monday, but it is not a Sunday picture by any stretch of the term. No appeal. No for Sunday. Special, yes. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Norfolk, Virginia.

SANDY, (7,550 feet). My patrons did not care for this one. Town 2,500. Draw town
Metro-Goldwyn

Gloria Grey

in the Associated Exhibitors' release, "The Hidden Way."

Paramount

Glenda Gray

in the Associated Exhibitors' release, "The Hidden Way."

Paramount

Adventures. (6,002 feet). Star, Pauline Starke. A good program picture. Not hardly a summer picture, but did a good business because it was funny and the characters were good. General class city of 500,000. Admission 10-10.


Crowded Hour. (6,558 feet). Star, Bebe Daniels. A World War picture, but the six sheets showed the picture. The public will want to see this picture. Tone, good. City of 500,000. Admission 10-10. C. S. Clark, Victoria Theatre (450 seats), Montpelier, Idaho.

Road to Mandalay. (6,551 feet). Star, Lon Chaney. Lon Chaney as Singapore Joe. A make-up picture that didn't draw at all. Fox pictures are not so bad, but I can't make any money on them, despite my good fortune. Tone, good. Sunday, no. Special, no. City of 500,000. Admission 10-10. C. S. Clark, Victoria Theatre (450 seats), Montpelier, Idaho. 

PRODUCERS DIST. CORP.

FIFTH AVENUE. (5,960 feet). Star, Marguerite in "A Move." Another one of those foreign pictures that are absolutely no good to me. Here is the story of a man who was brought into the world by Ray Adkins, but not spoken well of here. Flopped. Tone, fair. Sunday or special. No. Appeal, not much. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WAGEN OF VIRTUE. (5,662 feet). Star, Gloria Swanson. Another one of those foreign pictures that are absolutely no good to me. Here is the story of a man who was brought into the world by Ray Adkins, but not spoken well of here. Flopped. Tone, fair. Sunday or special. No. Appeal, seventy per cent. Town, 1,800. Draw town and county type. Admission 15 and 25. O. T. O., Odgen Theatre (400 seats), Hughesville, Pennsylvania.

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RENEE ADOREE has been so fine in her "La Boheme" and "The Big Parade" parts that it is no wonder Metro-Goldwyn-Mayer gave her a fine role in "Blonney" and in the forthcoming Cosmopolitan production, "The Flaming Forest."

Universal


WALTER BROS.


SEA BEAST. (9,975 feet). Star, John Barrymore. The appeal was "Welsh Harlequin" days which impressively shows the versatile talent of John Barrymore, first as a devil-may-care young man, and second as a one-legged, peremptory, incredibly think acting thrill—thrilling comedy. Make it a really good picture worth seeing. Tone, good. Sunday and special, no. Appeal, seventy-five per cent. General class city of 500,000. Admission 10-25. W. B. Hiles, Illins Theatre (150 seats), Loyalton, South Dakota.


INDEPENDENTS


PRODUCERS DIST. CORP.
PRETTY soon American dancers in Russia or the Balkans are going to be thicker than girl swimmers in the English channel. To "The Merry Widow" and "The Midnight Sun" add Constance Talmadge in "The Duchess of Buffalo," a play based on the Hungarian comedy by Brody and Martos and originally known as "Sybil.

You might add that Connie is sitting right in a row with the others, for as Marian Duncan she has precisely the sort of role in which she has achieved her greatest success...a smart, sophisticated damsel who knows her way about.

She comes to dance at the Russian capital and she wins the love of Lt. Orloff, of the Guards. She also wins the favorable attention of the Grand Duke Gregory. And it is to Gregory that Orloff must apply for permission to marry.

Having just sent a magnificent brooch to the dancer, Gregory is in no mood to lose out on his investment by letting Orloff marry, so he orders him to close arrest and goes to keep the tryst.

WesternPossessed of broad comedy veins have the completely successful melodramas of this location harnessed into a far corner of the map. There is nothing like a laugh to offset a hard ride or a shooting match. "The Bananza Buckaroo" is heavily accented on its comedy side. It shows up particularly well. As "audience" material it leaves little to be desired for this type of entertainment.

Buffalo Bill, Jr., is the star. The plot consists of his struggle to stake out a claim between two established mines. He has to combat the villain but, with his pal, eventually wins out. Then he sells the strip to the father of the girl and so convinces this gentleman of his business ability.

The arrival of the Duchess makes Gregory very glad to have the lieutenant for an alibi and the picture ends with a wedding.

As the girl Miss Talmadge has lost none of her vivacity and charm. It is one of the best things she has done in a long time, and she does things moving at a furious pace. The scenario has been done to give her most of the opportunity, and she develops the situations to the last note. Sometimes the action is almost overdeveloped, but in general the direction is excellent.

Tuillio Carminati, as the sweetheart, is a dashing and romantic figure. He is going to become a favorite lead, for he can act as well as look interesting. Edwin Martindell is a capital foil as the fatuous Grand Duke and Rose Dioone contributes in a minor way to the fun when she has the chance. Chester Conklin has a fine character bit as the keeper of a suburban hotel entirely overwhelmed by the sudden influx of royalty.

This picture should get through all along the line. It's a fine little farce, spiritedly played.

Most of the comedy is centered in the person of Harry Todd as the hero's pal. Todd, by the way, seems to be making quite a name for himself as the comedy relief of westerns. Herein he accompanies the hero on a visit to the home of the heroine. His efforts to adapt himself to the more or less formal customs maintained by the heroine and her family constitute an effective vein of low comedy. He tells shabby stories to his hostess and swallows his tobacco. The humor is of that stripe but it has been handled with good sense.

All in all "The Bananza Buckaroo," by its meritorious quality, lifts the standard of the Buffalo Bill, Jr., series considerably.

I t is a long stride for Lefty Flynn to negotiate back to his bright college years when his name was well featured on the sporting pages. He negotiates it in "The College Boob" and, despite the fact that he is past undergraduate in appearance, the picture comes forth as one of the brightest and altogether the most satisfying having to do with the king of college sports—football.

The big kick in the film is the football game. Baldwin meets her rival on the gridiron and Alvyvis Appleby, the star player of the college, refuses to play because his aunt and uncle consider the sport immoral and have told him to quit playing or quit college. But the straight-faced relatives, after watching the first half of the game, become infected with the college spirit. So in goes Appleby for the last half to perform the rather gigantic task of making three touchdowns and kicking as many goals.

This sequence of the film has been fash ioned just about as expertly as possible. It has suspense and thrills galore. The scenes on the gridiron possess an authority that is often lacking in pictures of this type. To describe them as "rousing" seems proper. The entire film is of that type. In fact, "The College Boob" ought to be a knockout in all theatres. F. B. O. has made another picture for the big ones as well as the little ones.

Opposite the star is Jean Arthur, who actually looks the part of the belle of the college proms. She is unusually pretty and appealing.
Western Premiere
Of “The Vision”

“The Vision,” initial Romance production in Technicolor, released by Educational Film Exchanges, Inc., appeared on the same program with “So This Is Paris” at the premiere of this comedy-drama by Ernst Lubitsch at the Forum Theatre, Los Angeles, the latter part of July. The program was extensively advertised and “The Vision” was featured prominently. It was described in “ad copy” as “the most beautiful color picture ever made” and as a “masterwork in color photography” and received considerable advance newspaper publicity.

Newspaper critics gave “The Vision” flattering notices and criticisms.

Gus Solomon in South
Gus Solomon, Assistant Sales Manager of Red Seal Pictures, is in Atlanta, Ga., preparatory to making an extended tour of the South.

John L. Hawkinson, producer of Grantland Rice “Spotlights,” is an ardent sportsman. He has just returned to the East, from California.

Fox Short Feature Releases

Special exploitation will be given the new Fox Animal Comedies, which are designed to be of appeal to young and old, and which will have their debut with “Jerry the Giant,” featuring Jerry Madden, age three, on Aug. 22. One method to be employed is animal cutouts, some life-like size, for the theatre lobbies.

This comedy will be first release of the 52 comedies in short subjects that the Fox company will make for the 1926-27 season. Little Madden did so well with Pal, the wonder dog; an elephant, a jackass, a goose and other animals that he “stole” the picture, and the title was changed.

The next comedy release will be “The Swimming Instructor,” a Van Bihler, in which Earle Fiske and Florence Gilbert, again in the leads. This picture will be released on Aug. 29.

Ethel Byrnes and Frank Butler are co-feature in the first of the O. Henry Series, “The Complete Life,” which will go to exhibitors on Sept. 3.

Allan Forrest makes his debut in a Fox picture on Sept. 12 in “Easy Payments,” first of the new “Married Life of Helen and Warren” series, with Kathryn Perry playing her customary role as the wife, Helen.

“It’s a Pipe,” with George Harris and Barbara Luddy, is the first Imperial booked for release. It will be shown on Aug. 22.

The second of the Imperials, “Hello Lafayette,” featuring Ernie Shields and Jean Arthur, will be sent out to the theatres on Sept. 5.

Special lobby frames to keep the Mack Sennett bathing beauties before your patrons has been found a splendid theatre aid for the hot summer days.

“U” Comedy Releases For August

“Buster Helps Dad,” a new Buster Brown Comedy, heads the list of strong Stern Brothers two-reel releases for the month of August. It is the twelfth Buster Brown comedy released and is the final picture of the first series of Buster Brown Comedies. Thus it is the last Buster Brown comedy to be released on the regular Stern Brothers schedule, the Buster Brown Comedies having been re-rated as Universal Junior Jewels for the coming year, with added production values and increased marketing status.

“Buster Helps Dad” was directed by Gus Meins, the man who has made most of the successful Buster comedies and who is now turning out the exceptional “Newlyweds and Their Baby” series. He also will do the forthcoming Junior Buster two-reelers. All of the Buster Brown Comedies use the dog comedian, Pete, as Tige, Arthur Trumble as Buster and little Doreen Turner as Mary Jane.

The new Wanda Wiley comedy to be released by the Stern Brothers for August is “Mixed Brides.” It was directed by Jess Robbins, maker of many popular Wanda Wiley comedies, and has Al Forrester as the leading man. Starting in the country and ending up in the speeding traffic of the city, the plot gives Miss Wiley ample opportunity for her dare-devil recklessness and comedy characterizations. A motorcycle marriage and an auto smash-up are high-lights in the love and adventures of the two young people of the picture. It is one of the best Wanda Wiley pictures to date, it is said, and is regarded as a fitting wind-up for her current season’s product.

“Wait a Bit,” the Edna Marian-Earl McCarthy two-reeler being released by the Imperial, this month, is a breezy comedy of young love and parental obstacles. Earl has to undertake many subterfuges in order to gain admittance to his sweetheart’s home. Mix-ups follow each other rapidly and the comedy is well gagged.

Francis Corby directed it.

“Her Ambition,” the final Stern Brothers release of the 1925-1926 film year, is a two-reeler directed by Charles Lamont, with Bartine Burkett and Al Alt in the leading roles. Art Rowlands and Dorothy Vernon also are principals. It is a near-burlesque on the old style melodramas, with Bartine playing the innocent country lass enmired by the city slicker. Al Alt is the country bumpkin who tries to the city and rescues her from the wiles of the deceivers. The comedy has been well received by reviewers and by the public where it has been shown pre-release.

Mack Sennett has presented a diamond belt buckle, valued at $3,500, to Delmar (“Del”) Lord, director of many “100% comedies,” for Pathe release.

UFA’s Jewels of Venus’ At N. Y. Capitol

“Jewels of Venus’ first of the UFA educational short subjects to be presented in this country, was at the Capitol, in New York City, last week. A series of twelve unusual short subjects, made in various parts of the world, will follow. In all, UFA has more than eighty of these fascinating little features for release in America. Included in this group are “Heavenly Bodies,” an astronomy film: “Game Hunting in Abyssinia” and “Wonders of the Blue Gulf of Naples.”

Singer in West
Julius Singer, head of Universal’s short feature department in the home office in New York City, is visiting Universal City, Calif., looking over his 1926-27 lineup.

When Neal Duffy, owner of the Elite, Appleton, Wis. (seated, center), visited Stern Bros. Comedy Studios in Hollywood, he was greeted by Stern Bros. stars.
Cast of Roach's "Two-Time Mamma"

"Two-Time-Mama," Hal Roach's forthcoming short feature Pathé comedy, is provided with sufficient stellar attraction in Glenn Tryon, but the cast includes several other screen celebrities including Vivien Oakland, Tyler Brooke and Gale Henry, whose ability is on a level with dramatic feature artists.

Tyler Brooke, known familiarly in filmland as "Bowler" Brooke, has been known for years on the New York stage as one of its best dressed leading men. He left "Wildflower" in New York to play in the Number One Company of "No, No, Nanette" and in Los Angeles was seen by Hal Roach and signed on a long term contract at one of the best figures ever paid a newcomer to the screen. He has played in the year past in approximately fifteen Hal Roach comedies. Vivien Oakland likewise was popular on the stage before she entered pictures. As the fascinating feminine half of the vaudeville team of "Murray and Oakland"—a marital term in private life also with John T. Murray in the masculine half of the partnership—she gained a wide following on the Orpheum and other circuits, and also in several New York stage productions.

Two other players in "Two-Time Mama" deserve notice. Anita Garvin, former Follies beauty, played in "Raggedy Rose" with Mabel Normand, "Should Husbands Pay?" with Jimmy Finlayson and other Roach-Pathé comedy featurettes.

Gale Henry, for years a popular comedienne, needs no introduction to audiences who have been seeing pictures for the past seven or eight years.

Directed by Fred Guiul under the supervision of F. Richard Jones, one of the screen's best known authorities on comedy, "Two-Time Mama," represents a new high level of "feature standards" in the comedy field.

Eddie Baker Is Co-Directing

Eddie Baker, who cracks the whip as assistant director and during his spare moments plays " heavies," is co-directing with Walter Graham on the Christie comedy, "Upperscots," starring Jack Duffy. It will be a prize fight comedy with Duffy and Bill Irving being on the receiving end of many of the wallops.

Quimby Selling Fox "Shorts"

A six weeks business tour around the country in the interests of boosting sales personally and telling his lieutenants points of appeal to put before exhibitors, will be finished this week when Fred C. Quimby, Fox Films short subject sales manager, arrives back in his New York headquarters.

A long series of first run propositions were put through by the local exchange managers with the assistance of Mr. Quimby in sixteen key cities. These embrace the following cities and adjacent territories:

- Washington, Philadelphia, Boston, Buffalo, Cleveland, Detroit, Omaha, Salt Lake, Cincinnati, Indianapolis, Chicago, Milwaukee, Kansas City, St. Louis, Denver and Seattle.

He met James R. Grainger, Fox Films general sales manager in Seattle, and in Minneapolis where they closed with the Finkelstein and Ruben circuit. Mr. Grainger was traveling at the same time in the interest of the big Fox features.

Mr. Quimby reports the selling results of his trip as among the most successful he ever obtained.
Big Sets For Educational Comedies

That Jack White is making good his prediction that "every comedy will be a feature production," which he made at the beginning of the season, can be plainly seen after a glance at the sets used in the comedies made or in production at the Educational Studios.

Most striking of these is the set of the after-part of a pirate ship of the seventeenth century. This set is complete in every detail and represents one of the most unique pieces of construction work ever erected for two-reel comedy purposes. The comedy, which will present Franklin Pangborn in his initial screen appearance, has been completed and now is in the cutting room.

A South American street scene with several pretentious homes in the background was used by Stephen Roberts in the production of the initial Mermaid Comedy featuring Al St. John. A California type bungalow, to be wrecked in the second Lloyd Hamilton Comedy of 1926-27, is being finished while Lloyd does the interiors of his current production under Norman Taurog.

Sets representing the interior of a country hotel, as well as the lobby and interior of an expensive Park avenue apartment in New York, are features of Johnny Arthur's current Tuxedo Comedy, only recently completed under the direction of Norman Taurog.

A circus background will be used in the Mermaid Comedy which Al St. John is starting, and a "big top" has been erected on a corner of the studio grounds.

A big aggregation of animals will be used in this picture, including lions, tigers, leopards and elephants. A unique addition to the list of four-footed actors will be the appearance of a baby elephant nine months old.

Fleischer Has New Series Ready

Max Fleischer, president of Red Seal Pictures Corporation, has put his okay on a new series of 13 releases to be known as "The Film Reporter." The first will be ready for general release next month. The issues are one reelers, prepared and edited by Herb. Fogel.

With a laugh in every subtitle, the subject matter of "The Film Reporter" deals entirely with the doings of the screen and sports celebrities, flashing upon the silver screen little intimate shots of the big timers.

The first series has shots of Mayor Walker, Renee Adoree, The Trackless Train, Reginald Denny, Billie Dove, George Jessel, Adolph Menjou and Will H. Hays, among others.

Artclass and Renown Contract

Louis Weiss and M. H. Hoffman of Renown Pictures, Inc., have signed contracts whereby all Artclass Short subjects will be distributed through Renown Exchanges in the territories covered by Northern Illinois, Indiana and upper New York State.

Another side of these series of comedies and novelties is that made to Tom Leonard, of St. Louis, who has established a company to be known as Artclass Short Subject Exchange, through which he will distribute "Winnie Winkle," "Hairbreadth Harry," "Izzy and Lizzie," "Soul Pollard in "Radio Personalities," "Guess Who," "Scandal of America," "Screen Star Sports" and "Popular Song Parodies" in the territory covered by Eastern Missouri and Southern Illinois.

Fox Varieties Ready August 22

The first of the new Fox Varieties, visual voyages on the silver-sheet to the out of the way and interesting places over the world, will go to exhibitors on August 22, when "Down to Damascas" will be shown. The early releases include "Riches of the Earth," "Around the World in Ten Minutes," "The Great Lakes," "Austrian Alps," and "Colorado." Around the World in Ten Minutes" took five cameramen a year to make. There will be 26 releases in all.

Mexican Pictures From International

The first motion pictures of the great religious crisis in Mexico are contained in the current issue, No. 64, of International Newsreel, and were shown last Friday night as a pre-release, at leading theatres on Broadway. For the first time the public is afforded the opportunity of seeing conditions as they actually exist in Mexico. International Newsreel sent its own staff cameramen into Mexico several weeks ago.
“Crazy Like a Fox” (Pathe—Two Reels)
Charley Chase, supported by Martha Sleeper, in a well-constructed and highly amusing offering. The idea of Charley being the girl of his heart at the railroad station Charley proceeds to act the luna tic when his father's old friend who wants him to marry his daughter. The daughter turns out to be the girl at the station. The film contains such uproariously undignified moments that Charley parading the governor of the state into a fountain. Sidesplitting is a good word for this. —Peter Milne.

“Don’t Be a Dummy” (Universal—One Reel)
Comedy that strains considerably for laughs but mildly amusing. The college freshman, jealous of his girl's flirtations, acquires a dummy model and, behind the window shades and on the front porch, goes through some motions that brings the real, young lady to her senses. Arthur Lake and Elsie Tarren are featured.—Peter Milne.

“It’s All Over Now” (Universal—One Reel)
I N THIS COMEDY, Neely Edwards appears as a chap who gets in had over a board bill and has his clothes taken away. From his habit he is mistaken for a prize fighter and forced into the ring, when he kicks the champion by putting pepper in his glove.—C. S. Sewell.

“Shiverings Spooks” (Pathe—Two Reels)
This is an “Our Gang” comedy directed for Hal Roach by Robert McGowan. It’s great fun. The children break in on a spiritualistic seance, dispersing it, and the fake spiritualists take their revenge by scaring the kids half to death with their devices. There are eerie ghosts and ambulatory tables and wierd noises. The kids are saved when the cops come.—Sumner Smith.

“Don’t Shoot” (Universal—Two Reels)
A western, in which Jack Mower as a deputy by shielding his boss because of a killing. The hero his sweetheart who hates bloodshed and falls into the hands of the dead man's brother who is bent on vengeance. The sheriff tells the real facts in time to save the hero and the gang are captured. Up to the average, with plenty of action of the usual type. Fay Wray, pictured here, is excellent as the girl.—C. S. Sewell.

“Back Fire” (F. B. O.—Two Reels)
Fatty Alexander, Fat Karr and Kewpie Ross, F. B. O.'s “ton of fun” are featured in these two reels which are built on the principle that to fall down is funny. It is good knockabout stuff and features a “kid costume” party where the fun waxes riotous. Lois Boyd, shown in the accompanying photograph, is most decorated in her abbreviated kid costume and adds considerable fun of a lighter type to the heavily weighted film.—Peter Milne.

Pathe Review No. 24
(Pathe—One Reel)
Interesting scenes of Hagenlake, South Dakota, viewed by Brown College in color and more chronicles of the Lost Empire of Africa, from the film library of Count De Prorok, make up this reel.—Peter Milne.

“Dough Boys” (Pathe—One Reel)
This is a Terry cartoon. Farmer Al, the cat and the mice together run a lunchroom. The dough Farmer Al is mixing explodes, sending Farmer and Cat through the roof. Returning to earth, they throw dough at each other. Some hits Officer Oscar and there is a chase.—Sumner Smith.

Straight From the Shoulder, Jr.
Reports on Short Subjects from Exhibitors
Edited by Van

SUNDAY CALM. (Pathe Comedy, Chicago, Ill.) The kids as a rule are always good. Town 1,900. Draw town and country type. Admission 15 and 25. O. G. Odell, Odephi Theatre, (400 seats), Juneville, Pennsylvania.

WINNING IDOL. (Universal Serial). Star, William Osmo. The people who like serials like this and they are following it, both of them. Tone, okay. Perhaps suitable for Pudnity Special. no. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota. YES, YES—BARETTE. (Educational-Bobby Vernon). This was fine. It had a lot of meaning less stuff in it. His comedies are not as good as last year for us. Good tone, fair appeal. Draw better class, town 4,500. C. A. Angiemo. "T" Theatre, Nazareth, Pennsylvania.

OV ENDE. (Educational-Lace Comedy). A mighty good comedy, of the thrill type, but suffered by comparison with some of the exceptionally good ones we have just recently played. There’s no use in arguing—Educational “has the goods.” Tone O. K. General appeal Yes for Sunday. Draw rural class, town 300. Admission 15—30. Chas. W. Lewis, L. O. O. F. Hall (250 seats), Grand Gorge, New York.


## Quick Reference Picture Chart

**Handy, Compact Information to Help You with Your Bookings: Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films**

### High-Pressure Exhibitors Will Find High-Quality Service Here

<table>
<thead>
<tr>
<th>ASSOCIATED EXHIBITORS</th>
<th>Kind of Picture</th>
<th>Review Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Headlines (Alice Joyce)</td>
<td>Sacrifice drama</td>
<td>Aug. 1, 5,600</td>
</tr>
<tr>
<td>Fifty Fifty (Hampton L. Carmore)</td>
<td>Drama</td>
<td>Aug. 1, 5,531</td>
</tr>
<tr>
<td>Keep Smiling (Moeys Bankers)</td>
<td>Racing melodrama</td>
<td>Mar. 1, 5,415</td>
</tr>
<tr>
<td>Camille of Barbary Coast (O. Moore-Bush)</td>
<td>Drama</td>
<td>Aug. 1, 5,308</td>
</tr>
<tr>
<td>Never Weaken (Harold Lloyd)</td>
<td>Reissue comedy</td>
<td>Aug. 1, 3,000</td>
</tr>
<tr>
<td>The Skyrocket (Peggy H. Joyce)</td>
<td>Drama</td>
<td>Jan. 1, 7,310</td>
</tr>
<tr>
<td>Counsel for the Defense (Compo)</td>
<td>Human int. mello,</td>
<td>Feb. 1, 6,228</td>
</tr>
<tr>
<td>Pick Hitter (Gros Hunter)</td>
<td>College baseball dr.</td>
<td>Feb. 2, 1,620</td>
</tr>
<tr>
<td>Lovers' Island (Hampton-Kirkwood)</td>
<td>Romantic melodrama</td>
<td>Feb. 1, 6,424</td>
</tr>
<tr>
<td>Hearts and Fists (John Bowers)</td>
<td>Action camp mello</td>
<td>Mar. 21, 6,459</td>
</tr>
<tr>
<td>North Star (Strongheart)</td>
<td>Dog melodrama</td>
<td>Mar. 6, 6,171</td>
</tr>
<tr>
<td>Shadow of the Law (Bow)</td>
<td>Crime melodrama</td>
<td>Mar. 21, 6,453</td>
</tr>
<tr>
<td>White Mice (Jabez Logan)</td>
<td>Romantic mello</td>
<td>Mar. 21, 6,453</td>
</tr>
<tr>
<td>Broadway Hoof (G. Hunter)</td>
<td>Comedy drama</td>
<td>Apr. 3, 5,883</td>
</tr>
<tr>
<td>Nut-Clacker (Horizon-Bush)</td>
<td>Face comedy</td>
<td>Apr. 24, 5,741</td>
</tr>
<tr>
<td>Two Can Play (Claa Bow)</td>
<td>Drama</td>
<td>May 8, 4,472</td>
</tr>
<tr>
<td>The Hunchback of Notre Dame (Barker)</td>
<td>Drama</td>
<td>May 8, 4,472</td>
</tr>
<tr>
<td>The Big Show (Lowder)</td>
<td>Circus drama</td>
<td>May 15, 5,353</td>
</tr>
<tr>
<td>Galloping Cowlards (Shaffer)</td>
<td>Drama</td>
<td>May 29, 5,308</td>
</tr>
<tr>
<td>Earth Woman (Mary Alden)</td>
<td>Drama</td>
<td>May 2, 5,308</td>
</tr>
<tr>
<td>Rawhide (Buffalo Bill Jr.)</td>
<td>Mystery westerns</td>
<td>June 2, 4,401</td>
</tr>
<tr>
<td>Dangerous Dudley (Duddy Roosevelt)</td>
<td>Western</td>
<td>July 31, 4,472</td>
</tr>
<tr>
<td>Twelved Triggers (Vally Wales)</td>
<td>Action western</td>
<td>Aug. 6, 4,459</td>
</tr>
<tr>
<td>Carnival Girl (Marion Mark)</td>
<td>Melodrama</td>
<td>Aug. 14, 4,562</td>
</tr>
</tbody>
</table>

### CHADWICK PICTURES CORP.

| Man of Iron (L. Carmore) | Drama | July 4, 6,300 |
| American Pilot (G. Walsh) | Action melodrama | July 11, 5,901 |
| The Bells (L. Carmore) | Drama | April 1, 5,562 |
| Blue Blood (G. Walsh) | Action romance | June 12, 7,000 |
| Some Punkin's (Ray, C. Ray) | Rural comedy-drama | Dec. 26, 6,500 |
| Perfect Clown (Larry Semon) | Feature comedy | Jan. 2, 5,308 |
| Prince of Broadway (G. Walsh) | Prize ring drama | Feb. 21, 6,400 |
| Transcontinental Limited (all Star) | Railroad melodrama | Mar. 6, 6,400 |

### COLUMBIA PICTURES CORP.

| Lone Wolf Returns (Lytell-Dore) | Crook melodrama | July 31, 5,750 |
| Bell of Brownsville (S. Mason) | Comedy drama | July 31, 5,750 |
| Sweet Rosie O'Grady (S. Mason) | Comedy drama | July 31, 5,750 |

### Waldorf

| Enemy of Men (Rever) | Drama | Aug. 12, 5,807 |
| Price of Success (Ladism) | Drama | April 1, 5,562 |
| Rated Life (Rever) | Action, western | Mar. 1, 5,631 |
| When Husbands Fight (Rever) | Comedy drama | July 25, 5,807 |
| Fare of a Flirt (Rever) | Comedy drama | Aug. 1, 5,901 |

### Perfection

| Fighting Youth (W. Fairbanks) | Melodrama | July 31, 5,750 |
| Speed Mud (W. Fairbanks) | Racing melodrama | July 31, 5,750 |
| New Champion (W. Fairbanks) | Boxing melodrama | July 31, 5,750 |
| Great Sensation (W. Fairbanks) | Melodrama | July 31, 5,750 |
| Fight the Finishes (W. Fairbanks) | Action melodrama | Aug. 1, 4,549 |
| Handsome Brute (W. Fairbanks) | Police drama | July 31, 4,779 |

### About That Buck for Accuracy—

**WERE** getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you’re taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name—or a release eliminated as we did cut them out at top of list when we add new releases—those aren’t major errors. They don’t work any hardship on exhibitors.

And, as you know, points differ SOME in different places—but (E) is just wise us up when they’re REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.

<table>
<thead>
<tr>
<th>EDUCATIONAL FILM CORP.</th>
<th>Kind of Picture</th>
<th>Review Feet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eats Are West (Felix-cat)</td>
<td>Sullivan cartoon</td>
<td>Nov. 24, 1,000</td>
</tr>
<tr>
<td>Slow Down (Bowes)</td>
<td>Comedy</td>
<td>Nov. 24, 1,000</td>
</tr>
<tr>
<td>Framed (Hamilton)</td>
<td>Comedy</td>
<td>Nov. 24, 1,000</td>
</tr>
<tr>
<td>Magical Movies</td>
<td>Hodge-Podge</td>
<td>Dec. 18, 1,098</td>
</tr>
<tr>
<td>What's Up (Bowes)</td>
<td>Comedy</td>
<td>Dec. 18, 1,098</td>
</tr>
<tr>
<td>What's My Name? (St. John.)</td>
<td>Comedy</td>
<td>Dec. 25, 1,000</td>
</tr>
<tr>
<td>Bear Hugs (Buck)</td>
<td>Comedy</td>
<td>Dec. 18, 1,098</td>
</tr>
<tr>
<td>Eats Are West (Felix-cat)</td>
<td>Sullivan cartoon</td>
<td>Nov. 24, 1,000</td>
</tr>
<tr>
<td>Do You Know Where I Live? (Warner)</td>
<td>Comedy</td>
<td>Nov. 24, 1,000</td>
</tr>
<tr>
<td>Where's My Hat (Dana)</td>
<td>Comedy</td>
<td>Nov. 24, 1,000</td>
</tr>
<tr>
<td>Where's My Hat (Dana)</td>
<td>Sullivan cartoon</td>
<td>Nov. 24, 1,000</td>
</tr>
<tr>
<td>What's Up (Bowes)</td>
<td>Comedy</td>
<td>Nov. 24, 1,000</td>
</tr>
</tbody>
</table>

### EXCELLENT PICTURES CORP.

The Kick-off (Geo. Walsh) | Drama | Dec. 18, 1,098 |

### FILM BOOKING OFFICES OF AMERICA

Constantine | Mate series | Nov. 24, 1,000 |
Or What Have You? | Mate series | Nov. 24, 1,000 |
Sally Montey | Action western | Nov. 24, 1,000 |
So's Your Old Man | Mate series | Nov. 24, 1,000 |
Users Help Make This Chart More Useful

PREFERRED PICTURES

<table>
<thead>
<tr>
<th>Kind of Picture</th>
<th>Number</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pariah (Belamy-Moore-Washburn)</td>
<td>Drama</td>
<td>Jan. 31, 5190</td>
</tr>
<tr>
<td>Mansion of Aching Hearts (all star)</td>
<td>Melodrama</td>
<td>Mar. 14, 6,147</td>
</tr>
<tr>
<td>Go, Girl (Universal)</td>
<td>Comedy</td>
<td>Apr. 26, 1928</td>
</tr>
<tr>
<td>Faint Perfumes (Scena Owen)</td>
<td>Romance drama</td>
<td>June 27, 2,628</td>
</tr>
<tr>
<td>My Other Wife (De La Motte)</td>
<td>Romance drama</td>
<td>July 5, 1928</td>
</tr>
<tr>
<td>Parisian Love (Clara Bow)</td>
<td>Drama</td>
<td>Aug. 15, 6,324</td>
</tr>
<tr>
<td>You Wouldn't Work (De La Motte)</td>
<td>Romance drama</td>
<td>Aug. 25, 5,997</td>
</tr>
<tr>
<td>Plastic Age (Bow-Ketter)</td>
<td>College story</td>
<td>Oct. 10, 6,456</td>
</tr>
<tr>
<td>The Other Woman's Story (Caillou)</td>
<td>Mystery drama</td>
<td>Oct. 31, 7,600</td>
</tr>
<tr>
<td>A Clock's Wives (Massey)</td>
<td>Comedy</td>
<td>July 10, 5,667</td>
</tr>
<tr>
<td>Romance of a Million Dollars, No. (King)</td>
<td>Comedy</td>
<td>Aug. 7, 5,780</td>
</tr>
</tbody>
</table>

TIFFANY PRODUCTIONS, INC.

The Sporting Chance | Racing Drama | 7,000 |
Souls for Sables | Society drama | 7,000 |
Robin Hood | Society drama | 7,000 |
Morals for Men | Society drama | 7,000 |
Pleasures of the Rich | Society drama | 7,000 |
But the Sea Swayed | Society drama | 7,000 |
Morgan's Finish | Society drama | 7,000 |
Ledge in the Wilderness | Society drama | 7,000 |

TRUART FILM CORPORATION

Where the Worst Begins | Comedy drama | 5,800 |
Dollar Down | Society drama | 5,800 |
Fighting Cub | Newspaper drama | 5,800 |

NOVELTY SERIES

Three in Exile | | 5,000 |
Three Right Ways | | 5,000 |
The Silent Witness | | 5,000 |

CINEMELORDRAMA

Call in the Night | | 5,000 |
Night Without A Star | | 5,000 |
The Hurricane | | 5,000 |
The Devil's Partner | | 5,000 |

UNITED ARTISTS

Do You Want To Be an Artist? | | 26.3 |

Let Me LIVE | | 29.2 |

 airs on the radio | | 14.9 |

Produced by United Artists, Inc. | | 10.4 |

UNIVERSAL

Chip of the Flying U (Gibson) | Comedy western | Mar. 10, 6,396 |
Winking Idol (Davies) | Comedy western | Mar. 10, 6,396 |
A's Trouble (A.A.) | Comedy | Mar. 20, 8,360 |
Dago Kid (Gibson) | Comedy | Mar. 20, 8,400 |
Ganster Man (Mower) | Comedy western | Mar. 20, 8,400 |
One Wild Time (Corbett-Holmes) | Comedy | Mar. 20, 8,400 |
Yarning for Love (Wanda Waters) | Comedy | Mar. 20, 8,400 |
Perfect Lie (Neeley Edwards) | Bluebird comedy | Mar. 20, 8,400 |
The Outlaw (Penny Wiles) | Bluebird comedy | Mar. 20, 8,400 |
Menance of the Alps | Special | Mar. 20, 8,400 |
Thieves' Delight (Lil Gibson) | Western | Mar. 20, 8,400 |
Morgan's Finish | Comedy | Mar. 20, 8,400 |

PRODUCERS DISTRIBUTING CORP.

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Thieves' Delight (Lil Gibson) | Western | Mar. 20, 8,400 |
Morgan's Finish | Comedy | Mar. 20, 8,400 |

United Artists | | 8.250 |

Say It with Love (E. Marion) | Comedy western | Apr. 10, 8,163 |
Mountain Molly (J. Schivick) | Short western | Apr. 10, 8,163 |
Taking the Hair (Puffy) | Comedy | Apr. 10, 8,163 |
College Yell (Edwards) | Comedy western | Apr. 10, 8,163 |
Framing Pioneer (Gibson) | Bluebird comedy | Apr. 10, 8,163 |
Radio Detective (Jack Dauberry) | Serial | Apr. 10, 8,163 |
Buster's Skyrocket (Trimble) | Buster Brown comedies | Apr. 10, 8,163 |
The Trouble (Puffy) | Bluebird comedy | Apr. 10, 8,163 |
A Swell Affair (A. Lake) | Comedy | Apr. 10, 8,163 |
Help Wanton (Puffy) | Comedy | Apr. 10, 8,163 |
Buster's Mix-Up | Caucasian | Apr. 10, 8,163 |
Buster's Big Score | Buster Brown comedies | Apr. 10, 8,163 |

20,000,000 Boys (Saunders) | | 6.645 |

Say It with Love (E. Marion) | Comedy western | Apr. 10, 8,163 |
Mountain Molly (J. Schivick) | Short western | Apr. 10, 8,163 |
Taking the Hair (Puffy) | Comedy | Apr. 10, 8,163 |
College Yell (Edwards) | Comedy western | Apr. 10, 8,163 |
Framing Pioneer (Gibson) | Bluebird comedy | Apr. 10, 8,163 |
Radio Detective (Jack Dauberry) | Serial | Apr. 10, 8,163 |
Buster's Skyrocket (Trimble) | Buster Brown comedies | Apr. 10, 8,163 |
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Buster's Big Score | Buster Brown comedies | Apr. 10, 8,163 |

20,000,000 Boys (Saunders) | | 6.645 |
## ASTOR DISTRIBUTING CORPORATION

**A Lover’s Oath (Novarro)**
- Melodrama
- Review: 5.845

**The Shining Adventure (Marmont)**
- Drama
- Review: 5.138

**The Wrongdoers (Marmont)**
- Melodrama
- Review: 6.624

## BANNER PRODUCTIONS

**The Man Without a Heart**
- Novak-Harlan
- Aug. 2.6.00

**Daughters Who Pay**
- All star cast.
- May 20.5.604

**Wreckage (May Allison)**
- Drama
- Sep. 5.952

## C. C. BURR

**Crackerjack (Hines)**
- Typical comedy
- May 23.6.795

## CRANFIELD & CLARKE, INC.

**Molly May Series (Violet Merserian)**
- International Twelve
- Review: 2.000

**Famous Paintings**
- De Luxe dramas
- Review: 2.000

## LEE-BRADFORD CORP.

**Wives of the Prophet (star cast)**
- Ope Read novel
- Jan. 9.6.66

## RAYART

**Fish for Two**
- Gem of the Screen
- Feb. 3.1.00

**Hair Cartoons (No. 4)**
- Marcus cartoon
- Mar. 20.1.00

**It’s the Cat’s (Ko-Ko)**
- Marcus cartoon
- Mar. 20.1.00

## RED SEAL

**A Man’s Life**
- Max Fleischer cartoon
- Mar. 10.1.00

**The Snaggletooth**
- Max Fleischer cartoon
- Mar. 10.1.00

## SAVA FILMS, INC.

**Jack Mann Comedies**
- Twelve subjects

**Chester Conklin Comedies**
- Twelve subjects

**Two Star Comedies (Layman-Decy)**
- Twelve subjects

**International Detective Series**
- Twelve subjects

**Laugh Stories (Selig Animals)**
- Twelve subjects

## SHORT FILMS SYNDICATE

**Thirty Years Ago**
- Novelty
- Aug. 15.1.00

**I Remember**
- Pastoral
- Aug. 15.1.00

## SIERRA PICTURES, INC.

**Vanishing Million (W. Fairbanks)**
- Serial
- Review: 5.800

**Here We Comes (E. Douglas)**
- Comedy drama
- Review: 5.800

**Who’s Your Husband? (Monte)**
- Comedy
- Review: 2.000

**Red Hot Rhythm (Deanna Durbin)**
- Comedy
- Review: 2.000

**Eyes of the Desert (Richmond)**
- Western
- Review: 5.000

## STERLING PICTURES CORP.

**Love Gamble (Lillian Rich)**
- Melodrama
- July 24.5.723

**Big Pal (Wm. Russell)**
- Prize fight drama
- July 11.5.948

**Men of the Night (Rawlinson)**
- Melodrama
- July 24.5.723
THE Theatre of To-Day
Presentations ~ Prologues ~ Music
Edited by Colby Harriman

“Sirens of the Sky” A Dance Fantasy
A Moving Picture World Presentation Devised by Colby Harriman

The theme of the presentation suggestion which we are submitting this week is semi-fantastic. It is a subject which is not only simple in its development but relies chiefly upon its novelty to form the basis for the routine. It is a combination of a dance number with lighting effects, particularly those relating to luminous paints.

THE ROUTINE
An old star-gazer enters down in one and either in a bit of prose or in a paraphrased song tells the audience that he holds the key to the heavens, that he has the power to bring forth the spirits which control the stars. This narrative or song may also be told to a young boy or girl who are enthralled with the magic which the old astronomer possesses. They look through a small telescope which the old man produces and the lights in the foreground grow dim as the two large stars appear in the blackness and from out of them appear two girl dancers radiantly costumed and present an attractive routine on a platform covered with black plush, the lighting effects giving the appearance that the dancers are moving about in mid-air. At the conclusion of their dance number they return to the stars, the stars disappear, and the scene is as it was when the routine opened.

If desired, the number of large stars may be increased to enable a number of girls or a ballet to appear.

THE SETTING
The scenic ground plan which accompanies the sketches herewith gives the detail of the various units required to properly stage this number.

In the foreground are two set pieces, one representing a tree top row and the other the top section of an astronomical observatory. Both set pieces may be constructed out of beaver board and framed to place. Back of these units a scrim should be hung and this may be flooded a deep blue to give the effect of haze.

Some electrical stars which may be cut out in star formation should be hung on a batten midway between the scrim and the next drop upstage. The effect will be better if there is sufficient room to hang two battens of stars using the small candle power lamps tinted blue and strung in series. These should be hung in all manner of heights to get away from the orderly formations.

The drop with the cut-out stars should be painted black, or the two stars may be painted on a small tab drop and cut out and black plush drop and legs hung on either side of to mask. The plush will be better in this instance than a painted drop. In front of the drop two long platforms should be placed with a raking piece between them and the entire unit covered with black cloth. The effect to be achieved is that when the dancers appear in the stars and come out of the openings that they will dance on the various platforms giving the appearance of (Continued on page 488)
From One Broadway Stage to Another

Capitol Theatre

There is a good program at the Capitol this week, it is well balanced and is thoroughly satisfying. The featured picture is Constance Talmadge in "The Duchess of Buffalo," a First National Picture, and Major Bowes has arranged six units to precede it.

"Overture: Raymond"

Of course it's an old one, but this Thomas classic was given one of the best renditions it ever had by the Capitol Orchestra. We were particularly impressed with the artistry of the orchestra under the direction of David Mendoza.

"Carlo Ferrretti"

This artist was the first presentation unit. He sang the "Bacarole" from "La Gioconda" by Ponchielli. The setting was a combination of a wharf and a wooded area but it was well set up in spite of the fact that it was difficult to exactly understand it. An arched door with scalloped edge was hung in one of the large tree trunks with overhanging foliage border was placed at right back of the archway. A painted row representing the beamed edge of a pier extended across upstage and at extreme left the stern of an old galloon was visible with a little light hanging from it. A lighted spike lamp was placed at right center. A sky drop was hung back and this was toned a gray green with a fast moving water wave effect operating at the base. The singer wore a costume characteristic of the opera and worked in a blue spot. The set was flooded a green and blue with amber highlighting.

This unit was followed with a particularly interesting film subject "Jews of Venus," a UFA short, which we may say was "educationally entertaining."

"ClaraBel Norholm"

This lyric soprano made her debut to Capitol audiences in a special setting, the staged theme of which was recently presented in the number called "Liebestraume." The singer gave a very pleasing rendition of "Love and the Moon" from "Rose Briar" by Kern.

She was discovered seated on a garden bench at right in front of the painted scenic drop hung in one. The scenic and the accompanying foliage pieces gave the effect of a garden in the moonlight. An amber spot was focused on the singer. At the conclusion of her song lights the back of the scenic were brought up revealing two dancers, Pavla Reiser and Roland Houcel in 1830 costumes who did a bit of pantomime. A large orange moon box was hung at center against a deep blue sky. A sapling tree was in the foreground center. Several faint blue lights were hung back. A heavy foliage border hung in two was very effective in its placement. The dancers were highlighted amber from the sides with the singer toned a luminous green from the sides.

The Capitol Magazine with its excellent musical interpretation followed, then came the dance presentation unit.

"Ballet Fantasie"

The setting was very attractive and we hope that we may see more of these fabric combinations. The back drop was a silver curtain with gold streamers hung over it. At extreme right and left a black patent leather leg was hung with the edge at an angle and drawn taut at the floor. At center another black patent leather leg was hung in a pennant formation. Three step units with a black and silver triangular design extended across the stage at the foot of the back drop. A small crystal chandelier with blue lamps was hung at center. This was too small in comparison with the lines of the set which emphasized heights, thereby dwarfing the fixture. The set was flooded canary, amber and green.

A little pantomime story was danced with Vlaisa Maslova as the Fairy Princess, Bayard Rauth as Pierrot, and the ballet divided among six Harlequins and twelve Puppets. The routine was well stage and proved a good applause getter.

Mark Strand Theatre

Joseph Plunkett's Frolicks came back stronger than ever this week after the short vacation. The old prologues were holding the stage. The Frolicks consists of four units all of which are good.

Allan Prior

This Australian tenor has a very pleasing voice and plays to the audience, so he is sure to get over. He appeared in front of a black plush drop dressed in a white silk clown costume a la Pagliacci. He had a straight facial make-up and inasmuch as he did not sing the songs programmed perhaps there was a first impression. The costume hardly seemed suitable to his routine. Both of his numbers were of the ballad type and were very well received.

"Chinois"

A clever little Chinese number with a special setting. A black drop with a circular opening was hung in two. A dragon motif was painted in gilt around the circular opening. Back of the opening another drop was hung with a circular Chinese grilled window. A small platform was placed in the opening and Emily Day dressed in the ornate robes of a Chinese lady walked into the stage and sang "Lady Picking Mulberries" by Kelly. In front of the first drop, a girl knelt facing the singer, and two Chinese characters holding open parasols stood at right and left center.

At the conclusion of the song, the girl rose, and we were favored with Mlle. Klemova in "Danse Chinois" assisted by M. Dukas as Alto. The dance was excellent and we were simply one of the crowded house who joined in the applause. The number went over in fine fashion.

Rita Owin

This clever eccentric dancer made a return engagement which was welcomed. She has been given a setting which consists of a black patent leather drop hanging in two. In front of the drop a long foliage set piece is placed consisting of sunflowers with four huge poppies. Miss Owin appears through the foliage up center, dressed in a rural costume. She endeavored to hide by her dancing gets over better. For an encore she did a very good dance number seated on a chair.

"Russian Revels"

This unit was a full stage presentation which was beautifully staged and served as a suggestive treatment or prelude to the featured picture "Into Her Kingdom" (First National). The Russian motif was well handled.

A large constructed archway which might be called a false proscenium was placed in two. This was painted with a flower and figure design according to the Russian school of art. It was very attractive. A large set house similar to a Russian peasant abode, was placed up center, with a sound opening at center with two wings extending off right and left. There was some good detail in the design of the house and in property selection. A sky drop was hung up to back.

At the rise Edward Albano was discovered standing in the doorway of the cottage surrounded by the twelve members of the Mark Strand Ballet dressed in colorful Russian peasant costumes. After his song, the ballet did a routine and Carlos Petersen was introduced for the finale with some marvelous Russian dancing. All in all, it was a fine bill.

"Sirens of The Sky"

(Continued from page 497)

being in midair. Another good arrangement would be to use a series of broad steps, or the platforms may be tilted as various angles.

A silver cloth backing should be used back of the star openings. A small platform should be placed back of each opening. Strings of tinsel may be hung in the star openings and give a glittering effect during the dance number.

Lighting Treatment

All space back of the scenic must be in a total blackout at such periods when the foreground is flooded. The light from the various stars in the hanging unit will not be sufficient. A bright glow behind the background. When the lights are brought up revealing the stars in which the dancers appear the foreground must go black. The stars are highlighted from the back, using two flood lamps on the silver backing with spots placed off stage to highlight the dancers prior to their entrance.

When the girls appear on the platforms their dresses should be highlighted with a luminous paint which does not require the use of the special lamps. If the paint is not available the effect may be achieved by having the costumes painted with a silver metallic paint and two operators off stage in positions close to the dancers highlight them from the sides with pin spots particularly placed to avoid spill light on the platform.
The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

Presentation Attractiveness

"WHAT sorts of people, in your opinion, are attracted to the theatre by presentations, who could not be attracted by any form of motion picture program? 2. What percentage of the theatre expenditure, therefore, would you advise spending in this direction? Varying responses led me to the conclusion that the size of the house is a factor. Please mention De Luxe, Class A, Class B, and neighborhood theatres in your discussion of this point, if you will be so kind."—D. E. B., New York City.

Your question is indeed a voluminous one insofar as a proper reply is concerned. We will simply give you the outstanding points in the hasty survey as the space in this department is limited.

It is difficult to define just how many people are attracted to the theatre for presentation reasons in preference to the film subject. We believe that in some cases it is a fifty-fifty proposition such as one finds in an established Broadway theatre where a weekly "Frolic" is presented and creates as much comment and entertainment as the feature picture. In spite of all work to further the advancement of the presentation we are inclined to believe that the picture is the keynote of the average picture theatre attractiveness and the presentation is the soul of its surrounding program.

We find that all classes of people are attracted by presentations according to the type of production offered. When the music theme is emphasized then we find that music lovers are in majority. This applies in like manner to the dance, jazz numbers, opera weeks, and so forth. Whatever is appealing is attracted to the theatre. That is as old as the show business. The presentation business came into prominence because the picture theatres offered something in the way of stage attractions which were different from their vaudeville routines and huge picture offerings and were novel and distinctive creations especially for the picture theatres. The development along artistic lines and the growing popularity of the presentation business throughout the world attests to the fact that this particular form of entertainment has a universal appeal to the greatest majority of amusement seekers—the motion picture theatre patrons.

As to the amount of money to set aside for the conduct of a presentation program, depends upon the size of the theatre, the average income at the box-office, the type of productions selected, the basis of operation whether with a staff or individually. We cannot arrive at a definite nor even an approximate percentage for any type of house or on a general basis. Sometimes the presentations exceed the cost of the picture and in this many of cases it will be found that the cost of maintaining a presentation program is equal to the picture cost. This is in the first run or De Luxe type of theatres. In the smaller houses we find that the presentation cost often exceeds the cost of the picture. This is all due to the fact that managers and producers seldom budget or schedule their various productions. There have been too many last minute productions created and staged and naturally the cost has been run up. If a series of presentations in any house are carefully planned and the cost of producing them operated on a budget plan, with purchases of materials and equipment necessary to maintain that portions of the presentation may be used again, it will be found that presentation program in such houses will pay and will attract at the box-office.

This question is not answered in the complete manner we would like but we trust that we may have the opportunity of personally discussing it with you at some future time.

Binding Scrim Edges

"IN making cut-arch drops from scrim would you suggest binding the edges with quarter inch tape? Is green a more suitable color to use as foliage, or would you advise gray or white scrim with green light projected upon it?"—L. C. M. James-town, N. Y.

Binding the edges of a scrim drop cut in an arch formation should be done with a thin hem. The scrim material itself rather than adding a heavier tape. The tape would indicate the edge of the archway in a pronounced manner and this would not be a good effect especially in scenes such as theatrical caves, cloud banks, etc. The edge or hem of the scrim should be just wide enough to hold the stitching or about one-quarter even an eighth of an inch wide.

Judging from the balance of your question I take it that you are speaking of a scrim in foliage combinations. It will be found that it is always best to use a colored fabric when the scene calls for a unit such as a foliage border, etc. In spite of our excellent lighting equipment which we generally installed in the theatres we have not reached the point in the matter of sufficient equipment to permit us to rely chiefly upon the lights to do all of the color work. There are so many other contrasting and conflicting colors in the average production lighting scheme and with the majority of managers and producers they are unable to technically meet the obstacles. It is possible, of course, to make a gray or white scrim appear green when a strong green flood lamp is focused upon it but the trouble is that we seldom find our theatres capable of maintaining the proper color combination with a small amount of equipment. It is our suggestion that where you are using scrims in such scenes you should use blue die and have them tinted or toned in dyes to aid you in carrying out your various color schemes.

"The White List" of Dealers

AFTER insistent demands on the part of several exhibitors we have completed a survey of various material and equipment dealers in the United States who may be termed as "one hundred per cent dealers" in furnishing the proper materials and efficient equipment used in the production work and other back stage departments.

The list is ready for distribution and represents about fifty names and addresses of the "best dealers and manufacturers." There is no discrimination on our part in compiling this list but the selection has been made with the view of past performances and what others have reported to us as to their experience in buying. We hope that the list will grow and that we may add other names from time to time.

We have found through the medium of our own experience and heeding the experience of brother producers that it is better to deal with an established firm or the manufacturer of a standard piece of equipment than to spend good money in experimenting with something that has not stood the test of past performance. There are so many products on the market today which appear attractive and the terms are so well presented that they are easily and readily purchased by unsuspecting persons. We expect to find new products in the field that will simplify our work and render it more artistic and attractive, but in the majority of cases such products are offered by some of the larger firms or under their auspices. It is not our intention to encourage or refuse to consider the newcomer and the artist who has something really worth while, it is simply our desire to render a worthwhile service to the exhibitor and the producer who has to eliminate the risk of experimentation and whose finances are not arranged to permit him to invest in worthless or inefficient equipment.

The list is not compiled of the "cheapest in price" dealers, but of firms who are established and in a position to quote you terms in the same manner enjoyed by other business houses. Get the best and the best will bring in results not only back stage but will be reflected in the box office.

The list is yours for the asking. SEND IN YOUR REQUEST TODAY and the WHITE LIST WILL BE MAILED TO YOU. A two-cent stamp or a self-addressed and stamped envelope should accompany the request.

We are in a position to render a valuable service to every exhibitor and producer in the country. If you want information on certain equipment or materials which you are considering making a purchase of we will be glad to give you a report on the goods or product and write you confidentially. This department is basically a service bureau for the assistance of all producers and exhibitors in the matter of production work and back stage activities.

YOUR COPY OF THE "WHITE LIST OF DEALERS" IS READY FOR YOU NOW! SEND TWO-CENT STAMP FOR IT

August 21, 1926

MOVING PICTURE WORLD
What Sort of Ka Is Hiding In Your Theatre?

BACK IN THE DAYS when the Egyptians built pyramids and sphinxes they had a strong idea that every person possessed a second self, or “Ka,” which was good or evil, pleasant or obnoxious, and that this Ka threw out an aura which influenced the Ka of another person coming in contact with it.

Nowadays we call the same thing “personality.”

We recognize it and respond to it just as the Egyptians did.

If you think that the possession of a Ka is limited to living beings, step into an old, deserted, dismantled house some evening, and if you have any children to take along, watch their actions as you note the sensations you feel on your own hook.

The children will hush their chatter, and have a tendency to tiptoe. They feel that the house is “spooky.” You will probably sense an atmosphere—something still and very depressing.

Then turn with the kids to a soft-lighted, charmingly furnished home, with a smiling host and hostess to let you in—the children brighten up, chatter like magpies, are happy; you feel contented, cheerful, pleasantly responsive to the glow and the welcome.

It’s the Ka! The atmosphere created.

Every theatre has a Ka. Your theatre has one.

What sort is it?

You better find out; people react to it just as much as children react to the Ka of a lonely, spooky house, or of a cheerful, homey place.

Stand across the street from your theatre and take a look at it. Do you see a smiling, welcoming “front” or a scowling and repellant, chilling exterior?

Does the Ka Greet and Cheat?

If you decide that your theatre wears a cheerful mug, go in on and see whether it lives up to the welcome or whether that grin is only a false-face expression.

Is the usher force half asleep, dowdy, lazy, or is it on its toes, courteous, wide-awake, quick with a pleasant greeting?

Do the seats offer inviting laps and beckoning arms; or do you find them protesting, squealing, groaning—resentfully offering hard, unyielding discomfort, viciously poking you with unleashed springs?

Do strains of music strike your ear pleasantly, soothingly; or does it strike you that it’s a strain to listen to the noise?

Do you feel as though you were watching a picture free from eye-strain, on a clearly, softly reflecting screen—or do you get the impression that you’re staring with smarting eyes at some flickers on the side that you’re staring with smarting eyes at some flickers on the side of a barn that needs a coat of paint?

Did you stumble over people getting to your seat—or was there a glow that enabled you to find a chair properly?

Remember how you felt when, after shaking hands with that big, cheerful guy you thought was a prince, you found out he had sold you a lemon lot under water down in Florida?

Well, that’s how an audience feels if the theatre smiles on the outside and then turns around and puts their amusement investment under ten feet of ice water.

You Can Beat a Carpet But a Ka Must Be Coaxed

But your equipment can do a lot toward altering the aura that the theatre’s Ka spreads around.

Even if the architecture is not especially charming, you can make the lobby look inviting. You can attract favorable attention by the things you put outside your theatre and the way you display them.

You can certainly choose your cashier as much for his or her pleasing manner as for honesty; the usher force can be trained in courtesy and respectful, likeable approach.

It is nothing that brings a quicker resentment from people than the feeling that they are “stung”—you know how they react to a picture they haven’t enjoyed.

Did you ever get deep enough into psychology to figure how strong is the impression of antagonism that one gets when any of the five senses is put under an undue strain? It’s a fact that if the eyes are forced to function under wearying conditions, if the ears are assailed by inharmonious sounds, if the body is over-hot or unduly chilled, if the nostrils are insulted by foul or oxygen-depleted air, if the body is forced to recline upon uncomfortable support—there is created a resentment which people do not always analyze down to its source. They are content to let it go with the thought, “I had a bum evening.”

And in that case your theatre’s evil Ka has made its influence felt and you are out of luck for another quarter next day or next week.

Ka’s Character Can Be Changed

You can do a lot to make the theatre’s Ka exert a more inviting influence on your audience.

The average person will overlook some minor faults in a person for whom there is genuine liking.

Make your patron like your theatre, and if a picture doesn’t live up to his or her expectations you can alibi your poor choice more than once.

Let the theatre’s Ka be a grudge; let your audience come to your theatre only because you have spent a lot to exploit the picture—and you will begin to get like your theatre soon—a sour-face.

Keep your equipment in perfect condition. Make your lobby as inviting as you possibly can. Go a long way in your search for comfort in seating.

Above all else, see that your projectors are kept up to the top notch for perfect service and that your screen is capable of backing up your projectors; sacrifice a new model car this fall for the sake of more harmony from your musicians or your organ and organist.

Put a woman in a homely dress, with her hair in a snarl, old shoes on her feet—and see if she won’t act as mean as she feels.

A Ka is like a woman to that extent.

Give your theatre’s Ka something to be pleased over and watch it make FRIENDS of your patrons!
Projectionist Gets First-Hand Dope

W. C. Budge dropped in one day to say, "Van, I want to spot how they make them and how the boys use them." Projectors of course. He did. Here's how:

"Let me thank you for the two letters of introduction. The first one I presented to Harry Rubin (Chief Projectionist and Projection Supervisor, Rialto, Rivoli and Criterion, New York) and I can get anything in the way of information that I need. He sent me to the Rivoli and phoned the boys I was coming and they treated me fine, showed me all the tricks up there, and they have plenty! Three projectors, three spots, two Brenkert effects, and those two fellows sure do some hopping from end to end.

"Two days later I visited Mr. P. A. McGuire, Advertising Manager at International Projector Corp., to work up on both Power's and Simplex. He couldn't do enough for me. He introduced me to quite a number of others in the factory and they spent a lot of time with me. I went there with a slight prejudice against Power's Reflector Lamp—but I came away thinking very highly of it and of their organization and manufacturing methods." W. C. Budge, Projectionist-who-wants-to-know-projectors-from-the-factory-up.

Radio Becomes Ally of F. P.-L. Director of Naval Battle

Effect of control of all the elements that go into the filming of such stupendous water-and-land-activities as went into the naval battle scenes of Paramount's "Old Ironsides" has always been a problem. A regularly licensed radio transmitting station solved the difficulty for James Cruze, director of the big picture.

The famous battle in which the historic ship, "Old Ironsides," took part, called for the use of land fortifications, manned by a group, whose activities must be synchronized with those of the crews of many vessels. Jesse L. Laskey, in command at the famous Players-Laskey West Coast Studios, enlisted the aid of the radio means of instant inter-point communication and the regularly licensed broadcast transmitting set shown in the photograph herewith, having the call letters, K F P, enabled director Cruze to command the maneuvers of 35 vessels, a large land fort, and more than 1,500 men, while photographing from a distance of more than a mile.

Danz' Third Ave. Soon

Joe Danz says his new Third Avenue Theatre, at Third and Union, Seattle, Wash., will open September 1. The house will have two main entrances, one on Third avenue, the other on Union street, half way down the block, where it will pull from Second avenue pedestrians. A large foyer will mark the Union street entrance, which will fill the rear seats, while the Third avenue entrance, which opens into a mezzanine, will fill the front seats of the house, which will have a capacity of 800. The stage will be spacious and fully equipped, as is Mr. Danz' intention to present prologues. The house will house first runs at a 25c admission. A big Kimball organ will be installed.

WHY PAY MORE?

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BUFFALO, N. Y.—C. B. Realty Corporation, 1664 Broadway, contemplates erecting one-story brick theatre, 250 by 100 feet, to be located at 4925-25 Fifth avenue, to cost $450,000.

PORT WORTH, TEXAS.—J. H. Jones and associates, Houston, have plans by A. C. Finn, Bankers Mortgage Building, Houston, for twenty-two-story brick and reinforced concrete hotel and theatre building, 100 by 200 feet, to be located at Seventh and Taylor streets, to cost $5,000,000.

MERCEDES, TEXAS.—H. O. Thrush and F. F. Yoho have purchased brick building and it will convert it into theatre, to cost $8,000.

SAN ANTONIO, TEXAS.—Theatre will be erected on East Houston street by Inter-State Amusement Company, with seating capacity of 3,000, to cost $1,000,000.

SAN JUAN, TEXAS.—Louis Geritz, owner Palace Theatre, McAllen, Texas, plans to erect new theatre, to cost $12,000. Equipment to cost about $5,000.

E. WHEELING, W. VA.—John Papilias and Frank Sinclair contemplate erecting two-story brick and terra-cotta theatre, 140 by 234 feet, to be located at 1003-19 Main street, with seating capacity of 3,000, to cost $400,000.

BURLINGTON, WIS.—Crystal Theatre Company has plans by E. Tough, Washington Building, Madison, Wis., for three-story brick and reinforced concrete theatre, 57 by 156 feet.

SITUATIONS WANTED

FEATURE ORGANIST desires position September, Union, library, experienced, sober, reliable, prefers six-day position, good organ essential. Address Organist, 420 Webster St., N. W., Apt. 6, Washington, D. C.

A-1 PROJECTIONIST, 16 years' experience, wants steady employment with good theatre. Must give present employer two weeks notice. Box 399, Moving Picture World, New York City.
Improved High Intensity Equipment

The Power's Division of the International Projector Corporation sometime ago took over the manufacture of the General Electric High Intensity Arc Lamp. It is now producing this equipment in its entirety in its own plant. It has made many improvements both major and minor in the equipment which I shall try to describe to you as best I may.

In the first place—as you will doubtless remember, the motor of the old G. E. lamp was beneath the base plate upon which the lamp itself was mounted. This placed the motor in a rather inaccessible and inconvenient position. The motor is now mounted on the upper side of the base plate back of the main bracket carrying the positive carbon carriage, as you will see by the accompanying photograph.

It is needless to say that this is a much better position from any and every viewpoint. It is not, at this point, subjected to any objectionable degree of heat.

The base plate of the old lamp was simply a sheet of steel in which holes are punched to receive the bolts attaching the various parts of the lamp to the plate. For certain manufacturing reasons this meant that the parts of the old lamp were not interchangeable. With the new lamp the plate is a grey iron casting in which all the various bearings are jigged—"jigged" means that the base plate is placed in a jig so that the various holes are drilled in precisely the same place in every plate, which enables the interchangeability of parts. This improvement alone is a very great one from the practical viewpoint.

I might remark that the old steel base plate plan caused a great deal of trouble in many different ways, all of which is overcome by the new style of base plate. In the old plate the negative feed shaft ran obliquely forward and was necessarily fitted loosely into the bearings. In the new plate the shaft runs straight forward and is milled to a good fit in the bearings. The same thing applies to the vertical positive feed shaft.

Another improvement is that instead of the objectionable bevel gears used for the negative feed assembly a spiral steel gear is substituted in the new model. Another improvement is the location of the negative feed screw. In the old lamp this screw was at one side of the carbon holder with a guide rod at the other side. This had a tendency to cock the holder over and throw the negative carbon out of line. The feed screw now is placed in the center of the carbon holder immediately back of the carbon. Also, the holder itself is made thicker so that the negative carbon now is held in true alignment all the time. Also, instead of being obliged to clamp the negative carbon in place with a screw driver, a very simple effective carbon clamp is tightened by means of a handle located thumb screw. In addition to this the present negative carbon clamp takes any size of carbon which it automatically centers whereas the old lamp accommodated only one size of carbon for each separate carbon clamp.

The positive carbon clamp has also been improved by the addition of a bushing which is expensive and may be removed and replaced with another if it is desired to change the size of the negative carbon.

The positive carbon feed tube has been lengthened two inches which, of course, gives the carbon a greater amount of support.

Another very important improvement in the lamp is the adoption by the manufacturers of one of the "Blue Seal" products in the shape of a positive carbon jaw. I mean the "High-liga" jaw which has been in use for seven weeks with 120 amperes. Aside from what might be termed a slight oxidation of the front surface of the metal, the jaw has not been in any degree affected by the heat, at least there is no effect which can be discerned by the eye. This jaw is very simple in construction. It gives about an inch and a quarter bearing on the carbon. The carbon is clamped into the jaw by means of two short helical (coil) springs located some four inches below the jaw and away from any possibility of temper being injured by the heat. To insert the carbon it is only necessary to press it forward between the jaws.

I think we may fairly say that the improvements made in this lamp by the Power's folks are several and as a whole to be highly commended. The lamp as it now stands certainly is first-class high grade equipment. It is recommended by this department to the favorable consideration of those contemplating the installation of high intensity equipment.

What Is It?

GEORGE M. BLAISDELL, South Chicago, Illinois, asks:

"I have seen a device called the Ellwood Double Reversible High Intensity Carbon Jaw advertised. Can you advise me as to whether or not they are good equipment?"

The manufacturer of the article in question has not as yet seen fit to present the presumable merits of the jaw to this department therefore we know nothing about it, having neither seen them in use, nor had any comments on them from the men.

The manufacturers of all high intensity lamps I know anything about put out an excellent carbon jaw with the lamp, and those lamps should not be discarded in favor of any other device until you are thoroughly well convinced that the new device is better than the regular lamp jaw.
Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Note: Brother Dobson, Toronto, replied correctly to all the last set of questions, but his answer did not arrive in time for consideration.

Question No. 504—Describe, with sketch if preferred, method of establishing a permanent ground wire.


Dobson says:
The most familiar and best method of establishing a permanent ground for testing purposes is to attach a single No. 14 or 16 R. C. insulated wire, in or adjacent to the projection room, by means of an approved ground clamp such as may be had from a radio or electrical supply dealer. Of course, the pipe must be cleaned thoroughly of contact with the clamp, so that a good and permanent electrical contact is had.

The wire must run to and attached to a lamp socket, so located that it may be seen from working position at either projector.

A second wire must be attached to the other "side" of the socket, of length sufficient to reach any part of the room where there is anything which may require testing for ground leakage.

The bare end of the wire may have a single "ear phone clip" soldered to it so that it would contact the ground. The test wire thus established will, of course, be kept coiled up against need for its use. A low C. P. lamp should be installed in the socket, which will show when a ground causes current flow.

Fergodo adds something to this, and in good form, too. Of course, a water pipe should be and is presumed to be available, but just imagine the trouble! He suggests a heavy, and some large theaters where it is not.

Brother Fergodo says:
"A permanent ground wire may be established by connecting a No. 22 insulated copper wire the size is not material. Any wire from 22 up will do though the smaller sizes are best because they are lighter and more flexible. I suggest lamp cord for the loose end, Ed.) or larger, to a water pipe by means of a ground clamp, or by soldering it to a copper plate about a foot square and burying it in earth that is and will constantly be moist.

The results may be had by attaching the wire to a blinding post of a dead "B" battery, first having punched a few nail holes around the case of same, and burying it in moist earth. (Don't know about that stunt. Presumably the earth is known to the ground, waterproof, speaks, but it seems to me one requirement would be very moist earth. How about it, Fergodo?"

Dobson says:
"As a safety measure, Underwriters rules require switch enclosure to protect anything coming in contact with the live parts and causing a possible short, and to prevent probability of a more or less heavy shock to workers by accidental contact.

Question No. 507—Draw a diagram showing connection through a switch in such way that an economizer may supply one projector lamp and a rheostat the other, alternately, and explain why such a connection may be advisable under some conditions.

Budge says:
"This section, together with drawing on page 249 of Bluebook, has to do with a projec- tion room equipped with a mercury arc reflector or nodz generator for small to carry two projector light sources during the period of change-over, or a one Economizer installation which must supply the two areas without a break in the performance.

An Economizer (low voltage transformer) must be used for both areas in the interest of economy, but since a good light beam cannot be had instantly from cold lamps, a rheostat is used to heat up the carbons of the idle lamp, and it is connected as per draw-
Local Union 433 Is a Progressive Member

Local Union 433, I. A., Motion Picture Projectionists of Davenport, Iowa, and Rock Island and Moline, Illinois, are and for years have been enterprising and progressive. They are not the sort who sit back on their laurels, draw the pay the union secures for them and, as an organization, make no effort to make themselves worth that pay.

The photograph was taken expressly for this department. It contains all the "boys" who could be routed out of bed that early in the day. You will observe the snappy look of the bunch. No dumbbells there, I'll say! Local Inaugurates School

As I told you, the local has inaugurated a "school" for its members. They have gone about the matter systematically. The first meeting of the school, as such, will be held September 8.

R. E. Hughes was unanimously elected instructor. There is a Board of Directors consisting of O. E. Moody, chairman; K. T. Stimpson, secretary treasurer, and Charles Derr, A. W. Young and Fred Parker. An assessment was levied and it cost $7.02 per member of the school, which each man pungled up—evidence that the men really mean business. Laws and rules for the school will be drawn up by the board of directors. This local has had a school before, so certainly the men must have found it to be a good stunt, else they would not tackle it again, putting up real money this time, too.

Chattanooga, Tenn., is tackling the same thing. I shall take real pleasure in putting these two schools into touch with each other.

Hard Work Required to Pull Through

REMEMBER THIS—There is an old and true saying, viz.: THERE IS NO EXCELLENCE WITHOUT GREAT LABOR. To carry through a really successful movement of this sort requires WORK and STICKTOITIVENESS. There may be, and probably will be no visible, tangible results for quite a while. Men will grow weary toiling to attain knowledge which the exhibitor APPARENTLY does not appreciate, BUT grit, work and perseverance WILL win out in the long run.

Suppose the Chattanooga men send their photo, too—and any other locals that may care to. I believe different locals would like to see what the men of other locals really look like.

Non-Intermittent Projector

W E are officially advised that Major Edward Bowes, managing director of the Capitol Theatre, New York City, upon the recommendation of Arthur Smith, chief projectionist, has contracted for the purchase and installation of two of the Arcadia non-intermittent projectors.

These projectors are the German non-interrittent (continuous running film type) concerning which this department made note some while since.

General View of Projector

And now, gentlemen, don't go wild, or run wild. These projectors are, by comparison with the ones now in use quite costly—something like twelve or fifteen hundred dollars each as I remember it.

That theatres like the Capitol may find merit in them sufficient to justify the outlay does NOT prove that they are adaptable for general use.

I shall examine into the probable merits of the projectors very carefully, and will advise you as to my findings in the near future.

Perpetual Motion At Last Discovered

FOR years upon end savants have sought perpetual motion. It has finally fallen to your 'Umble Servant to discover it.

Gentlemen, permit me to present the only present example of perpetual motion known, outside the operation of the planets them- selves. Mr. George Edwards, projectionist, good fellow in the best sense of the term, husband of a good wife, and editor of the American Projectionist is it. I have it on the evidence of my own senses, plus the corroborative testimony of Mr. Edwards, who says that certainly he is never still while awake, and when asleep he schemes and dreams of his work until she has to kick 'im outa bed—or land on the floor herself.

What George Does

George gets up, dresses (naturally) eats a sandwich on the way to train while reading proof, rides down town, reading proof, writes letters, at office. Goes to lunch reading correspondence, eats lunch signing letters, goes to theatre studying how to get by on finance, project show. Back to pondering on A. F. S. matters. Writes articles. Goes to supper racking brain on way, and while there, as to how he can convince Mrs. Edwards that a trip to Florida will be impracticable next winter, projects show until 11 night time, back to office. Works on various things there until 3 A. M. Rides home making notes for a future article. Listens to remarks from Mrs. E. concerning the clerk indicates. Unrequited (naturally). Gets into bed. Goes to sleep trying to scheme out some means for making certain dumb-bells realize that one plus one makes 2.

Outside of these few things George doesn't do a darned thing—except dream until morning—and the dreams just MUST be constructive! Better let up a bit, George, or first thing you know you'll project yourself into the Hereafter, and we just can't afford to lose men like you!

ROLL—Machine—Coupon

TICKETS

QUALITY—Second to none!
SERVICE Unexcelled—our
LOWEST PRICES will be mailed to you on request.
State your requirements by mail—
Today!

TRIMOUNT PRESS
Largest Amusement Ticket Printers
in New England for 17 Years

119 ALBANY ST., BOSTON, MASS.
The New Exhibiting Idea
—and the Camera behind it

THE Chicago Daily News is showing how big a really good idea can "go over." It is so good that forty Chicago and suburban theatres signed up on sight and more will follow. The Detroit Daily News and other progressive newspapers are working the same plan successfully. It will go just as big in YOUR community. Here is the inside information:

"Puts the Neighborhood in the Movies"
The Daily News reasoned that a local newsreel showing familiar scenes would be a big drawing card. So they inaugurated the "Daily News Screen Service," featuring local scenes and current events. They looked around for a compact, quick and ready standard motion picture camera of dependable quality that would do everything that could be expected of the larger, heavier tripod cameras—that a reporter could carry 24 hours a day, enabling him to "scoop" fast breaking news events. Like the newsreel companies of national scope, they selected the Bell & Howell Eyemo Standard Automatic. Several of these cameras are in continual use gathering news events from all over the city to be shown on the local screen.

The Recipe for Packed Houses
Any newspaper or exhibitor can carry out this local newsreel idea with the Eyemo Camera. Although being professional in results, it does not require an experienced cinematographer to operate. It is very simple to use; sights like a spyglass—is entirely automatic—a press of the trigger gets the picture.

The Eyemo Camera
Weighs only 7 pounds, but it embodies many of the features found in Bell & Howell professional cameras costing up to five thousand dollars. Pictures taken with it are unsurpassed in quality, comparing favorably with the feature pictures you regularly run. Because of its superiority, Eyemo was selected to accompany both the Byrd and the Amundsen-Ellsworth Polar trips as well as many other famous expeditions. It is also being extensively used by the International, Pathé, Fox, Kinograms, Universal and Gaumont Newsreel Companies, who each employ many of these cameras. Eyemo is the ideal camera for newsreel work.

Be the first in your locality to start this local newsreel service. A wonderfully profitable plan for the local theatre. A splendid advertisement for the newspaper; Local newsreel service exploits the paper and builds circulation. Learn more about Eyemo and this new film service today. Send the coupon below for illustrated circular and full details.

BELL & HOWELL CO.
1826 Larchmont Avenue, Chicago, Ill.

Please send complete literature on Eyemo.

Name:

Address:

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1826 Larchmont Ave., Chicago, Ill.
Commercially since 1895

Greater Movie Season, which celebrates the thirtieth birthday of the motion picture, calls to mind the fact that Eastman Film fathered the industry by making motion pictures practical.

Commercially manufactured since 1895 Eastman has always been, and still is, unrivaled as the "film that carries quality through to the screen".

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK
POWER’S PROJECTORS

WITH

POWER’S INCANDESCENT EQUIPMENT

POWER’S PROJECTORS

1. Stereopticon attachment.
2. Double handled speed control handle operated from either side.
3. Governor type speed control giving wide range of speed uniformly controlled regardless of fluctuations in line voltage at motor.
4. Adjustable legs permitting raising and lowering of projector to meet various requirements.
5. Powerful motor specially designed for Power’s projectors.
6. Double handle arc switch with quick break safety device operated from either side of projector.
7. Double ended motor switch—operated from either side of projector.
8. Screw and hand wheel adjustment for tilting projector at any desired angle up to 28°.
14. 16” magazines with peephole protected by wire glass.

Other Features Not Shown in Illustration

Roller pin intermittent movement (Exclusive Power’s Patent).
Adjustable Shutter Bracket assembly (permits adjusting of shutter while projector is working).
Revolving Upper Magazine Spindle.
Improved take-up device and ball bearing spindle in lower magazine.
Automatic lower loopsetter.
New style front plate with pilot light assembly.
Film footage indicator.

POWER’S INCANDESCENT EQUIPMENT

9. Regulator for Incandescent lamp.
10. Incandescent lamphouse.
11. Ammeter.
12. Cinephor condensing system—increasing the efficiency of the Incandescent equipment 30%.
13. Stereopticon mount.

Improvements And Refinements

Moulded composition knobs and handles throughout, and a new and superior vertical adjustment on the lamphouse. The slideover tracks are now cold rolled steel, accurately finished and securely fastened to the top of the base casting.
Crystallized lacquer finish replaces plain japan finish—all steel parts are dull or polished nickelplated.
Supplied with new mirror and Power’s aspheric condenser mount.

POWER’S DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 Gold Street
New York, N.Y.
HAROLD LLOYD

in

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Produced by HAL ROACH

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(RE-ISSUE)

A furiously fast and vastly funny short-feature comedy that helped send Harold Lloyd to his pre-eminent position as the world’s greatest box-office attraction.

Lloyd’s name is magic on your house front.

His name and the picture both deliver.
Try the Cold Water Cure for Critics

MOVING PICTURE WORLD

VOL. 81, No. 9  AUGUST 28th, 1926  PRICE 25 CENTS

The Box Office Tells the Real Story for 1926-7!

"VARIETY"

$213,113.25 in first 7 weeks of its run at the - RIALTO, NEW YORK (1800 SEATS)

Paramount Pictures  OUTCLASS THE FIELD
AT THE START OF THE NEW SEASON—

Metro-Goldwyn-Mayer is all set with its greatest product!

WE hasten to advise any exhibitor who is still WEIGHING the facts before making FINAL decision on product for 1926-27 THAT he will be making a serious mistake IF he does not immediately close for METRO-Goldwyn-Mayer's new season pictures

THE FIRST SIX RELEASES—GREAT!

REMEMBER that in addition to big $2 road shows YOU get many starring hits from today's box-office names—

MARION Davies, Lillian Gish, John Gilbert, Norma Shearer,
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EXHIBITORS who have carefully analyzed the facts HAVE lost no time in signing with

METRO-GOLDWYN-MAYER
Three August entries in a race for profits!

They'll win! because FOX pictures are "BIG MONEY" pictures

A Treasure Hunt in the Hills of Peril—with
Eva Novak  Frank Campeau
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From the novel “Dead Man’s Gold”
By J. Allan Dunn
Scenario by John Stone
LEW SEILER Production
1926-27 starts with a bang!

WARNER BROS. and The Vitaphone Corp. present

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The entire theatre world taken by storm!
A new and brighter future for motion pictures!
A WARNER BROS. achievement!

Presented in conjunction with

JOHN BARRYMORE in DON JUAN

No wonder New York is wild!
Picture greatness unprecedented in film history!

With more coming such as
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and another great Barrymore!

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Right now another great achievement

26 WARNER WINNERS for 1926-27
Every picture “individually specialized”
Making them specials in quality and power!

No wonder the exhibitor who books
26 WARNER WINNERS
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He knows that THE COMPANY WITH THE
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Will make his theatre
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Success demands that you book
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The Third Degree
Arthur Somers Roche Mystery Story
The Gay Old Bird
College Widows
A Million Bid
The Climbers
The Black Diamond Express
Tracked By The Police
White Flannels

What Every Girl Should Know
Simple Sis (temporary title)
Irish Hearts
Don't Tell The Wife
Hills Of Kentucky
Bitter Apples
Matinee Ladies
Dearie
While London Sleeps
The Brute
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Arthur Somers Roche Story

General Release
October 1926
Sparkles with the Spirit of Youth!

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George Lewis
with
Hayden Stevenson
and
Dorothy Gulliver
10 of them 2 reels each
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READY! SET! GO!
12 Showmanship Pictures
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"SALVAGE"—A thrilling melodrama of Love, Hate and Adventure, with a lonely girl—as "prize" money—aboard a windjammer; alone, friendless, fighting against a thousand odds—did she win?

Book "SALVAGE"—A Box-Office Boon

Get these titles for future bookings—"FATE'S PATHWAY"—"ANY GIRL"—"SOMEBODY'S BOY"—"MONEY"—"ROCKING CHAIRS" and 6 additional box office bets for the "second half."

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What S. L. Rothapfel Says

The contents of countless complimentary letters which the Chalmers Publishing Company have received concerning Richardson's Handbook may be best summed up by the following from S. L. Rothapfel:

"That the Handbook should have a place in the library of every motion picture projectionist goes without saying; also in my opinion it should be in the office of every motion picture theatre manager so that he may be able to check himself up on what is right and wrong in projection practice."

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A Brilliant New Scre
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ES SQUARE THEATRE, NEW YORK, TUESDAY,

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ONE MINUTE
TO PLAY

Bringing at One Stroke to the Screens of the World
the Vast Drawing Power of His Popularity! The
Greatest Individual Box-Office Attraction from the
Laureled Heroes of Today Clear Back to the Embattled
Gladiators of Ancient Rome!

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GREATER F. B. O.
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THE SUPER-GOOD OF THE CENTURY!
not in a week—
not in a month
But
the 1st day it played

The Great Deception
broke the 4-year house record at Rivoli, N.Y.
Big on Sunday
Up Argued Monday

With a smashing start like that, figure for yourself what this amazing Robert Kane spy drama will do when its fame has spread to every corner of the country.—Figure what it will do in your town!
Critics in Coventry Soon Would Reform

Much has been written of late about the incompetency of the New York film critics, most of whom are far more interested in their opportunities for wisecracking than in a careful and intelligent estimation of the merits or demerits of a picture production.

This is nothing new. Thirty years ago a dramatic critic attending the premiere of the first American-produced music hall ballet was heard bitterly to complain that the girls who impersonated the horses in a circus scene did not wear tails. If the girls had worn tails he could have written a fine criticism. Lacking the tails to write about, he damned the entire production with faint praise.

The condition still obtains. The alleged critics are employed for their ability to interest the readers; not because they have the slightest idea as to what they are writing about. They are more humorists than critics—and not so very humorous, at that.

Almost as bad is the well-meaning but misguided youth or miss who seeks to uplift the films rather than to appraise them. They can find good only in the work of their favorite directors—mostly imported—and laud the sometimes impossible to the skies while pictures of genuine entertainment value and box office worth are booted into the gutter, declaiming against the foolish public which may crowd the house at which these pictures are shown.

James Gordon Bennet had the right idea, though he worked it from a wrong angle. He sent the horse reporter or the Wall Street man to report on how the audience liked the picture. He had a dramatic editor, but no critic for the New York Herald in the heyday of its power.

The only trouble with the scheme was that the first night had to be covered and naturally on first nights the bulk of the seats were given to persons friendly to the management. "Success—Herald" became a by-word and a reproach.

Today the horse reporter sticks to the track and film criticism is given over to the immature and incompetent, who, puffed up by the imagined importance of their position, are supercilious rather than critical. Just because they can get their opinions into print, they take themselves far too seriously.

And theatre managers encourage them in this belief by quoting their opinions in the daily and trade press and displaying them on boards in front of the house. Often it is difficult to find even a single favorable line, but there is always something that is quotable, though not always can the entire sentence be used.

But the critic sees his name in the paper and on the boards, and he puffs up like an adder, and like the adder he spits more venom.

Why not refuse to take these little people seriously? Why not give them the silent treatment. If every manager and production company would refrain from mentioning any New York criticism for a period of six months, even the most intolerant would be squirming on the managerial doormats within that period.

It's a simple but drastic remedy. The only trouble is that you couldn't keep all the managers from breaking the rule. The temptation to rush into print with the first new-style criticism would be too great.

Outside of that it would be a wonderful scheme.
“What’s New”?  

Managers, Not Janitors

SAM KATZ and his famous Home Office Troupe returned to New York last Monday, finding very little difference between the big town and Tampa when it came to temperatures.

In fourteen days district conventions were held at Tampa, Atlanta, Dallas and Kansas City, while visits of a day or half day were made at Jacksonville, St. Petersburg, New Orleans, San Antonio, Fort Worth and Chicago, where as many managers as could conveniently assemble met the Big Boss and his supporting troupers.

* * *

As a result names have become entities, and the season opens with the Publix forces freshened in their determination to make Greater Movie Season last until next August. It was a hard and gruelling trip for the one night standers, but it was well worth the discomfort and fatigue to start the season with every local manager on his toes. Sam Katz wants managers; not janitors—and he’s got them now.

* * *

Add—“Red” Grange

And Now It’s “Lucky” Barry!

Maurice F. Barr, Manager of the Saenger theatres, takes courteous issue over our suggestion that John F. Barr, head of the Paramount Managers’ School, spending a few weeks in New Orleans, is to be commiserated. Mr. Barr points out that more than once, while in New York he has found comfort only in the privacy of his hotel room and his B. V. D.’s.

Had Mr. Barr been here the past superheated days he probably would have chucked even the undies. We’re cured of bragging about New York as the ideal summer resort after what the weather man has been doing to us lately.

* * *

Aloma and Variety

Aloma of the South Seas” did a business of $166,000 in six weeks at the Rialto in New York. Gilda Gray, making her screen debut in “Aloma” appeared on the same bill with her picture in her dancing act. Her booking price has been quoted at $5,000 a week.

“Variety” followed “Aloma” at the Rialto, and in six weeks grossed $176,000 with no added attraction—just a good Rialto presentation, and a Lydia de Putti personal appearance on the opening night.

* * *

In the first place, the palm must be freely yielded to Sidney R. Kent who grabbed off “Variety” for Paramount in his memorable deal with UFA in Berlin.

“Variety,” single-handed, turned in $10,000 more in six weeks than “Aloma” did supported by the Gilda Gray act.

Without Gilda Gray “Aloma” would have done good business. For “Aloma” is a box-office picture.

Besides the lesson in buying foresight on Mr. Kent’s part, and the original lesson in production to be learned from “Variety,” there is the lesson in showmanship given by Paramount-Publix in putting over “Aloma.”

As the picture theatre is constituted today, it is an undeniable fact that the public will respond to a supporting act or a name outside the picture business proper that means entertainment. Especially at picture theatre prices. And with picture theatre luxury of presentation.

Let us by all means have more pictures made as “Variety” was made. But let us, too, have more pictures designed and executed as “Aloma” was. And put across as “Aloma” was.
The Greatest Line of All

Going back to Vitaphone, we thought of a query to put to you. As follows:—What is the greatest line in theatrical history? From the oratorical, dramatic, or human interest point of view you could think of a dozen lines in theatrical history any one of which might easily rate as the greatest.

* * *

But there is one line that leads the rest. The greatest line in all theatrical history is the waiting line. And Warner Bros. have coined the line anew with the Vitaphone—which is packing them in and standing them up outside “Don Juan” program at the Warners’ Theatre.

It is a line that means history for the picture business and history for the Warners and their Vitaphone associates.

* * *

The great success of Martinelli’s performance for the Vitaphone shows that the Vitaphone is going to discover—and more—develop the voice with the personality. Martinelli is easily the hit among the artists on the program, not only because his voice registers perfectly, but because he can “put it over.” The Vitaphone has won him thousands of new friends. And he has won thousands for the Vitaphone.

The Vitaphone make the complete demand upon the artist. More than the picture proper, more than radio, more than the stage, the Vitaphone demands everything—and everything delivered not on the installment plan but simultaneously.

As the motion picture developed the screen personality, so the Vitaphone will develop a new and peculiar combination of artistic gifts.

* * *

Warners are doing some pretty figuring. They have signed Elsie Janis and her gang for the Vitaphone prelude to “The Better ‘Ole.” Which also shows that the Vitaphone is uncooking something else again—Vitaphone showmanship.

* * *

Brains for the Screen

The ramparts of the motion picture must continually be fortified with brains that can function cinematically. But we are certain that there are brains inside and outside of the business that are being passed up.

We import fashion creators to dress up our stars and think that we have made a great step forward. We haven’t at all. We’ve taken a step in the college period that we should have taken in kindergarten days. Besides, you can’t throw a rock in any direction without hitting a baker’s dozen of fashion designers.

Picture brains are a great deal harder to find than style brains. The style school, with its thousands of ramifications, has been at it for a much longer time.

* * *

We have thought for quite a while that there are two cartoonists right here in New York who think cinematically and who could be valuable on anybody’s picture lot. Not doing cartoon strips, but actually engaged in standard production. These men are Will B. Johnstone and H. T. Webster whose work appears daily in the New York Morning World.

* * *

One of Webster’s characters is “The Timid Soul.” He and Johnstone are now writing a play bearing that name, translating the timid one to the stage. Johnstone has already been connected with successful Broadway plays. His work in the Morning World is a wonderful burlesque of a current news line.

Heretofore, when the screen has taken cartoonists into the fold it has simply translated the characters originated by the artists and used them in animated cartoons or comedies like the Andy Gump series and Fountaine Fox’s “Toonerville Trolley” pictures.

As far as it goes this idea is all right. But we believe this is not fully utilizing all of the talent which is there. Many a cartoonist could cinemate a idea better than a great many trained continuity writers.

“The Timid Soul,” after a successful Broadway run is quite apt to reach the screen. Even that is not taking advantage of the picture talent we are convinced these two men possess. It was smart business for the screen to grab Milt Gross. It will be smart to grab Will B. Johnstone and H. T. Webster—now.

* * *

And Rudy Fought!

“Fight, Rudy, fight! They need you! Fight!” This ringing admonition to Rudolph Valentino, wired to him in the Polyclinic Hospital, in New York City, by his friend, Richard Dix, from the West Coast, was read to “Rudy.” And—

Rudy, who had put up a gallant, manly fight from the moment he was felled by those two dreaded adversaries—appendicitis and gastric ulcer—fought on! A great fight! Out of the many thousands of cables wires and letters that message from Richard Dix charged the hospital air. It does one good to stand here and see how Valentino can fight.
On the West Coast

Jack Hoxie to Do Series For Sebastian
Bert Lytell Starts Another Crook Role
Fred Miller Putting Over Carthay Circle

Miss Sagor Completes Scripts For Goldstone

Frederica Sagor, who has been in original stories, continuities and screen adaptations for the leading film producers in Hollywood, just completed adaptations of two stories for Phil Goldstone Productions, "That Model from Paris," featuring Bert Lytell and Marceline Day, and "The First Night," with Bert Lytell and Dorothy Devore are the titles of these two to be released through Tiffany.

Boasberg Ends Work On Keaton Film

Al Boasberg, who has been doing editorial work on Buster Keaton's production "The General," has finished. Beside his editorial job, Boasberg also played a part in the picture and still wears the long "Side Burns" he assumed for the picture. Take 'em off Al we know you!

D'Arcy Wins Murray Picture

Roy D'Arcy has been chosen by M-G-M to play the heavy lead in "Valencia." Mae Murray's next starring picture, which Dimitri Buchowetzki will direct.

Bert Lytell Again With Columbia

Bert Lytell, who has just scored a great success in the title role of the Columbia production of Louis Joseph Vance's story "The Lone Wolf Returns," with Billie Dove, has started another interesting crook characterization for that organization. It is that of Harry Yule in Max Marcin's playlet, "Obey The Law," adapted to the screen by Dorothy Howell.

Al Rayboch is directing the production, J. O. Taylor is doing the camera work and the cast includes Eugenie Gilbert, Hedda Hopper, Wm. Welch, Sarah Padon, Larry Kent, Edna Murphy and Paul Panzer. Harry Cohn, general manager of productions at Columbia studio, is personally supervising the making of the picture.

Willat Adapts Talmadge Story

Richard Talmadge will not only be directed by Irvin Willat in his first super-production for Universal, but he will work from an adaptation and scenario prepared by the versatile Willat himself. After a number of consultations with the star, Willat has completed the adaptation and also the scenario of "The Black Rider," a magazine story of adventure, mystery and romance, Talmadge's first vehicle under his new contract with Carl Laemmle.

Willat was signed to direct Talmadge after the athletic star had made a deal with Famous Players-Lasky for his services. When Willat read "The Black Rider" in magazine form he liked it so well that he decided not only to adapt it, but also to prepare the scenario. Talmadge regards the Willat effort a masterpiece.

With the delivery of the scenario, Talmadge is making preparations to begin production next week. Talmadge has signed Grover Jones as a gag man and Eugene McMurtie as technical director.

Maurice Signs Hoxie for Series

MAURICE E. SEBASTIAN, who recently announced his entry into the field of independent producers, has leased space at the Tee-Art Studios for the production of a series of Western melodramas. Jack Hoxie has been signed as star of the contemplated series, while Scott R. Dunlap will direct them.

Although this series will mark his initial step as head of an independent organization, Maurice Sebastian has already proved himself an able and level-headed film producer through an association with his father, A. H. Sebastian, in the Sebastian-Belasco film enterprises. Before entering the motion picture field he was for some time associated with the Orpheum vaudeville circuit in an executive capacity.

Jack Hoxie, who has long been established as one of the outstanding cowboy stars of the screen, recently completed the role of "Buffalo Bill" in "The Last Frontier."

Archchainbaud Picks Cast

Director George Archchainbaud has completed his cast of players to support Milton Sills in "Men of the Dawn," a screen version of the novel, "The Legionnaire," a story of the French Foreign Legion, which he is directing for First National at the new Burbank studios.


Hiers Finishes in "First Night"

WALTER HIERS completed his featured comedy role in Tiffany's "The First Night," produced at the Hal oach studios. The romantic parts were played by Dorothy Devore and Bert Lytell.

Margaret Morris

In Zane Grey Film

Margaret Morris, featured Paramount player, will play the feminine lead opposite Jack Holt in "The Man of the Forest," according to an announcement by B. P. Schulberg, associate producer in charge at the company's west coast studio.

John Waters has been assigned to direct the picture, a Zane Grey work. Production is slated to begin early next month.

Carthay Circle Doing Big Business

Fred Miller's Carthay Circle Theatre, the only theatre ever erected to the pioneers of a state, has, since opening May 18, been screening Cecil B. DeMille's production "The Volga Boatman" to capacity houses and with each day bringing heavier patronage it looks as though the same program will run through August.

Recently Mr. Miller established Sunday night concerts with Keenlees, Berlowski and Daughters. The music is broadcast from the theatre over the radio by remote control.

CARMELITA GERAGHTY

Added to roster of beautiful girls in Pathé-Mack Sennett Comedies.

FRED MILLER

Who is carving out a unique and successful destiny for his beautiful Carthay Circle Theatre in Hollywood.
De Witt Jennings
In "Exit Smiling"

De Witt Jennings, famous character actor of the screen, has been added to the cast of "Exit Smiling," a new comedy-romance of theatrical life, being directed at the Metro-Goldwyn-Mayer studios by Sam Taylor with Jack Pickford, Beatrice Lillie and a notable cast.

Jennings, a stage actor for years before becoming a screen player, enacts the manager of a traveling "repertory show" in the new picture.

William Koenig Signs
New Warner Contract

William Koenig, for the past year studio manager for Warner Brothers, has been signed by that organization to continue in the same capacity under a new long term agreement.

Koenig has had a very colorful career with the show business. He received his early training with a circus, afterwards as manager of a chain of theatres, and finally forsaking the theatre to enter the motion picture industry.

James Hall Cast
For Bebe's Next

James Hall has advanced another flight in his meteoric rise as a leading man with Paramount.

Announcement was made by B. P. Schulberg, Paramount associate producer, that Hall, formerly a New York stage favorite, has been selected to play the male lead in Bebe Daniels' forthcoming starring vehicle for Paramount, "Stranded in Paris."

Lieber and Rowland in Conference

With the arrival last week from New York of Robert Lieber, president, and Richard A. Rowland, vice president of First National Pictures, a series of important conferences began with John McCormick, general manager of West Coast production and M. C. Levee, general executive manager, at the new studios in Burbank.

The discussions of future plans and policies in production were interspersed with an inspection of the big plant which will house an intensive program of production activity in the coming months.

Both the visiting executives were highly pleased and expressed the utmost satisfaction with the manner in which the work attendant upon the completion of the studios, their equipment and the transference of all activities to the Burbank plant, had been carried out.

It reflects unlimited credit upon both McCormick and Levee, as well as their able staffs," said Rowland. "The task was a big one and it has been accomplished with the minimum of delay and the maximum of efficiency.

The fact that there was no cessation in production during the strenuous period of moving is a record in itself."

Mr. Lieber was equally enthusiastic and, after viewing pictures made during the last two months, both were emphatic in their approval of the product.

Mrs. Lieber and their two daughters, Clara and Louise, accompanied Mr. Lieber and in the party also were Mrs. Florence Strauss, scenario editor, and her daughter Ahn.

The trade and newspaper industry met Mr. Lieber and Mr. Rowland at a luncheon given in honor of the First National Executives at the Lakeside Country Club on Saturday last.

Bachmann Starts "Shameful Behavior"

"Shameful Behavior?", based on the story by Mrs. Belloch Lowndes, was put into production this week on the coast as a Preferred Picture, supervised by J. G. Bachmann.

The adaptation of "Shameful Behavior?", which gives a new angle to the younger generation theme, is the work of George Scarbrough, author and dramatist, who wrote two Belasco plays, "Heart of Wotona" and "The Sun Daughter."

Albert J. Kelly, having completed for Mr. Bachmann the newest Preferred release, "Dancing Days", has been retained to handle the megaphone for Mrs. Lowndes' story.

The Bachmann production forces are working at top speed with two units constantly busy.

"Sadow" in "Call of the Wilderness"

Joe Rock, famous comedy producer and starer, over the megaphone for Sadow's second Associated Exhibitor offering, "Call of the Wilderness," during the first three days of production when the comedy scenes for the picture were filmed.

Rock is acting in a supervisory capacity for the filming of the scenes of six pictures Sadow is handling for Associated. Jack Nelson is directing the dramatic action. Interiors are expected to be completed within the next few days at the Walcott Studios, Glendale, California.

In the cast of "Call of the Wilderness" are Lewis Sargent, Edna Marion, Sydney D. Gray, Max Ascher and Al Smith.

Bill Cody Begins Second Picture

Filming of the stockyard sequence for Bill Cody's second western release of his series of six for Associated Exhibitors, "Flashy Heels," was begun this week. William J. Craft is directing the picture and Joan Meredith has the leading role.

"Flashy Heels" is the story of two westerners, one a young, romantic, devil-may-care cowboy, and the other his partner, an old, eccentric, amusing old cowpuncher. It tells how they fall into a large fortune, are almost relieved of it by crooks, and eventually turn the tables on the swindlers and save the girl's father from financial ruin. Cari Crusada wrote the scenario and Arthur Reeves is at the camera.

Barton to Write for F. P. L.

BRUCE BARTON, nationally known author and editorial writer, arrived in Los Angeles on a writing agreement with Paramount whereby he will adapt his latest story, "The Man Who Forgot God," for the screen.

The noted writer and his wife were met at the Santa Fe Station by Studio representatives, including E. Floyd Sheldon, editor-in-chief of Paramount's West Coast production department.

Scott Sidney Will Direct "No Control"

Scott Sidney, who recently completed the direction of "The Nervous Wreck," an Al Christie special featuring Harrison Ford and Phyllis Haver, will next direct "No Control" for Metropolitan.

"No Control" is one of Frank Condon's most hilarious contributions to the Saturday Evening Post and is now being prepared for the screen by F. McGrew Willis.

Masquers Honor
Mr. & Mrs. Noah Beery

In recognition of good fellowship, the Masquers, exclusive Hollywood actors' club, this week presented Noah Beery with a gold membership card. At the same time, Mrs. Beery was presented with a letter, written on parchment and signed by Messrs. Douglas MacLean and Robert Edeson, respectively present and past presidents, John St. Polis and Fred Esmelton.

The two gifts were tokens of appreciation to the Beery's who recently gave over their San Fernando ranch and home for the annual Masquers outing.

Edwin Kennedy In "Going Crooked"

Edwin Kennedy has been signed to play the role of Never Wrong Doyle in the film version of John Golden's comedy mystery play, "Going Crooked," under the direction of George Melford, according to an announcement by Winfield R. Sheehan, vice-president of Fox Films. This is Melford's first picture since signing his contract with Fox Films. Production is scheduled to start almost immediately.

TOM MIRANDA
Recently signed for a year by Inspiration Pictures, as Editorial Manager.
Selling the Picture to the Public

This Department was established September 23, 1911, by its present editor—

Epes Winthrop Sargent

H. M. Addison, of Binghamton, Makes

His House the Focus of Local Events

SEVERAL weeks ago H. M. Addison, general manager of the Binghamton (N. Y.) Amusement Co., sent in an editorial covering more than half a column, double width, and leading off the editorial section.

Primarily thanks for his assistance in framing one of the Sun's circulation schemes, but it was so much more than that we wrote Mr. Addison asking him for a resume of the activities to which the editorial referred. We find ourselves having occasion to refer to this in this department from time to time, but we knew that our list was far from complete.

First read this very unusual editorial and then we'll tell you what elicited such strong praise.

Inadequate Thanks

Whenever a lodge or organization, any individual, or group of individuals, in Binghamton or its sister towns wants to "pull out" as one of the ordinary in the way of a celebration or drive or movement of one kind or another, one man is always thought of—Mr. Addison and his wife—and usually listed for the occasion.

This man always goes into the thing whole-heartedly, too—just as if a million-dollar reward lay back of the achievement. Invariably, when he is a part of any project approved of and listed for, he throws himself heart and soul into it; and, almost invariably, makes a huge success of the particular enterprise or undertaking.

This man we have in mind—and his wife—could hardly be dispensed with or replaced in our judgment; and we feel sure a great many citizens will agree with us. The municipality itself, as well as private individuals, firms and fraternalities, owes him considerable. The City of Binghamton wanted to stage a pageant equivalent to the importance of the opening of Memorial Bridge; it turned to one man and his wife. When the Chamber of Commerce wanted a man to take outstanding parts of the Triple Cities Exposition, it turned to one man. And on both these noteworthy occasions, as a part of the committee or the organization, the benevolences in the area were definitely extended, the celebrations registered a bowing success.

In fact, anything and everything staged for Binghamton and Binghamton people by H. M. Addison—everybody who knows who The Sun means—has been a "wow" and then some. Not forgetting Mrs. Addison, who has lent her services generously to the public on a great variety of occasions.

The Sun, anyhow, feels called upon to acknowledge publicly its own debt to Mr. Addison, in this instance for his part in the bear picnic, for thousands of kiddies, which registered a 100 per cent success. We feel that this simple acknowledgment, indeed, is wholly inadequate—not nearly what Mr. Addison and his wife should have, not only from us but from Binghamton, Johnson City and Endicott folk generally. "Addie" isn't rich, and probably he might appreciate some more substantial acknowledgment, though he wouldn't think of asking for it.

The Sun, at least, feels a debt of gratitude, deserving of public expression; and further that we should take occasion to say the Addisons constitute an invaluable asset to this community. People take a lot of things for granted—and they seem to take the Addisons for granted. For us, we know "Addie" contributes a lot of time and energy and oftenness out of his own pocket, to make things "go over" that really don't benefit him a nickel beyond what other citizens and people generally are benefited. This is a type of public service money can hardly buy—a type expressed in much broad and kindly feeling for an indefatigable worker of Addie's type—in many strong and lasting friendships, such as The Sun's. And yet, friendship won't buy a peck of potatoes. From the general public Addie deserves a more substantial reward—and at least a public expression of appreciation.

What shall it be, and when?

The direct incident calling for this approval was the interesting of 20,000 school children in a "Dan and Lena" Club. The initiation fee was one cent. Each child received a celluloid membership button, and with parts of the proceeds "Dan" and "Lena," two black bears, were purchased and added to the menagerie of Ross Park.

Each year there is staged a picnic at the park and on the occasion of this picnic 10,000 school children drew the two bears, in a cage, out to the park and formally presented them. They were preceded by the Mayor, riding a fire engine, and of course there was a band. Local merchants and national handlers contributed the materials for the party, and the youngsters are still visiting the menagerie to see "their" bears.

Mr. Addison originated the idea, worked it out, handled all the details and let the Sun take more than half the credit.

Some Activities

But this is only a single example of his activities. Binghamton has a population of 90,000 with a suburban draw which brings the figures to around 125,000. Mr. Addison is at the head and front of practically every public stunt. With a genius for organization and with a clever wife, practically known as Kathleen Harry, to help him stage pageants and presentations, he is called in no matter who starts the movement.

He yearly stages a fashion show for the American Legion, which runs three days and uses about 160 local people. The profits average $3,000 yearly, which are turned over to the Legion.

He handles the details of the election and financing of Binghamton's representative in the Atlantic City Beauty Pageant.

He handles all affairs for the Police and Fire Departments.

He promotes an annual industrial exhibit for the display of local products.

He conducts an annual baby show along the lines followed at Ashbury Park, using a local park for his background.

He has been chairman of the Entertainment Committee of the Kiwanis Club for five years.

He organized the Boy Scouts in High School into a "High School Service Troop," which is at the service of all community projects. The troop is uniformed by local men.

He is chairman of the Program and Convention Committees of the Chamber of Commerce.

He is Vice-President of the Live Wire Club, organized to participate in all municipal activities.

Ball and Tennis Teams

He organized a ball team, tennis team and Scout troop in St. Mary's Orphanage, holding benefits to equip and uniform each.

Built a memorial to Harry L. Johnson with ten-cent contributions from school children.

Arranged a concert for the Japanese Fund at the time of the Tokio earthquake.

Gives theatre parties to institutional children and their elders, arranging for their transportation to and from the theatre. Each of these institutions is under the patronage of some local club organization.

He annually holds a Christmas Tree for the poor, working with all of the newspapers. More than 5,000 children are entertained and provided with gifts.

He yearly employs a cameraman to make pictures of the local schools and organizations. After these reels are shown in the theatre, they are loaned to the different organization for special showings.

Each year, shortly before Christmas, he

MADE A TRAILER FOR BROWN FROM M.-G.-M. LITHOS

The American Theatre, Evansville, Ind., used the six and 24-sheets on Brown of Harvard for trailers and employed the ones to decorate the base. Towed by a flivver the stunt brought in a nice extra sale.
Follow These Ideas and Make Your Town Loyal

stages a Sports Carnival, the proceeds going toward Christmas Charity. Last year the show included twenty vaudeville acts, spurring exhibitions and athletic events. Some $2,400 were realized, which sum was turned over to the Humane Society to provide Christmas dinners for the poor.

He has brought to his theatres more noted speakers than the most ambitious lecture courses. These appear for one night at the vaudeville house.

Mrs. Barry stages Easter pageants yearly for three different churches. Mrs. Barry also stages annual fashion shows, kiddie carnivals and similar local-talent offerings. In this connection Mr. Addison maintains a registry of local talent. These entertainers are virtually on the free list of the theatres in return for their participation in the various shows. In addition, this list is at the disposal of any organization desiring local talent and is, in effect, a clearing house.

Gave Asylums Victrolas

Through local clubs he placed Victrolas in all institutions. Twice yearly he holds a Victrola matinee at which admission is on record. At the same time the clubs are asked to put on Victrola dinners at which each member brings one or more records. In this way hundreds of records are obtained, which are distributed to the institutions to refresh the programs.

Each year, shortly after cold weather sets in, he solicits the donation of overcoats no longer desired by their owners. These are turned over to the poor who are in need of protective clothing. With ample newspaper support he receives around 500 overcoats, still in good condition, which are distributed by welfare organizations.

Each year the prize pupil of the public schools is permitted to "throw" a birthday party. One hundred and fifty of her guests are entertained at the theatre and then taken to a local hotel where the ballroom is at their disposal for two hours. Bus transportation is provided and souvenirs are donated by local merchants. As the parents came to the hotel for the kiddies, the soda fountain and lunch room return a profit to the hotel.

He frequently stages plays for local organizations, the last being the amateur performance of "Are You a Mason?" for Otseningo Lodge.

Three film subjects and 4 presentations made up the show which had "The Great Deception" as the feature photoplay. This picture ran 1 hour and 3 minutes and there was a two-reel comedy which required 14 minutes. The Topical Review used its accustomed 8 minutes, bringing the film portion of the program up to 1 hour and 24 minutes. The stage presentations took altogether 33 minutes, which made an entire performance of 1 hour and 57 minutes.

The big attraction on the stage was the first appearance in Brooklyn of the Happiness Boys, Billy Jones and Ernest Hare, well known for their radio appearances each Friday night through station WEAF. The Happiness Boys brought their accompanist Dave Kaplan with them and appeared on the apron of the large stage, while the pianist used the instrument which sits in the orchestra pit.

435, F. A. M. Last year he staged productions for Kivians and the Legion.

In general he has done away with opposition amateur events by a benefit system. Any organization can make more money—without trouble—by collaborating with Mr. Addison than they can by making independent productions. If an organization has 1,000 members, the same number of tickets are provided. If the membership is 2,000, that number of tickets are issued. No advertising is done by the house for these benefits. The society must do its own selling, precisely as for an independent venture. The society gets 50 per cent of the face value. They make more money than they would "on their own" where expenses eat into the profits, and at the same time they do not blanket Mr. Addison's attendance.

In addition to his other Christmas activities, Mr. Addison acts as Santa Claus. Parents may bring presents for their own children, properly labeled, to the theatre. These are delivered by Mr. Addison in person on Christmas Eve.

Doors are unlocked and Mr. Addison makes it a point to talk with every child in, presenting the child with the present, makes some apt comment and hustles on to the next address. It's a lot of trouble for him, but it puts a wonderful kick into Christmas for the kiddies.

Is it any wonder that Mr. Addison gets a write up in the newspapers that is something to be proud of? He's one of the leaders in his community, and, of course, his personal credit works for the benefit of the theatres.

Ten years ago the average motion picture exhibitor was just one small jump ahead of the dive keeper in public esteem. Today they are men of standing and importance. Mr. Addison has gone further than most, but no further than you and I, if you have the same vision and the same willingness to give the best that is in you for the community good.

And you don't hear of Paramount or Loew or Fox building in Binghamton, do you? That's why. The going would be too rough.

Mr. Addison holds off opposition, not by controlling all the theatres, but by standing so solid with his townfolk that no experienced man is willing to invade his territory. That's the way to hold your own.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Three film subjects and 4 presentations made up the show which had "The Great Deception" as the feature photoplay. This picture ran 1 hour and 3 minutes and there was a two-reel comedy which required 14 minutes. The Topical Review used its accustomed 8 minutes, bringing the film portion of the program up to 1 hour and 24 minutes. The stage presentations took altogether 33 minutes, which made an entire performance of 1 hour and 57 minutes.

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Opening each of the four de luxe shows of the day was the Thillens overture "Mignon." The lights were as follows: 2 bridge lamps of violet flooded the side drapes and draw curtains over the small production stage; blue footlights and borders on both the large orchestra stage and small stage; lemon floods from the dome on the musicians.

Incident No. 2 was Lily Kovačev, the girl pianist of the orchestra in Tschaukowski's "Concerto." The number required 7 minutes and was lighted as follows: overhead lamps as in overture; deep blue floods on orchestra from dome; blue border; and flesh pink spot on soloist.

After the Mark Strand Topical Review came a presentation in silhouette. Four string instruments from the orchestra played a special arrangement of "Dear Old Pal of Mine" behind a scrim which was lighted from behind by open box lamps of blue to make the four musicians stand out black. This presentation required 4 minutes.

Nice Handling

Most managers who use the orthophonic as a stage act merely spotlight it and let it go at that. H. G. Griffin, of the Plaza theatre, St. Petersburg, Fla., used it for "Say It Again" and made it a production.

The machine was started on a dark stage. Presently a spotlight played on the space, apparently in an endeavor to locate the music. Finally it picked up a card announcing the machine and finally located the machine itself. Then the color wheel is brought into play until the end of the selection, when the light fades and the main title is thrown on the screen.
Denver House Broke Its Big Record in Midsummer

Broke House Record
In Midsummer Heat

Breaking a house record in July is a stunt worthy of remembering, and beating the old record by about a thousand dollars is considerable of a boost. That's what the Victory theatre, Denver, did with The Black Pirate, but it worked hard for every added dollar.

Walter League started off with an announcement at the Victory and Rialto, the announcement being made at each of the three de luxe performances at each house. The theatre was darkened and after a lusty Yo-ho a spot was thrown on a man dressed as a pirate, who made a brief but effective announcement. The same act was used for both houses.

A hardware store made a display of guns with a three panel display card reading: "Just think what the Black Pirate would have done with this modern equipment. Several framed stills, a dummy dressed for the part and a treasure chest supplemented the display of arms.

Several jewelry stores displayed their stock frames with stills of the play and a number of confectioners used a Black Pirate Sunday.

Five silver dollars were planted in a park and made a basis of a treasure hunt. The rewards were not large, but the kids had a million dollars' worth of fun out of it, and the crowd which had gathered shared the enjoyment.

Pirate buttons were given 1,000 children who were to take part in the hunt and 1,000 stickers, white letters on a black ground, were pasted on menus, magazines and wherever else the house staff could lick and stick without giving offense.

All of the ushers were costumed in advance and 500 block sheets supplemented the regular paper.

Frank M. Wollen, advertising manager, handled the displays.

A New Name

W. R. Allen recently had a revival week at the Majestic theatre, Memphis, Tenn., only he called it "See them Again Week" and this sounded a lot more attractive. The list included Male and Female, Ten Commandments, Jekyll and Hyde, Birth of a Nation, Pollyanna and The Mark of Zorro.

To get interest, Mr. Allen issued a throwaway with about twenty titles and asked his patrons to make their selections from this list.

A novel touch was the use of about a thousand stills of old pictures, plastered all over the house front.

Used Huge Phone to Advertise a Serial

Putting over Strongs of Steel, W. B. Jacobs, of the Rialto theatre, Columbus, Ga., had a huge telephone of the desk type made of compo board for display in his lobby. Wires were run from this to telephone poles on either side of the arch.

Placed in the centre of the lobby, directly in front of the box office, it was not in the way and can be used for each succeeding episode of the serial.

With Chip of the Flying U for his feature and the final chapter of The Radio Detective as well as the first episode of the new serial, it was a complete Universal program.

If you can get some lobby attractor that is typical of the idea of a serial, it will pay you to use it each time you show a chapter, to remind your patrons not to overlook an episode.

Put on a Parade for a Theatre Treasurer

When Miss Nora Braun, niece of Charles H. Sweeton, of Evansville, Ind., got married, her friends figured that having been treasurer of the Strand for three years, she should have a little exploitation, so they arranged a parade for her that was good publicity for the theatre, too.

Evansville is small enough for everybody who is anybody to know everybody else who is somebody, so it was all a family frolic which was enjoyed by the bride as much as by her lucky lesser half, Jesse Shepman.

Mr. Sweeton is the manager of the Strand, Majestic, American and Ohio theatres in Evansville and very popular with the salesmen and exploitation men who invade his territory.

Parading the Newlyweds Was a Special Exploitation

When Miss Nora Braun, treasurer of the Strand Theatre, Evansville, Ind., became Mrs. Jesse Shepman, they gave her a regular ballyhoo parade and came down to the theatre to help advertise Monte Carlo, too.
Planck Makes Nice Display for Two Change Show

Ties Opening Cut to Continuation Week

Here are the two Sunday ads for Up In Mabel's Room at the Orpheum Theatre, Chicago. The first shows Mabel in her famous chemise with a smaller cut of a man peeping through a keyhole to the left of the signature.

You would not try to sell coffins and peanut brittle with the same general line of talk, and yet too many managers write thing to get them in on a two-day run for two of the four shows, so a dual run of three days each is something to brag about, and naturally Planck strives to move the populace to a proper enthusiasm, knowing that it will help the box office. It takes him five sixes to announce this important event, and he does it with singular good taste. What do you think?

Gives Roach Comedy Greatest Display

These two sixes from Proctor's theatre, Yonkers, N. Y., is pretty much the usual thing except that it makes a good use of the two column cut on Hal Roach's comedy, Mine, Mystery, with Theda Bara.

THE HOLIDOVER

m one style no matter what the attraction. The Orpheum knows better.

Only Two a Week Creates History

Generally the Sedalia Theatre makes four changes a week, but with Kiki and Tramp, Tramp, Tramp, it was decided that each was good for a three-day run, and George E. Planck puts them over with a bang like a giant cracker. It may seem odd to some of you to gloat over a double change, but Sedalia is a smaller place, and it takes hus-

LEANING ON THEDA

The comedy is given about a third of the space and overtops the vaudeville feature by more than double space. The tableau is just a tab, but Theda Bara in a comedy is something new and different, and the house gives it by far the best of the space.

A FIVE SIXES FOR A PAIR OF BIG ONES
Crops Two Cuts
To Get Them In

Using two cuts on Mike, the California theatre, Bakersfield, crops them to make them fit the space. It is not such a small space, at that, about 11½ by two, but a three column cut was cropped to give a deep drop, and the barrel cut was trimmed just below the signature. The result is an odd display with a little too much type, but none the less effective.

Takes Extra Space
On Wilderness Lady

The Pantheon theatre, Toledo, took extra large space on The Wilderness Woman and without overloading managed to pack a lot of selling talk into the three tens. It is jazzy sort of talk that will sell to the people who will most appreciate the play, and we think that this layout must have sold a lot of additional tickets to the floaters. Certainly it would seem to pack an appeal to the non-fan.

Oh Man! What a Woman!

This page is rather close as to style and size, but the art of the exhibit is well shown. The layout is clever but formal and it seems to be effective. The material is useable, and the result is an attractive design.

PLenty OF TALKING

The talk seems to be press book material, but the Pantheon has the good judgment to realize its value and make good use of it. It is all set in a measure not too wide and in an easily readable type. There must have been a strong temptation to play it up in ten point, but it is much better the way it is. The absence of many heavy lines is precisely what gives this layout its decided punch.

Mostly Display
But Gets Notice

The Century Theatre, Baltimore, takes a four sevens for this display. A three fives would give just as much effect, for the design is such that the copy would be as well displayed in smaller space.

Air and Street

Charles Morrison, of the Arcade, Jacksonville, is a former actor and it was no trick to play Cohen to the Kelly of Announcer Squires of the local broadcasting station, and in a patter of comedy they managed to work in a lot about their picture appearances at the theatre. As Morrison is a regular on the station, he could put it over nicely.

The day before the opening he sent out a Hebrew comedian to sing the old time Has Anybody Here Seen Kelly?, following with a few free remarks about the lowlife associate. After passing out heralds, he would move on to a new pitch.

Envelope Sold

The envelope was better than the herald it enclosed when E. R. Rogers undertook to sell That's My Baby at the Tivoli Theatre, Chattanooga. The printed loaned him a stock cut of a stork carrying a baby, and this and "A message from the stork" were printed on the front of the envelope. The result was that every herald was read with interest since it had been properly introduced. He used a number of other stunts, but this was the big booster.

Pooled the Ads

Two girls who wore advertisements for the Palm Beach Girl at the New theatre, Fort Smith, Ark., were John P. Read's idea of overcoming the attraction of the swimming pools, for the girls visited the pool each afternoon for a week, and took their pay in passes, so all it cost was two small banners.
Switching the Spotlight to the Exhibitor

Score of Theatres to Reopen in New York

Edited by Sumner Smith

Moving Picture World
Detroit, Michigan, August 17.

WITHIN two weeks a score or more of picture theatres in this section of New York State will be reopened to the public, following redecorating and improvements that have entailed expenditures running into the tens of thousands. Like Albany there will be a new theatre opening early in September, while in the neighboring city of Schenectady, work on Proctor's $750,000 house is forging ahead, indicating that the theatre will be in shape to open in November and perhaps earlier. The Albany and Broadway Theatres in Schenectady will reopen early in the fall.

The Majestic in Cohoes will reopen on Labor Day following a general overhaul. In Ogdensburg the Strand, owned and operated by Bob Landry, will reopen on August 30, the week of the county fair. The entire interior has been redecorated. The Hudson in Albany has also received a new facade, and has been much improved. No date has been fixed for the reopening of the Delaware in Albany. The theatre which George Roberts is constructing out of the Catholic Union Hall in Albany will not be in shape for opening on Labor Day, as anticipated, but according to Mr. Roberts the opening will come not later than September 15. Mr. Roberts has taken a fifteen-year lease and will charge 15 cents. A new organ is being installed at both the American and Doctor's Fourth street house in Troy. Gardner Hall in Troy has been closed, but will reopen the fore part of September.

CHANGE FIRM NAME

The Schine boys, Louis and Meyer of Gloversville, with about seventy theatres in their chain, have changed the name of the company from the Schine Theatrical Company, Inc., to Schine Chain Theatres, Inc., and have filed papers to that effect with the Secretary of State at Albany. Only a few years ago these brothers made their first venture in the theatrical field and with but $1,500 in their pockets.

COLUMBIA'S CLOSES

Theatre owners in Troy are a bit pessimistic these days over business, the result of the collar shops closing down for midsummer and something like thirteen women out of employment. Troy is quite like Schenectady in this respect. When the large factories close down or run part time, pictures are the first to feel the slump.

CASH TAKES WINGS

Visions of a snug little fortune vanished overnight for the Palace in Troy, N.Y. Theatre in Troy during the past week. For the past several years the chief hope of Mr. Stern is to take his family to Europe. Last week he was high man until Saturday. And then something happened and Ben's winning team dropped out of sight along with Ben's dream of wealth.

VEiller Smiles

Tony Veiller, manager of the new Mark-Ritz in Albany, was all smiles this week. Despite the hot weather, the new house turned them away night after night. On the opening day something more than $4,000 were chalked up. All first-run at a 25-cent admission will be the rule.

A WELL-EARNED SUCCESS

"Pop" Linton, veteran of veterans in the picture business, was in town during the past week. He brought his son, who is associated with him in handling the Groosey V.N.A. Pictures, over here to have his son succeed him some day and the boy is learning the business from the ground up. With all the buying, Mr. Linton is proud of his music. One night each week the organ is broadcast. Mr. Linton admits that he has produced something with the new house.

MAY ENLARGE

The idea of a fireproof exchange building for Albany has proved so acceptable to the exchanges that W. F. Farley, who financed the building of the exchange, has received an option on the erection of another unit on a vacant lot adjoining the present structure, which is now filled.

ROSE-COLORED NOTES

William Rose, manager of Gardner Hall in Troy, closed for August, is enjoying a few weeks' vacation. James Rose has opened the house at Queesny Lake and is reported as doing well this season. Indicating, the parents of the Rose boys have moved to Troy and the whole family now gathers around the table for one of mother's chicken dinners.

GOLDEN WELCOME

After one of the best summers ever waged by a local exhibitor seeking to regain his health, Jake Golden of the Griswold in Troy appeared on the scene last week and the parents of the Rose boys have moved to Troy and the whole family now gathers around the table for one of mother's chicken dinners.

Williams Succeeds Phelps in Minneapolis

The Lawler has reopened with a new organ at Rochester, Minn. The Orpheum at Fort Madison, Iowa, has been sold to W. Chodorow for $5,000, and repairs by W. Ehinger. Construction starts next month on the new Capitol at Madison, Wis. Hoff and Adams have offered a prize for the naming of their new Fort Washington, Wis., theatre. Fort Wayne's rebuilt LaCrose Theatre on at LaCrosse, Wis., as a 18-cent house, Fran Cook of Milwaukee is overhauling the city hall at Flattusville, Wis., to make it into his New Park Theatre there. W. H. Vincent is enlarging the Grand at Osseo, Wis., A. H. Fries, late of the Majestic, Plymouth, Wis., has gone to St. Augustine, Fla., to manage the Orpheum.

MORE THEATRE NEWS

The New Casino at Glidden, Ia., will run two shows a week under W. H. Emerdon, A. M. Gipple has bought the Majestic at Letts, Ia., and is planning a new house, E. J. Wegener of the Des Moines Capitol will manage the Ford Dodge Rialto and Majestic, replacing W. R. Towner, who took over when the Rialto reopened the Lyric at Lakota, N. D. The Rex at Siewert, Minn., has been closed by Kohler and Brosse. W. H. Prance, of Grand Forks, Minn., is equipping his new State to open September, and A. M. Lotich takes back the Strand at Milford, Ia., from Gjerkins brothers, to whom he sold some time ago.
Midwest to Run Rockhill, Kansas City

**THE Rockhill Theatre, $250,000 Kansas City theatre to be constructed at 1725 Main Street and Avenue I, will be operated by the Midwest Film Distributors, Inc., of Kansas City, it was confirmed this week by E. C. Rhoden, manager of Midfield. The new house, due to be opened late this week, will be the largest suburban house in Kansas City. Plans are being drawn by Shepard & Wiser, architects. It will be the seventh Midwest house.**

EXPLIES WOMEN

Through the efforts of C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, the Women’s Club of Kansas City, composed of the most influential women in the city, will issue a booklet this month containing the names of all pictures approved by the motion picture committee of the women’s organization, the dates they are to be shown and the name of the producing company.

TO OPERATE JOINTLY

Three theatres of Glenn W. Dickinson of which were pooled with Universal the other day, will be operated jointly with Universal, it was announced this week. The theatres are located in the same towns with Universal

Golden State Opens in Monterey, Cal.

**THE opening of the Golden State Theatre at Monterey, Cal., on the evening of August 6 proved a gala event, attracting more than 400 persons from San Francisco and Los Angeles, including several film stars and leaders in the industry. In the Sheridan of Carmel, well-known dramatic actor, was master of ceremonies at the dedication and introduced Mayor George Hudson of Monterey, Mayor William J. Gould of Pacific Grove and Mayor John J. Jordan of Carmel, together with a galaxy of stars including Marie Prevost, Jack Duffy and Vera Steadman.

The theatre seats about 1,550 and was designed by Reid Bros, of San Francisco. The building is of modernized Spanish construction, with an interesting suggestion of the outdoor atmosphere, the effect being that of a great amphitheatre. Music is furnished by a large organ, presided over by Morton Mortonson. The theatre is conducted by the Monterey Theatres Company under the direction of the Golden State Theatre and Realty Corp of San Francisco. Mark G. Keller is manager, James Dutton, assistant manager, and Kay Keller, secretary. The policy is that of continuous shows daily from 2:30 to 11 p.m., with vaudeville on Sundays and holidays. The opening bill included ”Up’s Mabel’s Room” and “Uppercuts.”**

**KEEIN KEIN**

M. Klein, formerly executive manager of the Drive-In Theatre in the Mission District, San Francisco, has resumed the active management of the Drive-In Theatre in which he is interested, these being the Verdi, the Broadway, the Liberty and the Washington. Extensive changes are being made in the Liberty Theatre, the seating capacity of which is being enlarged.

**VAPEER RUSHED**

Bruce Fowler, manager-director of the Newman and Royal Theatres, Kansas City, is now under going a number of changes in the Liberty Theatre, which is the seventh theatre and one of the largest in the Greater Movie Season campaign as a M. P. T. O. Kansas-Missouri project locally, the Newman and Royal Theatres have been making progress in staging the campaign between themselves. All of which leaves Mr. Fowler much time to loaf—not.

**IMPROVING NEW DEANOM**

The New Diamond Theatre, suburban house of Kansas City, is undergoing redecorating work which also includes a new front canopy.

**SHANGHAI TO N. Y.**

M. B. Shanberg, president of the Midland Theatre & Realty Corporation, Kansas City, which supervised the promotion of Leech’s new theatre last week, has left on a hurried business trip to New York.

**KING ENDS TRIP**

Allen King, who formerly conducted several large picture houses at Oakland, Cal., and who still has one or two small ones under his direction, has returned from an eastern trip of several months, having made a great circle, which included Montreal, New York, Havana and the Panama Canal.

**CLARK OPENS**

The Clark Theatre was formally opened recently at Vacaville, Cal., by W. J. Clark, the event attracting quite a number of exhibitors and film exchange men from San Francisco. The new theatre is a handsome house, with comforts of the same type that are found in the larger theatres in the big cities.

**MAYER A VISITOR**

Sam C. Meyer, assistant manager of the Hippodrome Theatre, Portland, Ore., was a recent visitor at San Francisco, visiting his nephew, Irving C. Ackerman of the Ackerman & Harris circuit.

**BEYS POINT RICHMOND**

Mrs. V. Lanevar, who formerly conducted the Park Theatre at Oakland, Cal., has purchased the Point Richmond Theatre at Point Richmond, Cal. The Diamond Theatre, San Francisco, has been purchased by V. Forrasso, heretofore connected with the printing business.

**Cambridge, Ohio, Houses Remodeled**

**THE** Colonial and Strand Theatres, Cambridge, Ohio, both of which have undergone a remodeling and redecorating under the management of Fred E. Johnson, who recently assumed charge, are opening for the new season after having been dark for several weeks. The Colonial will open with a legitimate attraction before going into pictures, while the Strand will play a short run of “The Big Parade.”

**PLANNED NEW HOTEL**

A new hotel building, 16 stories in height, which will house a picture theatre on the ground floor, is expected by the Agamon Hotel Co., Massillon, Ohio, at a reported cost of $1,550,000, to be built at the corner of 8th St. and Plum streets.

**CLARK RETURNS**

Bill Clark, publicity director for the Lisboe chain of theatres in Greater Cincinnati, has returned from an extended vacation in Michigan, where, accompanied by Mrs. Clark, he spent his time trying to improve his golf. A FALSE ALARM

The police at Hamilton, Ohio, discovered the front door of the theatre unlocked when making the rounds at 2 a.m. recently. Manager John Schwalm was notified, but upon investigation the alaram was found to be a false one. However, it made a good newspaper story.

**ENTERTAIN CHILDREN**

Managers Silver and Turberg of the Palace Theatre, Hamilton, recently acted as hosts to several hundred children who compose the Sunshine Club, sponsored by a local newspaper.
Bathing Beauties in Vogue in Chicago

The Monroe Theatre of the Fox circuit will open on August 28. Manager Abe Rohe is making preparations for some real business this fall.

NEW APPOINTMENTS

Norman Park, general manager of the Woods Theatre of Jones, Lantick & Schaefer, is on his vacation and George Moors, formerly manager of the Orpheum, has been named assistant manager and is on the job while Fields is away. Aaron Jankov, formerly at the Woods Theatre, will have charge of the Palace after it passes from Orpheum management next month. Samuel Levine has been named managing director of the new Highland Theatre on the Fox circuit at 78th and Ashland avenue, coming from Los Angeles, where he was connected with Public. Harold Jacobs has been named assistant manager.

MANAGERIAL CHANGES

Several changes have been made among the management of the Fox circuit. S. C. Claggett, formerly of the Calo, has been assigned to the management of the Forest Theatre. A. K. Turner, who recently joined the new Midwest, has been transferred to the Court Lane. Will Michaelson will look after the management of the Woodlawn and Joseph Kettlering, Jr., son of the well-known publicity man, is joining the staff in the publicity department during this summer vacation. George Aylesworth has been named manager of the new Drake that is being rushed to completion in Portage Park. It will seat 1,500 and will show pictures with presentations.

NEW COMPANY

Earl Crawford, Themis Kyarakos and R. Smith have organized a company under the name of E. J. Crawford Productions, with offices at 127 North Dearborn street, to produce pictures and manage presentations. It has a capital of $25,000.

Detroit's Michigan Opens

The biggest event in Detroit picture circles this week is the opening of the new Babalan & Katz Michigan Theatre in an entirely new theatrical section of the city. Ben Plotch, special exploitation agent for Katz & Katz, has been preparing for three weeks the advance exploitation for the opening. The Detroit Board of Commerce is giving an official welcome to the theatre in view of the fact that it is expected to bring 25,000 people daily into this new section. Merchants along the right of way are decorating their store fronts and windows. Much publicity has been obtained in the local papers over the various art treasures which are to form a part of the theatre's decorations. Frank Cambria, Publix director, has also been here for the past few days putting the finishing touches to the decorative effects.

Midnight Show a Big Hit in Pittsburgh

Among the innovations in Pittsburgh's picture circle is the regular midnight show, screened every Sunday night, as Warners' State Theatre. The inauguration of the midnight show was begun several months ago by Howard W. Forerie, manager of the State, and has been a complete success. Mr. Forerie had extensive experience in the picture business before being sent here by the Warners to take charge of the State, and his initiative in starting the midnight show here has won favor and approval from many quarters of the industry.

ADD TO HOLDINGS

Silverman Brothers, Jacob and Isaac, owners of the beautiful Strand at Altona, and who also control a theatre at Canton, Ohio, have added to their holdings in the Buckeye State by their recent purchase of the Majestic and Opera House at Mansfield, the houses having come under the Silverman management on August 1. The Majestic is a straight picture house and is the largest theatre in the town. The Opera House plays road shows exclusively.

NEW W. VA. HOUSE

Ferris Bacles is erecting a new picture theatre on Seventh street, Moundsville, W. Va. The theatre will seat 700 and has been under construction for over three years of the Mound City Theatre Co., James Veleas, president.

WELL TANNED

Harry Browarsky, manager of the Rex in East Liberty, has returned from his vacation in Atlantic City and Washington. Harry brought back a bag of sunburn which he says he was never seen on the road this year.

ANOTHER FOR ANDY

"Andy" Battalison, owner of the Lyric Theatre at Falls Church, Virginia, has bought the Grand in Irwin and will change the house name to the Ritz, after extensive remodeling operations, the Ritz will open under "Andy's" management on September 1. Although "Andy's" activities in the Jackson circuit have been confined to small towns, his success has been marked and he is one of the "live wire" exhibitors in the territory. Many of his advertising campaigns have won notice from the national trade papers.
Associated Exhibitors

The BIG SHOW. Star, Evangeline Russel. Just a fair circus picture. Could have been made a real feature with the right direction. The story is weak, but it will please the children. Town about 3,000. Draw railroad track and mines. Admission 10 and 35. Strand Theatre (700 seats), Gallup, New Mexico.


EARTH WOMAN. (5,300 feet). Star, Mary Alden. A very well acted picture that will please some and not others. Some beautiful scenery and the direction is very good. Sunday, yes. Special, no. Town 3,000. Draw railroad type and miners. Admission 35 and 10. Strand Theatre (700 seats), Gallup, New Mexico.

His BUDDY'S WIFE. This picture did a very nice business in hot weather, and by many was considered very good. Draw in city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

KEEP SMILING. (5,400 feet). Star, Monty Banks. Just a program picture that showed up almost as well as a Harold Lloyd at the box office. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

LURE OF THE WILD. (5,700 feet). Star, Dog Lightning. A very good picture sold at a Let Live price. Star not known here, but how they did flock in, anyway. You can boost this picture, as it is there. A little three-year-old miss and Lightning the dog a the stars. Not too long and yet (some said) not long enough. Print new. Rental right. Tone, good. Sunday, yes. Special, no. Appeal, very good. R. A. Preus, Arvada Theatre, Arvada, Colorado.

Columbia


First National

Tone, good. Sunday, no. Special, almost. Appeal, eight-five per cent. General class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.


ONE OF THE BRAVEST. Star, Ralph Lewis. The slide on this picture says it is the greatest fire picture ever made. Don't let them kid you. There has been lots better, but it's a good picture. Tone, good. Special, no. Fair appeal. All classes in his city. H. E. Frenner, Eagle Theatre, Baltimore, Maryland.

LIVE WIRE. (1,000 feet). Star, Johnny Hines. Oh, boy, I am still repairing my theatre, but it was worth it. Good comments. Tone, good. Sunday, no. Almost a special. Appeal, one hundred per cent. General class town of 2,250. Admission 10-25. A. F. Jenkins, Community Theatre (488 seats), David City, Nebraska.


MADEMOISELLE MODERNE. Star, Corinne Griffith. The best from Miss Griffith to date. My patrons think the best she has ever done. It is a knockout. Will stand a raise in admission. A. J. Halls, Dixie Theatre, Russellville, Kentucky.


Rainbow Riley. Star, Johnny Hines. Hines made them laugh, but I have seen much better Hines pictures. Somehow the Hines pictures have always seemed amateurish to me. Hines himself is a good comedian, but his pictures have an unpolished look about them. I don't think Mr. Hines is the director or the cameraman or the company making them, but something seems wrong. Tone, okay. Special, no. Appeal, okay. All classes town of 3,000. Admission 10-30. M. L. Larmour, National Theatre (450 seats), Graham, Texas.

Scarlet West. (5,391 feet). Star cast. Was sold to me as a special, but I didn't think it was a special. I see it didn't draw very fair attendance and I consider it below average. Would not have booked it had I seen it first. Tone, good. Special, no. Fair appeal. Farmers and resorters town of 900. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

We Moderns. (6,605 feet). Star, Colleen Moore. Boys, my patrons all like Colleen for her acting and the way she plays the parts, they say she seems so innocent, but in this picture I think they didn't like the theme: it's too much slapstick. Personally I thought it was no good. Tone, poor. Sunday and special, no. Appeal, fifty per cent. Rural class town of 200. Admission 20-40. L. L. Like, Dreamland Theatre, Drummond, Montana.

Winds of Chance. (5,254 feet). Star cast. Sold as a big special and I advertised hard. But it failed. I doubt the bulls-eye on this one. As an ordinary program offering it would have been good. People like it fairly, well, but there was no wild enthusiasm or big business. I have used it in towns of 750 to 800, cost half as much, did twixt the business, and pleased more people. Tone, okay. Sunday, okay. Special, no. Fair appeal. All classes town of 3,000). Admission 10-30. M. W. Larmour, National Theatre (450 seats), Graham, Texas.

Fox

Durand of the Bad Lands. (5,644 feet). Star, Buck Jones. Poor. Have never seen the Western that will suit any fan craving for cradling Buck. He is his same old riding, fighting self and seems to improve through the picture in whirlwind style. Tone, good. Special, yes. Appeal, seventy-five per cent. General class city of 500,000. Admission 10-20. William Meeks, Stillman's Theatre (747 seats), Milwaukee, Wisconsin.


Straight from the Shoulder Reports

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by M. Van Buren Powell.
BROWN OF HARVARD. (7,941 feet). The exploitation angles on this one are enormous. You’ve got a real, honest-to-goodness college. You’re going to get an audience out a 100 per cent satisfied audience, and you’ll probably hang up the S.R.O. sign with a smile. Good tone and appeal. Sunday, special, no. Draw middle class in big city. Admission 15 and 25. C. Van Lewen, Molson Theatre (200 seats), Molson, Washington.


REMAKERS. (6,975 feet). Star, Ramon Novarro. Not a bad picture, but it didn’t do as well as it should. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

TORIENT. (6,765 feet). Star cast. Some people may like this, but ours did not. Had several walkouts, and while not a bad picture, still it’s not what they want. About the poorest Monte Blue—usually a producer—a producer has done. As a special it’s almost another “Tower of Lies.” Any kind of a cheap program picture would have done better for me. Joe Hewitt, The Strand Theatre, Robinson, Illinois.


WAY OF A GIRL. (4 reels). A very clever picture that is only appreciated by a sophisticated audience. Draw from city 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.


Paramount


GRAND DUCHESS AND THE WAITER. (6,224 feet). Star, Adolphe Menjou. A nice little picture that did not do very well, but
MOVING PICTURE WORLD


SEA HORSES. (6,565 feet). Star, Jack Holt. This was a very good picture as a big special. But as a big special it is a big flop. As a Jack Holt picture it is also a big flop, for my folks liked Holt in Westerns. Here it had been sold as a program picture I could report it okay. The topgun in the last reel is real good and the rest of the picture is very ordinary. Tone, okay. Sunday, okay. Special, no. Fair appeal. 11 classes town of 3.99. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.


VOLCANO. (5,462 feet). Star, Bebe Daniels. I consider this a very entertaining picture as well as unusual picture. It is different from Bebe's ordinary run of pictures inasmuch as she plays no comedy whatever in it. The acting in the Volcano is worth the money, and it pleased my audience very much. Book for all plain farmers and resorters town of 699. Admission 16-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

UP IN MABEL'S ROOM. (6,245 feet). Three nights against our most torrid summer weather to practically capacity houses. Each night a huge sale. Arthur M. Ford, Miller Theatre, Manhattan, Kansas.

UP IN MABEL'S ROOM. (6,345 feet). Star, Marie Doro. Go after this one strong and you will stand to make some money. The title and stars will draw them in and they will play them. Good comedy in this one. Exploitation possibilities are there, too. Tone, okay. Special, no. Fair. Book for all plain farmers and summer resort class. Admission 25. Mitchell Conery, Conoat Projection Service, Menands, New York.


WILD OATS. (1,152 feet). Opinion greatly divided on this one. Business just average. Personally, I was very much taken with the picture. Some patrons agreed with me, but a greater part of them either did not care for it or were lukewarm. I think fans like Dana in peppy, semi-comedy parts are better. However, she has never had a better small part. Tone, okay. Sunday, Special, no. Fair. Draw mixed class. Town 759. J. R. Long, Opera House, Fort Payne, Alabama.

United Artists

THE EAGLE. Star, Rudolph Valentino. A very high-class picture that pleased about 70 per cent. Will go over okay in a large town, but not so well in a small town. Appeal, good. Tone, fair. Okay for all classes. Special, no. Draw mixed class. Town 52.5, J. R. Long, Opera House, Fort Payne, Alabama.


MAN IN THE SADDLE. Star, Hoot Gibson. Although this film is a flop, it is still a very good film. But still a fair western that will please most of the western fans, but Hoot will have to do better if he is going to be in the lead as, there are many of the boys sure climbing ahead of him. Draw good and mining class. Admission 10 and $5. Strand Theatre (700 seats), Gallup, New Mexico.

MIEGE. Star, Virginia Valli. A very pleasing picture, not as good as some claimed, especially Universal. Draw a fair house and did not hear any adverse comments. Taken as a whole, Universal pictures are good for small houses. Special, no. Appeal, eighty-five per cent. Draw farmers and small town 15c. Admission 15 and 25. C. Van Leuven, Molenon Theatre (290 seats), Molen, Washington.


TWO FISTED JONES. Star, Jack Hoxie. Just an average picture. No stars, no appeal. The picture has a good drawing power and is a regular western picture that will do very well. Not for Sunday or special. Draw oil field class, town 500. Admission 10-30. H. W. Guinan, for C. M. Holzmsol, Majestic Theatre (300 seats), Cotton Valley, Louisiana.

UNDER WESTERN SKIES. Star, Norman Kerry. This was an exceptionally well liked picture. The people here didn't know how to treat this one. Star, Gary Cooper, as a result he made some new friends in this picture. A very dependable picture. A good musical is good in this Chas. Lee Hyde, Pierre, South Dakota.

Warner Bros.

LIMITED MAIL. (7,144 feet). Star, Monte Blue. A very good show. The railroad shots were the main part of this subject. Sunday, yes. Special, no. Draw all kinds. Admission 12-20. A. C. Gordon, Star Theatre (425 seats), Weiser, Idaho.


LITTLE IRISH GIRL. (6,667 feet). Star, Dolores Costello. A fair crook melodrama. The title certainly has nothing to do with the picture. Hold up very well, even though the temperature ran up to 94. I do not consider it as any other ordinary program picture. Fair tone and appeal. Sunday or special, no. Draw中级 big city class. Admission 25. Harry A. Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.


Independents


**Two Fine Films For Warners**

"The Honeymoon Express" and "Broken Hearts of Hollywood" are two of the biggest pictures on the Warner Bros. program, Home Office executives assert.

"Broken Hearts of Hollywood" is splendid entertainment. Patsy Ruth Miller and Louise Dresser give performances that lift them right into stardom, and Douglas Fairbanks, Jr., Stuart Holmes and Jerry Miley lend excellent support.

In "The Honeymoon Express" Irene Rich is ably supported by Virginia Lee Corbin, Helene Costello, John Patrick, Holmes Herbert and Harold Goodwin.

**Raynor Praises "Lone Wolf"**

Reade's Hippodrome at Cleveland has booked the entire twenty-four pictures of Columbia's 1926-27 program. William Raynor, manager of the Hippodrome, wired Joe Brandt his sentiments regarding "The Lone Wolf Returns," as follows: "If "The Lone Wolf" is a sample of the twenty-four Columbias I am going to get, then I've a great program for the Hippodrome. 'The Lone Wolf' exceeds my highest expectations and it is going to play at the Hippodrome during the opening week of the fall season.

**Fay Wray Signed**

Jesse L. Lasky announced that he has signed Fay Wray to a long-term contract with Paramount. Miss Wray is now playing her first important part in "The Wedding March," the spectacular Von Stroheim production, opposite Von Stroheim himself.

**Metro-Goldwyn-Mayer Directors Busy**

A great burst of activity in summer picture production has kept Metro-Goldwyn-Mayer's directors rolling their colliers daily in an effort to maintain the schedule.

Robert Aldrich, celebrated for a score of successes topped by "Ben-Hur," is working overtime putting the finishing touches on his lavish production of Hamsen's "The Tempest." George Hill is busy on "Tell It to the Marines." Lou Chaney's new starring vehicle, Rex Ingram is busy abroad.

John K. Roberson is making progress on Lillian Gish's big film, "Anna, Lauree," which has many spectacular sequences and good backgrounds.

Einar Victor has devoted his entire energy to make "Bardeau" the Magnificent as perfect an historical romance as possible.

Sam Taylor, newly signed to supervise Heastie's Lillie in her first picture, is losing no time getting "Exit Smiling," Marc Connelly's original story in speedy production.

William Nigh, working under Hunt Stromberg, has had both hands more than full handling the difficult sequences of "The Fire Brigade," a gripping big-scale production.

Minta Bell, having produced "The Boy Friend" exactly on schedule, is busily at work now on Norma Shearer's new starring film, "Upstage.

Edward Sedgwick is no whiter less industrious than any of his colleagues, with his own original screen story, "The Hats," as the current pièce de résistance.

E. H. Griffith has "Fresh Air," a comedy of the Citizens Training Camp, to worry about.

John M. Stahl, having unreel all of "The Gay Deceiver," now is imitating the proverbial bee outlining the preliminary work for "The West Side Galatea," in which Ramon Novarro stars.

Millard Webb has Jackie Coogan, a small parcel with a mighty big value, under his wing in the production of "Johnnyne Get Your Goat." 

Robert Z. Leonard has "The Waning Sex," with Norma Shearer, practically finished, and is off now on "The Gray Hat," a swiftly moving comedy written by Anne Seymour and Crawford.

Marel De Sano has virtually completed "Blarney," with Rene Adore, and is mapping out one of his most ambitious directorial jobs, "Ordela," a sea story starring Lou Chaney.

Reginald Barker has just started production on the pretentious screen version of James Oliver Curwood's novel, "The Flaming Forest."

Jack Conway is on location with "The Understanding Heart" company under his direction.

Clarence Brown is putting in some of his hardest licks for "Flesh and the Devil," which replaces John Gilbert, Greta Garbo and Lars Hanson in the leading roles.

Christy Cabanne is handling Mac Murray's new picture, "Altars of Desire," with no prospect of an interim when he finishes before starting on "Frisco Sail," a thrilling adventure story.

Jess Robbins is finishing the comedy hit, "There You Are."

John Frades Dillion is directing the screening of Elinor Glyn's "Leda's Blindness."

"Heaven on Earth" occupies Phil Rosen.

**Richard Dix in "The Quarterback"**

When the opposing football teams line up for the 1926 game in Richard Dix's latest Paramount effort, "The Quarterback," the roster of players to clash on the gridiron under orders from Coach "Hurry Up" Yost will represent colleges throughout this country.

W. O. McGregor's story which Fred Niewmeyer is directing, concerns the half-century-old rivalry between the neighboring colleges of Colton and State. Casting Director William H. Cohill secured the services of ex-collegiate football stars to make up the four elevens, two teams for the exhibition dating back to the year 1889 and two for the present-day sequence.

In addition to Richard Dix, who played with the St. Paul Central High School, and was out for the team at the University of Minnesota before he was obliged to quit college, the gridiron luminaries appearing in the picture are as follows:

**COLTON:** David Butler, Leland Stanford, Jr.; Fred Rollins, Rutgers; Ray Williams, L. A. State; St. John's; Bus Daniels, Amherst; Robert Russell, Georgetown; Edw. Van Horn, West Point; Arthur Harms, Vermont; Jack Cronin, Randolph Macon; Pete Flaherty, Georgetown.

**STATE:** Ed Garvie, Notre Dame; Arthur Carney, Navy; Philip Weiss, St. Johns; James Frugone, Syracuse; Joe Hanley, Exeter; Hal Ramey, Morehead; Edward Morey, Bowdoin; Gary Ford, Princeton; Ernest MacLand, Wesleyan; John Sheehy, N. Y. U.; Meyer Toorock, N. Y. U.

All of these players will be in evidence in the modern sequence of "The Quarterback."

**First National's Output For August Total 16**

First National's August output counts eleven finished productions and five more in the process of completion. General Manager Richard A. Rowland announces.


**Bertholon to Supervise**

George Bertholon, assistant general manager of the Metropolitan Studios, will supervise Priscilla Dean's next starring picture, "Jewels of Desire."
Johnny Hines

Working Fast

Word comes from the offices of C. C. Burr that the forthcoming Johnny Hines comedy for First National, tentatively titled, "The Knickerbocker Kid," is facing the cameras at high speed with the comedian, Mary Brian, Ruth Dwyer, William Gaxton, Dan Mason, Edmund Breese and others figuring prominently in the successive laugh sequences.

The largest set in a studio staff has ever built is serving as a backdrop for the comedy action. The company moved down to Forty-second street, where the beautiful interior and the huge stage of the Selwyn Theatre was utilized.

Besides the cast of the picture, a Broadway chorus in action facing the cameras before a large audience of extras.

Shows "Dancing Days"

In Hollywood

A hundred guests attended the preview on the West Coast last week of J. G. Bachmann’s Preferred Picture, "Dancing Days," adapted from J. J. Bell’s novel and directed by Albert J. Kelly.

Those who received the guests were members of the cast including Helene Chadwick, Lillian Rich, Forrest Stanley, Robert Agnew, Gloria Gordon, Sylvia Ashton and Thomas Ricketts.

Marchal Signs New Contract

Arlette Marchal has signed a new long-term contract with Paramount. The beautiful French actress, who came to America following her success in "Madame Sans Gene" with Gloria Swanson, has gained growing popularity with screen audiences.

Production at Warner Studios

With the manuscript on the next Syd Chaplin vehicle almost completed, production activities at the Warner Bros. West Coast Studios have gained new impetus. While there was no general letdown during the summer, Jack L. Warner, general supervisor of production, announces that activities in the studios will soon reach a peak, and will continue that way throughout the fall and winter.

Charles Reisner and Darryl Francis Zanuck, well-known writers, are at work on Syd Chaplin's next starring vehicle, "The Missing Link."

West Coast officials who have previewed "Private Izy Murphy," George Jessel’s initial starring vehicle for Warner Bros. are loud in their praise of the comedian’s splendid work, and the general excellence of the picture.

Jessel will return to the Warner lot to make a screen version of "The Jazz Singer" as soon as his stage engagements have been fulfilled.

"My Official Wife," Paul Stein's first directorial assignment in America, was adapted from a successful stage play, with the continuity from the pen of Graham Baker. Irene Rich and Conway Tearle have the starring roles. Stuart Holmes, John Miljan, Gustav von Seyffertitz, Emile Chautard, Sydney Bracey, Jane Winton, N. Vavitch, Tom Ford and Milla Davenport are in the cast.

"Across the Pacific" is another of the twenty-six Warner winners completed this week. Monte Blue has the star role; Jane Winton as his leading woman; Myrna Loy, Charles Stevens, Tom Wilson, Walter Rogers, Edwin Fortune, Walter McGrail, Herbert Pryor, Ed Kennedy, Theodore Lorch and Sein in supporting roles.

"Across the Pacific" is a story of the Spanish-American war, adapted from the famous old Charles E. Blaney melodrama, and was directed by Roy Del Ruth.

Bill Cody Stages

A Stampede

The cast for the second Bill Cody production for Associated Exhibitors release, as yet untitled, is rapidly being completed. The players now selected to appear in support of the star are Joan Meredith, who will play opposite Cody; Paul Panzer and Billy Franey. Actual production on the picture had already been begun by Director William J. Craft. Filming of the stampede scenes in a duplicate of the famous Chicago stockyards is practically finished.

Title and the remainder of the cast are expected to be ready for announcement within the next few days.

Cedar to Direct

"Winnie Winkle"

Ralph Cedar, director of comedy films on the West Coast, has been placed under contract by West Brothers, producers of three series of two-reel comedies released by Artclass Pictures Corporation. Cedar is best known for his direction of the F. B. O. series of eight films starring Alberta Vaughn.

The first picture to be made by Cedar has gone into work and presents a cast including Ethlyn Gibson as "Winnie Winkle." It will be supervised by Billy West at the Fine Arts studio.

"Cruise of the Jasper B"

Jack Ackroyd and Snitz Edwards have been added to the cast of "The Cruise of the Jasper B," in which Rod La Rocque is starring at the De Mille studio under the direction of James Horne. Mildred Harris is the leading woman in this Don Marquis farce.
"The Runaway Express"—Universal
Railroad Thriller with Jack Daughtery and Blanche McHaffey Classed as Rel. "Special"

Reviewed by Peter Milne

CAST:

Joseph Foley..................Jack Daughtery
North Kelly..................Blanche McHaffey
Sandy McPherson..............Tom O'Brien
Jim Reed....................Charles K. French
Blackie McPherson............William A. Steele
Dad Hamilton................Harry Todd
Mrs. Foley...................Madge Hunt

by Frank Spearman.

Scenario by Curtis Bentley.
Directed by Edward Sedgwick.

rama that a story concerning railroad people is a sure popular bet. And of the writers of such yarns Frank Spearman, as thousands of magazine readers will attest, is one of the most adept.

In the present instance his story "The Nerve of Foley," has been neatly welded together by Curtis Bentley and is ably directed by Edward Sedgwick. As a vehicle for the genuine, he-manish Jack Daughtery and the exceedingly pretty Blanche McHaffey, "The Runaway Express" is exceptional.

as, indeed, it is in all departments.

The third of the climax is physically awesome, and it is led up to with the utmost suspense through the various channels the story offers. Through the machinations of the villain, the dam above the railroad trestle is flooded. The waters break through and tear the trestle down as the limited starts over the line. The engineer has been doped by the heavy crew, desirous of stealing the gold shipment. There seems to be nothing to prevent the train from dashed to destruction over the precipice until the hero effects a flying jump from the back of his horse to the runaway engine and throttles it.

Sedgwick has not neglected his comedy relief, an all-important adjunct to pictures of this type. It is centered in the persons of Harry Todd and a stray tramp. It is effective and fits well with the mood of the picture.

Whether it is called a special or not, "The Runaway Express" ranks in that class.

"Devil's Island"—Chadwick
Thoroughly Entertaining Story of French Prison Colony Starring Pauline Frederick

Reviewed by Peter Milne

CAST:

Jeannette Pietro................Pauline Frederick
Jean Valyon....................Richard Tucker
Guillet.......................William Dunn
Chico.........................Leo White
Andre La Fevier...............John Mijou
Leon Valyon...................George Lewis
The Commandant...............Harry Northrup
Rose Marie.....................Marion Nixon

Story and scenario by Frank Baird.
Directed by Frank O'Connor.

The term love story is of a triple descriptive quality. Love of lovers, love of mother and son and love of country are the motivating issues of the theme.

It is a poignant story that the author has unfolded, made so by the superb acting of Miss Frederick. Here is an actress that can make you forget a rather old-fashioned treatment, a meandering scenario and subtitles that, too, are reminiscent of the old Vitagraph and Edison days. Here is an actress who doesn't mind graying her hair and affecting a sloppy figure if the author calls upon her to do so. Many an actress who clings to her ingénue days, hopelessly, might benefit by a glimpse of "Devil's Island."

The youthful romance of the story is played between Marion Nixon and George Lewis, a fine pair of lovers. Miss Nixon is an utterly natural screen actress and exceedingly well equipped besides.

Exploitation possibilities of "Devil's Island" are numerous. Its totally original background, its star and its cast of competent veterans, offer many chances. And the production itself is sufficiently worthy to back up the unusual interest that can be so aroused.

Mary Carr Cast in Another Mother Role In Well Made Picture of Crook's Reform

Reviewed by Peter Milne

CAST:

Mother.........................Mary Carr
Mary.........................Gloria Grey
Bess.........................Bessie Gold
Harry.........................Arthur Rankin
Ella.........................Jesse Spanky
The Woman.....................June Thomas
The Child.....................Billie Jean Phelps
Sid Atkins...................William McRae
Samuel Atkins................William McRae

Story and scenario by Ida May Park.
Directed by Joseph De Grasse.

but the plot frame into which she has been set is sustaining enough to minimize the preachment.

The mother and her daughter live in a little cottage at the foot of a hill on which stands the penitentiary. Three released convicts, hard customers all, save the girl from death by intercepting her runaway horse just before it would dash into an express train. Thus these three are intruded into the simple lives of the two women. How
“Three Bad Men”—Fox
Spectacular Thrills and Excellent Acting in Unusual Story Featuring Three Odd Characters

Reviewed by Peter Milne

CAST:
Ben O'Malley .......... George O'Brien
Lee Carlson ............ Olave Borden
Layne Hunter ........... Lou Tellegen
Mike Considine .. Mike MacDonald
Bull Stanley .......... Tom Santschi
Spade Allen ............ Frank Capraupe
Joe Misch .......... George Harris
Old Prospector ......... Jay Hunt
Minnie Stanley ........ Priscilla Bonner
Zack Leslie ............ Otto Hardin
Pat Monahan .......... Walter P. Hake
Milo's Pal ............ Grace Gordon
Rev. Calvin Benson .... Alice B. Franks
General Neville ........ George Irving
Prairie Beauty .......... Phyllis Haver

Based on Herman Whittaker's novel, "Over the Border."

Directed by John Ford.

In selecting “Three Bad Men” as a story to convert into a film special John Ford, the director, undoubtedly visualized what he could do with those scenes concerning the opening of the Dakota territory to the first settlers. And what he has done with those scenes is something very fine. We have never seen land rush scenes that possess the thrill, the sweep and the awe of these. A vast line of humans, equipped with every possible means of covering the ground as quickly as possible, toe the territorial line, vailing on the sun to pass the meridian. At the warning of the bugle the line tenses. At the bottom of the canyon they're off! It is one of the most stirring panoramas the films have pictured. The attendant thrills and details of the rush are vividly represented. The effect is continuously sustaining. For this sequence “Three Bad Men” is great.

The story, in regard to its personal dramatics, has a disquieting leveling effect on the whole production. The story, in a few words, was nowhere near big enough for the production with which Ford has endowed it. And what there is of dramatic material has not been skillfully developed. Entirely too much weight has been given to the action scenes, uniquely portrayed by Tom Santschi, Frank Capraupe and J. Farrell MacDonald. Humor and sentiment have been derived from them, but they are thrust into the spotlight for stays that are too long. To put over one laugh, close-ups of slow tempo of each of the three men are used. The effect of the laugh is lessened and the picture is placed in danger of becoming tiresome.

To this writer it appears as if the essentials of an all-around splendid picture were buried in the eight thousand thousand odd feet that go to comprise “Three Bad Men.” They come up to the surface often in the present length of the film. That they would be visible double throughout the picture's length if this length were materially decreased by an editor is a conclusion that must be, perforce, drawn.

In all other respects “Three Bad Men” is a film that will entertain all audiences and doubly so those whose favorite entertainment dish consists of westerns. The acting of the entire cast is splendid and the favorites represented in it are unusually numerous. George O'Brien and Olave Borden render a fine brace of performances in the roles of the lovers.

The photography is some of the best that the silver screen has ever reflected to darkened theatre. The locations are not the familiar western scenes of a hundred previous pictures. They are of the period and contribute handsomely to the generous supply of atmosphere with which the picture is endowed.

The climax of the story, though theatrical, has a sustained thrill to it that it unusual. The three bad men guess the trail up a mountain as hero and heroine escape from the villain and his hordes to stake out a valuable claim. One by one the three bad men are dropped by the villain's gunners. But the last of the trio, who has double cause to do combat with the villain, drops him in his tracks before he himself dies.

“Three Deception”—First National
Ben Lyon and Aileen Pringle Head Strong Cast
In a Somewhat Familiar Story of the Great War

Reviewed by Epes W. Sargent

CAST:
Cyril Mansfield .... Ben Lyon
Lois ........ Aileen Pringle
Rizzo .......... Basil Rathbone
Bundy ........ Sam Hardy
Mrs. Mansfield .... Charlotte Walker
Lady Jane ....... Amelia Summerville
Gen. Von Frankenheuser .... Hubert Wilke
Von Markow .... Lucian Prival
Burton .......... Lucius Henderson
Maxwell ........ Mark Gonzales

Based on novel "The Yellow Dove" by George Gibbs.

Scenario by Paul Bern.
Directed by Howard Higin.

Coming too late to be offered as a novelty, “The Great Deception” tells a story of another Briton who is suspected of being a German spy. But the familiar ingredients are spiced with big production material and served with extraordinary good cast, though Charlotte Walker and Amelia Summerville, both fine box office names not long ago, are seen in roles so small as to be negligible.

It is Cyril Mansfield, part German by birth and wholly German by education, who is suspected of being the German spy, though in reality he is merely pretending to give service to supply false information in return for whatever he can discover.

He is loved by Lois, an American girl, whose favor is sought by a second spy, also in the service of both countries, though he plays wherever he can make the most money.

Lois helps Cyril to escape to Germany with what she believes to be valuable secrets and is herself abducted by Cyril's rival and brought to headquarters in a U-boat. Incidentally, she betrays Cyril and both are condemned to die, but they effect their escape and, after a thrilling chase through the air, come down back of the American lines. After the surgeons have done their best a chaplain is called in to complete the cure.

There is small suspense to the story because, even the denser patrons know perfectly well that Cyril would not be the hero were he a German spy, so the suspense arises largely through the question as to how he gets out of his troubles.

Effective use is made of anti-aircraft guns, aircraft detectors, airplanes and the like, and there is a fine battle in the clouds with close-ups of Miss Pringle handling a machine gun. The production is much in advance of the story.

Ben Lyon makes a likeable hero and has fine comedy support in Sam Hardy, as his mechanic; a hard-boiled egg from the bowery. Miss Pringle has comparatively little to do as the American girl, but wears some stunning gowns. Hubert Wilke plays a German staff officer without making him a caricature, but Lucian Prival is there to offer the usual German officer. Basil Rathbone is fully competent as the double-crossing secret service official. The rest are largely atmosphere.

The presentation is exciting, but in no way notable.

“The Hidden Way” (Continued from page 454)

they concoct a money-making scheme by doctoring some spring water that flows on the property and how, in the end, the spring turns out to be valuable in reality, is the tenser sort of action on which is built the reformation of the crooked gentleman. The romantic element is well taken care of.

The producers, gathered together a good cast to interpret the various important roles. Mary Carr is the mother and is wholly satisfactory. Tom Santschi, Arthur Rankin and Nat A. Sparks are the released convicts. Santschi and Rankin are very good in their serious roles while Sparks provides an effective and original line of comedy. Gloria Grey is the girl and Jane Thomas and Billie Jean Phelps, a cute little girl, come in for some small share of the spotlight interest.

De Grasse and his scenarist have, as said, constructed their picture with evident skill, good taste and with a not too obvious eye on the box office. “The Hidden Way” is downright good product and should prove a splendid asset for Associated Exhibitors.
“Newlyweds” Premiere In Chicago

“The Newlyweds and Their Baby,” two-reel comedy series being made by the Stern Brothers from George Mann cartoon strip of that name, will have its Chicago premiere soon in the McVickers Theatre. This big Balaban & Katz house has arranged to show as the first of the series “The Newlyweds and Their Neighbors” the two-reeler which recently had a successful two-weeks run in the Capitol, New York City.

Trailers For Stern Comedies

Screen trailers are now available for Stern Brothers Comedies. Five have been made for the Buster Brown series, “The Newlyweds and Their Baby” series, the “Let George Do It” series, “The Excuse Maker” series and “What Happened to Jane” series.

“Your exchange will furnish you with this necessary part of your booking paraphernalia.—C. E. H.”

How Hammons Presents Bruce Scenics

E. W. Hammons, president of Educational Pictures, presents the Robert C. Bruce Scenic Novelties to showmen of both classes, namely, those who have shown and are showing these pictures, and those who, until now, have not shown them, in an eight-page booklet that every theatre owner should have in his files, or on his desk.

Twenty-seven subjects are included in the twelve reels in this series, and one page of the booklet is devoted to a table setting forth the time length in minutes, at two speeds (80 and 100), so that the showman will be able to lay out his programme with exactness on the short features.

Music cues from the conservatory of James C. Bradford are set forth in two pages of the booklet, and presentation suggestions from the studios of Colby Harriman occupy more than two pages of the publication. The Bruce Scenics lend themselves to prologues, and the expert advice from Mr. Harriman will be most valuable.

Ann Howe, New Screen Personality

Ann Howe, a new screen personality, selected by readers of the Los Angeles Examiner and the Hollywood Express, and introduced to millions of radio listeners throughout the United States, will be seen in the motion picture theatres shortly.

Miss Howe is being co-starred by Albinon Productions, Inc., with Wally Van, famous screen director and comedy star, in a series of thirteen two-reel comedies which Mr. Van is writing and directing. The first three comedies are now in production in the Tec-Art Studios, New York City, and the remaining ten pictures will be produced on the West Coast.

Miss Howe, the new star, is a charming girl, with some stage experience. Her picture won for her from thousands submitted in the California contest, which closed March 24.

Radio broadcasting Stations KFI, the Los Angeles Examiner, and KNX, the Hollywood Express, were the first mediums through which Don Meany, motion picture producer, introduced the contest and later the new star. Mr. Meany has discussed Miss Howe with more than 70,000,000 radio listeners from twenty-eight big broadcasting stations, and early next month Miss Howe will talk over the radio and make personal appearances in theatres In Syracuse, Rochester and Buffalo, prior to returning to Hollywood to complete the remainder of her comedies. Miss Howe recently spoke over Station WMSG, New York City.

Mr. Meany was production manager and studio manager for the late Tom Ince, and handled the Colleen Moore—First National productions, for a long time. He will announce details of distribution shortly, it is expected.

Got Any Shoes For Mabel Normand?

Any of you ex-doughboys got a pair of old oversized trench shoes you could spare for a few weeks? If so, please communicate with Mabel Normand, at the Hal Roach Studios. Mabel needs them during the filming of her next Hal Roach comedy for Pathe, to go into production immediately, directed by Jerome Storm under the personal supervision of F. Richard Jones, Vice-President and Director General of the Hal Roach Studios.

Jimmy Adams in Serious Work

Jimmie Adams, who is starred in “Beauty a la Mud,” his first comedy for Educational on the 1926-27 schedule, is in demand for comedy roles in feature length pictures. In addition to his Short Feature comedies, Jimmie has been playing a character in “Her Man of War,” a feature with Jetta Goudal and Bill Boyd furnishing the comedy relief for the picture.

Back To Work

Vacation days are over at the Mack Sennett Studios in Hollywood. The Sennett troupe is busy making laughs while the sun shines, with four production units turning out comedies for release through Pathe Exchange, Inc.

Pangborn’s First

Frank Pangborn’s first picture for Educational will be a Mermaid Comedy, titled “The Jellyfish.” Estelle Bradley is cast as his leading lady.

O. Henry’s “Merry Month of May”

Another of the popular series of O. Henry comedies, “The Merry Month of May,” is being produced by Fox Films, under the direction of Thomas Buckingham and the supervision of George Marshall. That Fox Films intends to cast excellent players in the short subjects is evinced by the fact that Harold Goodwin and Gladys McConnell are playing the leads in this O. Henry offering.

Alice Day and Eddie Quillan have many a charming scene together in the Mack Sennett two-reel comedy, “Her Actor Friend,” for Pathé release.
KINOGRAMS

THE


PROOF

Trainer Burgess leads "Trudy" through cheering crowds.

IF YOU WANT ALL THE NEWS YOU'VE GOT TO HAVE KINOGRAMS
Scores Again!

With the Only Existing Pictures of the Landing in England of Gertrude Ederle After Her Epochal English Channel Swim.

WHEN this brave American girl stepped on the beach at Kingsdown at 9:33 P.M. on the night of August 6 the pitchy black darkness disappeared under the torchlights held by Kinograms cameramen, and, as welcoming arms of the cheering crowds stretched out to receive her, their cameras “ground” her triumphant arrival.

But for the courage and enterprise of Kinograms cameramen this history-making scene would have been lost forever.

The greatest exclusive News Reel Picture in screen history since Kinograms’ scoop six years ago of the Transatlantic flight of the NC-4.

The Only Complete Picture Story of the Ederle Channel Swim is in KINOGRAMS No. 5214
**“Newlyweds” in ‘Frisco Premiere**

“Snookum’s Tooth,” the first two-reeler of “The Newlyweds and Their Baby” series, the comedies being made by Stern Brothers from the George McManus cartoons, will have its San Francisco premiere in the Imperial Theatre at an early date. This definitely established the comedy series as one of the outstanding short subjects on the market.

The Stern Brothers two-reeler will be featured on the program with “Men of Steel,” and will stay in the Imperial for at least three weeks. Carol Nathan, “U” manager in San Francisco, reports that “The Newlyweds and Their Baby” is establishing unheard of records for advance bookings in that territory.

**Peggy Shaw Goes On the Air**

Peggy Shaw, star of “Carrie of the Chorus” comedies, produced by Max Fleischer for Red Seal release, made a most successful debut over the radio last Friday evening when she faced the “mike” for a radio interview. Michael Simmons, screen critic for Station WFBH conducted the ceremonies.

The chatter was lively and interesting, and about five hundred fan letters were received at the studio the next morning, asking for autographed photographs of the star. Miss Shaw’s personality registered as quickly over the ether waves as it has done on the silver screen.

**Pathe Program, Week of August 29**

Alice Day in a Mack Sennett two-reeler, “Her Actor Friend,” is a comedy highlight on the Pathé short feature program for the week of August 29th, which also includes “Fully Insured,” a Hal Roach single-reel reissue with “Snub” Pollard; “A Knight Out,” one of Aesop’s Film Fables; Topics of the Day No. 35; Chapter 9 of the Pathé serial “Snowed In”; Pathe Review No. 35 and issues 72 and 73 of Pathé News.

**“Big Boy” is an Educational Star**

“Big Boy,” who has been featured in the Educational-Juvenile Comedies in the past season, becomes a real star in “My Kid,” first Juvenile Comedy for 1926-27, and he succeeds as such with the ease and finish of a veteran many times his age. Production work on this picture, which is scheduled for early September release, has been completed and preview critics have described it a comedy masterpiece.

**Billy Dooley in “A Dippy Tar”**

Production work has been completed on “A Dippy Tar,” Billy Dooley’s first comedy for Educational for the 1926-27 season. The picture, which was produced at the Christie Studio, was directed by William Watson. Dooley appears again as a sailor, but this time as a hungry one who serves as a hypnotic subject in hopes of obtaining a full square meal. Jack Duffy and Molly Malone are principals in the supporting cast.

**Mable Normand in “One Hour Married”**

Mabel Normand’s new Hal Roach comedy, a hilarious opus, has now been titled. It is to be known as “One Hour Married,” according to F. Richard Jones, vice-president and director-general of the Hal Roach Studio. Creighton Hale appears as her leading man, a “buddy” in the trenches, in this forthcoming Pathé release.

**“Another Bottle, Doctor!”**

“Another Bottle, Doctor!” ninth of the “Carrie of the Chorus” comedies produced by Max Fleischer for Red Seal release, was completed last week at Valhalla, New York. Dave Fleischer directed. The first of the series, to be released on September 1, is “Morning, Judge.”

Julius Singer, Universal’s Short Product Sales Manager, known to exhibitors throughout the United States as “The Man Who Laughs” (and also as a confirmed carnation addict) coaxes Ben Corbett and “Pee wee” Holmes to let him ride armed and mounted into Universal City during the making of a “rough” picture.

Caryl Lincoln is one of the beautiful girls you can see in Christie Comedies, released by Educational.

**Puts Prize Ring In Order**

In order to have the ringside scene in “Uppercuts,” the first Educational - Christie Comedy starring Jack Duffy, as realistic as possible, Phil Salvadore, a champion boxer of the Pacific Coast, was engaged to see that the ring and surroundings were arranged according to Hoyle. Salvadore also appears in the comedy as trainer to Kid Wagner, whose battle with Bill Irving and Jack Duffy provides much of the fun.

**“Benson at Colford,” In “U” Series**

“Benson at Colford,” first two-reeler in the series of college pictures to be released by Universal as Junior Jewels under the title “The Collegians,” and which were written by Carl Leammle, Jr., arrived in New York from Universal City last week. The series has to do with the adventures of a young college student and athlete. The role is played by George Lewis.

**“Sign Them Papers”**

West Brothers, producers of “Winnie Winkle,” “Izzy and Lizzie” and “Hairbreadth Harry,” a trio of two-reel comedy series for Arzetac release, have completed “Sign Them Papers,” fifth Hairbreadth Harry production, directed by Edward I. Luddy. It will be released in November.

**Ruth Taylor Has Lead**

Ruth Taylor, the beautiful blonde Mack Sennett comedienne, has just been assigned the feminine lead opposite Johnny Burke in the latter’s first starring vehicle for Pathé release.
Reviews of Little Pictures with a Big Punch

“Dummy Love”  
(Educational—Two Reels)  
Bobby Vernon gives his fastest comedy stuff to this Christie feature, and he is capably supported by Franklyn Lee, pictured here, and Thelma Daniels, with Jack Duffy riding along throughout with the star. It’s the story of Bobby bending every effort to get a girl, Frances Lee, married, so that he can marry the girl of his choice, Miss Daniels. Bobby sets about kidnapping Miss Lee, and her uncle (Mr. Duffy) is equally anxious to see her married to the man he chooses for her. The finish is quite fast.—Chas. E. Hastings.

“Screen Snapshots”  
(C. B. C.—One Reel)  
T HIS ISSUE of Screen Snapshots presents Mr. and Mrs. Lowell Sherman (Pauline Baron); Billie Dove, George K. Arthur, his wife and baby; Bill Hart, Estelle Taylor, Ruth Roland, Tammy Matoss, Wanda Vale, Charles Chaplin, Norma Shearer, Elouin Glynn, Paul Bern and Pauline Starke.—Chas. E. Hastings.

“A Knight Out”  
(Pathe—One Reel)  
R OمانTIC COSTUME pictures of chivalry are amusingly burlesqued in this Aesop Fable cartoon, which shows Henry the Cat rescuing his sweetheart, who has been kidnapped by a knight in armor. His trusty steed climbs a rope to the castle tower and there are several other laughable but utterly impossible feats. A thoroughly entertaining number.—C. S. Sewell.

“Her Actor Friend”  
(Pathe—Two Reels)  
In a vehicle of similar type and surrounded by the same supporting cast, Alice Day in this Mack Sennett Comedy is seen as a boarding school girl who, with her chum and sweetheart slip away to see a former friend, now a successful and conceded stock actor. Alice squanders her father’s money in a cabaret, gets in bad, and, as usual, is chasized. There is good youthful psychology in this number and several amusing situations. It is up to the series standard. Danny O’Shea, pictured here, is cast as the actor.—C. S. Sewell.

“Rustler By Proxy”  
(Universal—Two Reels)  
An ordinary story which shows off the riding of Fred Humes. The girl rustles her own horses that she may buy the pretty clothes her father denies her. She gets into an intricate situation and is in danger of domination by the villain until Fred comes to the rescue.—Peter Milne.

“Kiss Papa”  
(Educational—Two Reels)  
Lige Conley is the star of this Mermaid Comedy, produced by Jack White. Lige has excellent support in Estelle Bradley, Anita Garvin, shown in attached cut; Glen Beauchamp, Lou Archer and Otto Pries. In order for Lige to inherit a large estate, he must be happily married, and the couple must have a child. The fact is, Lige and his wife are at odds. Each is aware of the administrator calling to check up on the facts, so they get others to play the role of husband and wife, and use clever dwarfs for the kiddie roles. A cigar-smoking “baby” almost wrecks the thing, but in the end all ends well.—Chas. E. Hastings.

“Felix Misses His Swiss”  
(Educational—Cartoon)  
Pat Sullivan has put some interesting stuff in this reel. The Mouse Marauders are foiled in stealing cheese from a little store, they decide to go to Switzerland, where Swiss cheese ought to be plentiful. Felix pursues them half way round the world, but the mice outwit the cat at odd moments. This is a fine example of the progressive sweep being made by cartoons.—Chas. E. Hastings.

“Here Comes Charlie”  
(Educational—Two Reels)  
This is a laughable Lloyd Hamilton comedy, written and directed by Norman Taurog, with a cast including Virginia Vance, Glen Cavender, George Davis, who is pictured here; Stanley Blystone and Florence Lee. The story has to do with a big department store, with Lloyd Hamilton doing a floorwalker role, and with many amusing scenes following upon an announcement of a special sale. Hamilton is devastated by the feminine orush and fades out at the end in his usual “wreck” angle, with a floral “success” sign predominant.—Chas. E. Hastings.

“Lady of Lyons, N. Y.”  
(F. B. O.—Two Reels)  
This is the 28th Grimm’s Progress comedy series and is largely introductory in character. It features a flirtation between Bill and Barbara (Jack Luden and Margaret Morris) that promises to bud into romance in others in the series, and an amusing burlesque prize fight which winds up the two reels. Al Cooke, pictured here, and Kit Guard furnish the comedy. It is a fairly amusing offering, the Witwer titles being at all times funnier than the action itself.—Peter Milne.

It doesn’t matter at all that the trade mark of Red Seal Pictures is covering up part of this message. Red Seal pictures have often covered up whole shows that otherwise might have gone helter-skelter. The little movie is familiar, and Red Seal itself has little that is unappetizing to the consumer. Take the present, the new year that any company could boast. And besides, 22 fast moving exchanges are all set to handle the distribution. It’s going to be a great year, boys.
This is a useful supplement to your weekly service “Quick Reference Picture Chart” ALPHABETICALLY arranged for your convenience


**J**


**K**


**Knight Out.** A. 1 reel. Pathe Aesop’s Fable Cartoon. Review—August 28.

**L**

**Land Boom.** The 1 reel. Pathe Cartoon. Review—July 2.

**Last Call.** 1 reel. Pathe Paul Terry Film. Review—August 14.


**M**

**Magician.** The 1 reel. P. B. O. Bray Cartoon. Review—July 31.


**Midnight Love.** 6,000 ft. Directed by Charles Chas. Pathe Comedy Review—July 17.
ALL OUT. (F. B. O. Fat Men Comedy). This is a good comedy. Get quick, or that's all we ask for. Tone and appeal, fair. Sunday, yes. Farmers in small towns, a repeat. 740 ft., J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

BERTIE WILKINS (Pathe Serial). Stan, Dorothy Phillips. While this is not a very good serial, it has its friends, who always come back for more. Tone, good. Sunday and special, no. Pathe, 12 reel, 749 ft., Benoit, Mississippi.

THE BIG GAME. (Universal Short Western). This is one of the finest films we have run. Enjoyed immensely by our audience. Two reels. A basket-ball game on horseback. Tone, okay. Suitable for any day. Not a special. All classes, town of 1,000. Admission 10-25. C. H. Perry, Peoples Theatre (250 seats), Chico, California.

THE CHASE. (Educational Comedy). A fine hot weather picture as the two reels picture a sporting event. An out of the ordinary feature that caused a good deal of comment. Tone, good. Strong town about thousand. Draw all types. Admission 10-25. F. W. Dooley, Theatre, Melville, Iowa.

COMMENCEMENT DAY. (Pathe "Our Gang" Comedy). Good. But Pathe has lost better "Our Gang" pictures. I always set a raise from the kids when they have a "Our Gang" picture but not on this one. Hurstland Public, 1,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.


LEIGHTON. (F. B. O. Fat Men Comedy). Star, Leighten. Probably the best one and all the silly acting on screen and off, it is this. Tone, good. Excellent comedy. Better class town of 1,500. Admission 10-25. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

A FEW weeks ago in this department we discussed the sources available for the selection of subject matter for presentation productions. The world of art and literature teems with ideas, a veritable storehouse awaiting the thoughtful producer who wants to reflect originality and most of all, a production personality in the various stage creations he is offering.

As an example of such development, we are offering a presentation suggestion this week which is based on a little descriptive poem by Maze V. Carothers, entitled, "Be-calmed." This poem is only one of thousands which are available. We found this one in a secluded corner of a daily newspaper.

In handling the poem as part of the presentation, it is suggested that a character may speak the lines, or they may be set to a musical accompaniment. If desired, they may be flashed at intervals as given in the following routine either with slides or in film. These methods are optional with the producer, as either treatment will prove effective.

**THE ROUTINE**

The scene opens with a moonlight treatment revealing a girl dressed in a dainty gown seated on a bench at left stage. She speaks the first part of the poem used as the theme,

"In a seaman's chest from over the sea My sandalwood fan was brought to me, Who lived, hemmed in, where high hills be. When life seems dull, I open it— This lacquered box, made just to fit A gift so rare and exquisite."

She takes the fan from a small box and pantomimes a moment with it in a semi-mystic manner. She rises from the bench and comes to center of stage as she continues her narrative,

"Then drugged by its faint, elusive scent Are my little cares and discontent, While I drift with the spell of the Orient."

She turns towards the garden wall, she wields the fan as a magician swings his wand, and the scene slowly changes in the manner indicated in the accompanying sketch marked two. The large stone wall surrounding the conventional garden becomes two archways through which an Oriental garden on the edge of a wide lake is seen. The huge tree top becomes transformed into that of a large Chinese fan. The girl slowly crosses to right stage, and the action in the Oriental setting begins as the balance of the poem is spoken. The lines should be spaced so that they will not exceed the action of the routine.

"There's a temple bell in the dark that rings— Neath the moghra tree a lover sings To the plaintive wall of either strings."
WE will admit that when we entered Warners' Broadway Theatre to hear and see the work of Vitaphone that we were more or less skeptical. So many times, especially in this show business, we have been one of the many who fell for a new idea which had been super-publicized only to find that it was one of "those things." We are thankful that our faith has been partially restored. The Vitaphone was a positive revelation to us.

Our enthusiasm must not be mistaken as an impulsive burst of gratitude based on the fact that we were pleased with the performance. It is more than that. It is the sudden realization that here is some tangible medium which will completely revolutionize the motion picture program, eliminating many of the present objectionable features, and give every theatre availing themselves of the benefits derived from a one hundred per cent. program balance.

Quoting from the brochure accompanying the program some pertinent statements will not be amiss as they are our sentiments exactly, "The Vitaphone will revolutionize the presentation of motion pictures in the largest metropolitan theatres as well as in the smallest that sport the smallest screens. It will bring to audiences in every corner of the world the music of the greatest symphony orchestras and the vocal entertainment of the most popular stars of the operatic and theatrical fields. Its use is not confined, by any means, to the presentation of pictures. It will be available for use in legitimate theatres; and, in the educational, commercial and religious fields as well as the field of amusement."

"The invention will make it possible for every performance in a motion picture theatre to have a full orchestral accompaniment to the picture regardless of the size of the house. The apparatus, by means of which the combination of motion pictures and sound will be reproduced in theatres, is no more complicated, from the standpoint of operation, than an ordinary motion picture projector. No special skill or technique is required by the operator. If the film breaks there is no interference with the accuracy of synchronization. The sound register is not controlled by the film itself."

It is not for us to give a technical treatise on the mechanism of this marvelous device as that belongs to the department of one of our colleagues. It is our purpose to analyze the Vitaphone in the light of a presentation possibility.

**SOLVES PRESENTATION PROBLEM**

After we had critically reviewed the various numbers offered on the Vitaphone program we came to the conclusion that the cry for presentation features on the part of the exhibitor in the small theatre and in the theatre with the small stage, had already been answered.

There seems to be no logical reason aside from the preference of the personal equation why the Vitaphone is not the best form of presenting accompanying stage creations in the small theatre. There has been a concerted effort on the part of several producers including the writer to solve the problem of the small theatre whose demands for presentations are as paramount as those in the larger theatre. We have come up against the stone wall of physical impossibilities such as inadequate stage space, lack of sufficient rigging room, inefficient lighting equipment and similar other obstacles.

With a presentation or prologue production properly Vitaphonized the audiences will be favored with a production of far more value from an artistic and entertainment standpoint than if the producing forces battle to put over the idea in a limited area.

Do not misunderstand us in this statement just made. There are forms of presentations which are adaptable and suitable to the small stage and these will be produced as long as there is any motion picture business. We mean the larger form of presentation, the costly art and the spectacle which is difficult to transport.

It will be sort of a presentation Utopia. No temperaments to contend with, no last minute changes, no failures or disappointments to appear. We could name other immeasurable benefits to be derived, but the point we wish to emphasize is this—Vitaphone guarantees a certain artistic quality to its presentations which may be safely exploited by the exhibitor as the patrons are certain to be satisfied.

How many small theatres could afford to play the Philharmonic Orchestra, Giovanni Martinelli, Efrem Zimbalist, Harold Bauer, Marion Talley, Roy Smeck, Anna case and Misha Elman. The cost would be prohibitive to practically any theatre. But with the Vitaphone they are brought to the largest or the smallest theatre, appearing simultaneously in a hundred theatres, giving perfect performances.

**PRESENTATION ADAPTATION**

The adaptation of the presentation idea may be slightly premature but it is one which is destined to be given an equal consideration with the musical scoring of the featured pictures.

In its present state, The Vitaphone is a program surprise, but with its development and subsequent mechanical perfection there seems to be no end to the manner in which it may be used in recording and reflecting stage creations.

The present black and white print constantly reminds us that it is a picture but with the addition of a color treatment the illusion will be preserved. If the stage lighting surrounding it is keyed and blended with the picture screen it will prove a starting thing. There is a way in which this can be done and when that is achieved the various presentations will be compelling units.

The stereoscopic or dimensional films are still in the process of development, but in time these features may be added, then the illusion will be all that can be desired, the effect of characters walking about on the stage in plastic relief against highly colored backgrounds, and speaking or singing in the same manner they would if actually present.

These are all suggestions for the laboratory but they are not improbable and it will only be a matter of time before genuine mechanical presentations will be booked in all of the theatres. As a prophet but we have seen so many inventions become established elements in the theatre that we believe it would be a mark of non-intelligence to belittle or berate this new theatrical vehicle of pictorial and vocal expression.

**POSSIBILITIES UNLIMITED**

It will be interesting to experiment with the Vitaphoned orchestral numbers together with orchestral lighting. Take this example.

The appearance of a singer such as Giovanni Martinelli in his rendition of "Vesti la Giubba" from "I Pagliacci" appearing through plush drapes on the stage and singing this famous selection. This treatment would be one which would require a black background in the film and the apparatus masked when necessary.

Personality of the art is not lost in the reproduction. We have seen Roy Smeck, wizard of the strings, several times in various theatres, but none of his comedy or his magnetism was lost, in fact we liked his film introduction better, we could see his face, catch his expression, and "get everything."

Then in the field of the News Weekly the device holds unprecedented possibilities. The little interviews with national and international personalities, the recording of parades, festivals and all such features will not only prove of extreme entertainment value but a historical record of tremendous worth.

To us, the Vitaphone is one of the most feasible forces in the amusement world today to be regarded as a solution to the problems which have confronted us in our program make-ups. It will take a few years to bring the device into the perfected state which will permit us to solely use it in our theatres, but the time will come when the motion picture theatre will be one in fact as well as in name.

All of the wealth of artistry whether in the world of music, decoration, scenic creation, dance, painting and the pictorial expression finds a common ground upon which to meet, to blend and to present to the great public of millions of discriminating men and women who not only have demanded but are entitled to the best we can give them.
From One Broadway Stage to Another

Mark Strand Theatre

GREATEST MOVIE SEASON is inaugurated at this theatre by Joseph Plunkett with an attractive surrounding program for his feature picture, Richard Barthelmess in "The Amateur Gentleman" (First National). The main unit feature is the Frolic, although there is a very good musical score played in the overture spot by the orchestra.

"HERBERT HITS"

This is a potpourri of Victor Herbert favorites which was especially arranged by the late composer. The number was followed with a well-edited Topical Review and then came the Mark Strand Frolic with three numbers constituting it.

"IN THE PINK"

A very attractive presentation in two scenes. Miss Madeline MacGuigan, violiniste virtuoso, appeared at right in front of green gauze curtains hung in one. She was attired in a pink frock and gave an effective rendition of the theme song of the number—"The Beautiful Lady," by Caryll. She was followed by Pauline Miller, who appeared in a similar position at stage left. At Miss Miller's song reached its climax, the lights back of the gauze curtains were brought up and revealed the twelve members of the ballet all attired in billowy pink frocks in a pretty little ensemble ballet. A large oval cut-out was hung back of the gauze curtains and this served as a frame for the picturesque dancers. A dark fabric backing was hung in three. Miss Klemova and M. Daks were introduced in a short specialty dance and at the finale, both the singer and the violinist appeared at down right and left.

GENE AUSTIN

This Victor recording artist appeared in a specially arranged program of popular songs. He was not entirely satisfactory owing to the confidential manner in which he presented his numbers. But the lad was given an attractive setting which compensated for the time he consumed. A rich red silk fabric drop was hung in two. At center was a low black platform upon which a dark mahogany grand piano was placed. A specially constructed screen backing was used. This consisted for five double units with a tapering top, each unit pointed so that the entire top appeared as pennanted triangle. In each section a duo color scheme was used, one side being black and the other silver. It was a very attractive background and was out of the ordinary. It is this type of scenic design we are constantly asking for. The Mark Strand should have more of it.

"IN A GARDEN"

This unit was introduced in a song, "The Garden of My Heart," by Dorel, sung by Allan Prior. Mr. Prior, dressed in a sport coat and white trousers, appeared through the black plush curtains hung in one. His rendition of the song was very good and his reception when he appeared proved that his friends were many. As he concluded his song the curtains slowly opened and the full stage setting was revealed. It was a very simple set consisting of three set pieces, but highly effective. At right and left was a balustrade supporting a huge stone painted garden vase. Vines and flowers were entwined and entrusted on the vase. At center was a large flower bed about twelve feet in diameter and six or eight feet high, of bowl-shaped design, covered with grass mats and studded with all colors in flowers. The foreground was crowned with a large bronze garden statue of a nude girl. As the scene was first introduced, the mounds slowly revolted, and then it was lifted upwards as the Six English Tivoli Girls stepped from beneath it and presented one of their clever Tiller routines. Gold luminar ribbon was attached to the under rim of the mound and this fell in glinting streamers as the set piece was drawn midway.

The Tivoli Girls were followed by Crossley and Smith, two dancers, then the ballet entered for the finale, which brought back all of the dancers in the unit.

Colony Theatre

One of the prettiest fabric combinations we have seen in a long time was devised and staged by Jerry DeRosa at this theatre in connection with Lingerie Fashion Show, which dominated the program for two weeks.

The entire treatment was in metatlines. The setting was arranged along conventional lines with an opening at center leading to a platform with steps leading up and off both sides. In the foreground were four large columns painted in a light marble, and various pedestals to match were placed about the stage upon which the models stood. The backing and the hangings were of various grades of metatline and metallic cloth and these were given a varigated lighting treatment so that the set carried an opalescent effect. The steps and platform were all covered with gilt and silver cloth. It was a very attractive set and an effective background for the maidens who paraded about the stage and out along a walk built over the orchestra pit rail, in all manner of feminine lingerie. There was not enough diversity in the routine as it dragged in spots when Miss Galloway was not on the stage, but there may be a reason, as the audience did not seem to be so interested in what the action was as it was in the models themselves.

"Mystic Oriental Fan"

(Continued from page 554)

When the sun is high, until daylight fades I feast my eyes on rich brocades—
Through my fingers filter gems and jades. Odors of spice come with the tide.
Curved wooden junk at anchor ride,
Their braided sails spliced at the side.

The action of the routine should follow the description of the song. A large number, a plaintive love ballad of the Orient may be introduced as a temple dancer appears and dances to the strains of the melody. Then a procession of merchants and mandarins may be introduced with their slave girls adorned in glittering raiment and jewels which they are bringing from a distant market. The routine may be as pretentious as desired, even bordering on a spectacle. As it reaches its climax, the lights slowly dim and the original garden scene is restored as the girl recites the last verse of the poem—
"My sandalwood fan from over the sea
Like a magic galeon is to me,
Who must hide, becalmed, where green fields be."

She replaces the fan in the box as the lights slowly dim and the curtains close.

THE SETTING.
The stage setting is sketched in the accompanying plates marked one and two. The first one shows the garden with its stone wall and a large tree back of it. Oriental garden urns filled with flowers, various vines and flower pieces may be used to dress the set. The second plate indicates the second motif of the production with the Oriental treatment.
The accompanying scenic ground plot gives the various units required to construct the setting and the manner of placing them.
The scrimmed openings in the garden wall may be backed with black cloth hung on a draw line, although this will not be necessary if particular attention is taken that no spill light highlights the back of the set during the opening and closing movements of the presentation.
The lighting treatment should be one of contrasts following the subdued tones of a moonlight evening with shadows in the dominance with the highly colorful treatment in the Oriental setting particular attention being given to highlighting with small spots the various important set pieces such as the tree and bench in the foreground, seen through the left archway and the boats riding on a placid lake as visualized through the right arch.

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Will Brooklyn Crowd Into That Universal Atmospheric Theatre?

The Answer Is the Same to “Will Ducks Swim?”

The way an iceman loves the new electric refrigerators—that’s how the present-day motion picture audience loves the old, stuffy, close-seated theatre. Universal’s theatre department knows that and the theatres they plan have everything in equipment that will attract the patron and hold him like Babe Ruth hangs onto his homer record. And in the building which Universal is sponsoring at New Utrecht Avenue and 46th Street, in Brooklyn, New York, this fine equipment is to be backed up by something novel in this territory—an “atmospheric” theatre.

Construction on the first “atmospheric” motion picture theatre to be built in New York City started a few days ago when ground was broken at New Utrecht Avenue and 46th Street, Brooklyn, for the new million dollar Universal Theatre. This will be the finest suburban theatre in New York and will vie with the best Broadway houses. It will have a roof garden, an unusually spacious lobby and a change for landscape gardening in its interior such as few metropolitan theatres have.

The new photoplay palace is being projected by the Laemmle Building Corporation, a combination of several prominent Brooklyn real estate operators and the Universal Chain Theatrical Enterprises, a theatre holding corporation connected with the Universal Pictures Corporation. The officers of the building corporation are Oscar Fischbach, president; A. E. Fair, vice-president; Julius Steinberg, secretary; and Charles B. Palne, treasurer. The directors are, Fischbach, Fair, Steinberg, Dr. Leo Hermann and Helen E. Hughes. Fischbach is a leading produce operator in Brooklyn, and Dr. Hermann and Steinberg are prominent in building operations in that borough. Fair, Palne, and Miss Hughes are connected with the Universal interests.

The theatre will have a seating capacity of 3,500 seats and will be devoted mainly to the presentation of Universal pictures. It was designed by John Eberson, one of the leading motion pictures architects in America

(Continued on next page)

G. A. Peterson Adds New Cordell Theatre to Chain

When he isn’t too busy booking pictures for the Cozy or the Folly Theatre, of Hollis, Oklahoma, G. A. Peterson sends the sort of Straight From the Shoulder Reports that qualify him as a top notcher among Our Gang of tip senders.

Now he informs us that he is adding still another theatre for which to book the latest and best in pictures—the Cordell, in the city of that name, in the same state that holds his other popular houses.

The Cordell will have five hundred of the finest opera chairs, a Reproduco Organ, Freeze-’Em Cooling System, and other equipment to match.

The projection room will be built and equipped on a par with this wise showman’s other equipment investments, and will have the latest improved Power’s 6 B with More-light for the light source.

Philadelphia, Pa.—A. Margolis, who recently purchased Douglas Theatre, will renovate and reopen house in fall.

Kansas City, Mo.—Warwick Theatre, 3921 Main street, will remodel and enlarge building, to cost $20,000.
Universal Theatre

and whose development of the "atmospheric" type of theatre has introduced a new phase of theatre art.

The Universal Theatre in Brooklyn will be in the Italian Rose garden style. The interior will be one-story, with ceiling and walls tinted to give a sky and horizon effect, and in front of the walls the Italian garden effects will be built in, actually, forming a silhouette against the sky and giving a perfect illusion of out-of-doors.

Eberson describes the projected theatre as follows:

"The two sides of the auditorium will not be symmetric in design. On one side there will be the dignified facade of an Italian palace; on the other side the Balustrade, the fountains and wall-gates of a hill-side green. All will be set under a moonlit sky with stars twinkling and with clouds rolling by, giving a perfect illusion.

"The garden walls, garden houses, and palatial facades will be executed in stone and

embellished with the carvings and statuary typical of the Roman Gardens."

"The style of auditorium creates an atmosphere of utmost comfort. The foyers and lobbies of the theatre will be consistently treated in antique Italian style and an intricate lighting system will be used to give the side walls and the ceiling the effect of a dignified age. The subdued lights gleaming from antique lanterns and torches make one forget the street outside, the city and its surroundings and places one back in the romantic times of the Middle Ages and into the Mediterranean country.

"It is hard to conceive the influence which such architectural and art crafts have on the patrons. The soothing influence of such surroundings on the mind aids in the proper reception of the entertainment offered and helps the illusion."

**CLASSIFIED ADVERTISEMENTS**

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**SITUATIONS WANTED**

FEATURE ORGANIST—Desires position September, Union, Library experienced, sober, reliable, prefers one day position, good organ essential. Address, Organist, 130 Webster St., N. W., Apt. 6, Washington, D. C.

PROJECTIONIST—Electrician, German, 9 years' experience, well acquainted with every kind of M. P. requirement. Wants good and steady position. Will go anywhere. Box 391, Moving Picture World, New York City.

AT LIBERTY—Experienced vaudeville drummer and trumpet, joint or single. Young, single, reliable, cast preferred. Faking leaders layoff. S. J., Moving Picture World, New York City.

MR. THEATRE OWNER—Manager-projectionist desires permanent position with reputable house. Six years' active work in town theatre. Now employed. Looking for something better. References: Ivan E. Cone, Box No. 74, Rushville, N. Y.

THEATRE MANAGER—Eastern Penna. or New Jersey. Seven years' experience, sober, reliable, in city or town. Manager, Box 600, Hamburg, Pa.

**Those Brooklyn Brandt Boys Are Building Still Another**

T is announced that William and Harry Brandt have purchased from the Weingarten Construction Company, Herman Weingarten; President, the entire block front consisting of two hundred (200) feet on New Lots Avenue, one hundred and five (105) feet on Wyona Street, which is being improved with a two thousand seat theatre, nine stores, and three business floors. The theatre will be called "The Bilmore."

Brandt Bros., will add this theatre to their rapidly growing circuit in Brooklyn which now consists of the Duffield, Carlton, Cumberland, Atlantic, Natty, Parkside, and the Stratford, a new two thousand (2,000) seat theatre rapidly nearing completion at South and Ralph Avenues.

Hertzel and Savander represented the Weingarten Construction Company in the transaction and Horace Marks represented the Brandt Bros.

The Brandt Bros., also have under contemplation a theatre seating three thousand and two hundred fifty (2,520) on Pitkin and Rockaway Avenues, the heart of the Brownsville Section of Brooklyn. This theatre will be patterned along the lines of the beautiful Chicago up-town theatres.

**First Link in Randell Chain Will Be in Miami**

HENRY P. RANDELL formerly of the staff of Famous Players announces the construction of the first link in his chain of Oriental Theatres throughout the state of Florida. This theatre to be known as the Egyptian Theatre will be built on Flagler Street in the heart of Miami where Mr. Randell has been active the last four years.

The architects and builders awarded the contracts are William P. Cave and Ivan G. Black of Miami, who have spent the last two years in Persia, Egypt and Morocco studying this particular type of construction so that it could be applied practically for theatre construction in Florida.

The cost of the building and equipment is estimated at $150,000. The theatre will contain every modern convenience known to the film world. Major Satz general representative is now in New York completing final arrangements.

**NEW YORK, N. Y.—**M. Greenberg, care O. Goldschlag, 1482 Broadway, has awarded contract for brick and stone-trim theatre, to be located on Westchester avenue, to cost $200,000.

**CAWTON, O.—**Robert H. Evans Construction Company, Caxton Daily News Building, has contract for seven-story brick theatre and all building on Fifth and Market streets, for Loew's Theatre Enterprises, 1640 Broadway, New York, to cost $1,500,000.

**WARREN, R. L.—**A. W. Merchant, Inc. Hospital Trust Building, Providence, R. I., has contract for brick addition to theatre for Lyric & Whipple, Hospital Trust Building, Providence, to cost $150,000.
Justice and Fairness Important

A GREAT many old-school members of the I.A.T.S.E. and M.P.M.O. resent the editor of this department commenting in any way upon union affairs. “Who are you,” they ask, “that you presume to tell us what we should do? It’s none of your business. It’s OUR business and you keep your nose out of it.”

Which SOUNDS quite all right until we stop to subject it to a little analysis, whereupon it doesn’t seem so certain that union affairs are “none of our business” but strictly the business of the union.

In the first place it is generally conceded by all except the young, that experience brings at least some degree of wisdom, except to the confirmed idiot or fool, neither of which any one has yet accused me of being, and this editor has a very active participation in union affairs from the year 1884, when he joined the Brotherhood of Locomotive Firemen, being almost immediately placed on the Grievance Committee, until about 1903, since which time he has been a close observer of union affairs, and at times active in them.

Surely, therefore, I do know at least something about labor organizations and their affairs.

As to my lack of right to criticise, or even to advise, and the statement that such things are no one’s business except the unions, why that last is pure piffle, approaching the silliness. The union purports to and very largely does control the men connected with one highly important element in the motion picture industry. It purports to control them only so far as has to do with their own individual and collective interests, but indirectly, and in some cases very directly too, this control has very largely to do with the RIGHTS of motion picture projectionists who are outside the union ONLY because, though in many cases more competent than many men inside, they cannot gain admittance, and with the grade of perfection and efficiency with which projection is accomplished.

It therefore is, I repeat, nonsensical to say that the course pursued in certain matters by the I.A. as a whole, and by individual unions, is no one’s business but their own. IT IS THE BUSINESS OF THE MOTION PICTURE INDUSTRY. It is the business of competent projectionists outside the organization. It is the business of every one connected with the motion picture industry, INCLUDING THIS DEPARTMENT AND ITS EDITOR.

However, though criticisms and advice offered by this department and its editor may be unwelcome to certain ones (And they are the very ones the criticisms and advice)

Bluebook School

Question No. 518—What, in your opinion, constitutes a fairly complete, well balanced outfit of tools for a projection room?

N.B. Don’t just copy the list in the Bluebook, but give us YOUR ideas on the subject, remembering that I am NOT asking merely for the tools the projectionist himself should own, but the tools the projection room should be equipped with, though you might also tell us what ones of them the projectionist really ought to himself own.

Question No. 519—is a good hand bellows an essential part of the equipment of every projection room?

FOR SOME SORT OF RULES BY WHICH UNIONS WILL BE OBLIGED TO ACT ON APPLICATIONS, AND EITHER ACCEPT THE APPLICANT INTO MEMBERSHIP WITHIN A REASONABLE TIME, OR THE APPLICATION BE RETURNED WITHIN A REASONABLE TIME.

I have personally known of men being kept dangling around for as much as TWO YEARS, the unions meanwhile in possession of from fifty to one hundred dollars of their money, and the man “up in the air” all that while, not able to take a position as projectionist, gradually dropping behind in knowledge and skill, and finally becoming thoroughly and completely disgusted. I have and do know of BITTER ENEMIES unions have made by that sort of OUTRAGE.

Now, mark you well, I am NOT SAYING THAT ALL UNIONS DO BUSINESS IN ANY SUCH OUTLANDISH FASHION. Only a small minority do so, but that minority does exist, and it should be controlled and disciplined. Unions are presumed to be founded upon right and JUSTICE. They cannot afford to either do or permit to be done such things as this.

“Only a very few such cases?”

Well, relatively speaking that may be true, but I have, in the past five years, had, I think, as many as a hundred more or less flagrant cases of the sort named brought to my attention, and it is reasonable to presume that only a relatively few of the whole number reach me. The one I just referred to the International President was from a man who had been kept dangling around for a long while. He had been treated in a manner devoid of any semblance of right and justice.

Gentlemen, the thing NEEDS ATTENTION. As it now is it stirs up needless animosity and hard feeling against the organization. REMEDY IT!

As to Rectifiers

H. B. McFARLING, Gem Theatre Company, Inc., Cairo, Ills., asks information concerning a rectifier which does not use a tube. Says he has heard there is one on the market.

Yes, there are several electrolytic rectifiers on the market. They have no tube, and work very well indeed as chargers for small batteries, but if there is any one with a rectifier of that sort which will work efficiently and well for motion picture work, I’ve never heard of it. That brand of equipment was tried out for motion picture work and discarded long ago.

If there is a no-tube rectifier which will work efficiently and well on say ten amperes or over, let its maker stand forth with proof of that fact.
Bluebook School Answers Nos. 508 and 509

Note:—This “School” is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question 508—Explain, both by description and by diagram, how a double pole, double throw switch may be wired to instantaneously change the polarity at the arc.

There were several really excellent drawings sent in. Men who made such drawings show their energy and interest in so doing. I wish I might print all of them, but it just can’t be done.

The following, a surprisingly large list, “got by” Harry Dobson, Toronto, Ontario. (What’s happened to the feet of all the rest of you Canucks, huh?) Bennewitz has a new wife-yeah, but by now she ought to be willing to permit him to get back to normal, and take up the burden of life again, what? Then there is the Vancouver bunch—Has it dropped off the limb? Winnipeg woke up just once, I believe, and went back to sleep again. Calgary, Edmonton, Montreal, Quebec and the rest—well, maybe there are lives there, but they seldom shock this department appreciably.) C. H. Hanover, Burlington, Iowa, E. Ferndgo, Livermore, Calif., Chas. E. Curle, Chattanooga, Tenn., G. L. Doe, Chicago, Ills., John Doe, Chicago, Ills., Bill Doe, Chicago, Ills., Lester Van Buskirk, Midland, Mich., Frank Dudak, Fairmont, W. Va., Allan Gengenbeck, New Orleans, La., Thomas D. O’Brien, Charleston, S. Carolina, Dick Ormsby and R. Prandel, Boston, Mass., George L. Ormsby, St. Louis, Mo., T. K. Gunmond, Mobile, Ala., Stephen Banbroody, Halifax, Nova Scotia.

It is very hard to select the best answer, because so many of them are good. After scratching my head a while, killing a mosquito and trying to swing a fly which bothered me, I concluded to use the text of brother Dobson’s answer, and the drawing of brother Curle.

Curle remarks that whereas A, the Bluebook cut I copied, will work alright, still it might not always be practicable to use it, but on unsuspecting Dobson, who really said “bad habits.” Ed.) for polarity changes on their lines when the direction is changed. Also some types of motor generator sets, mostly old types, be it remarked, will change polarity when first started for the day’s run.

The most convenient method of side stepping this, when it happens, is to mount a substantial D. P. D. T. knife switch, of proper capacity of course, in a convenient place. If it is the power lines which change polarity, connect the switch AHEAD of your own motor generator, or what ever it is you use. If your own M-O set is the seat of the trouble, then connect the switch between that and the projector light sources. In connecting the switch, connect the supply circuit to the terminals at one end of the switch (Dobson skidded there. He said to “top” terminals, where it would be a tactical error to mount the switch in such position that either end would be “up,” since the blades then might fail, by gravity, into close proximity at the lower contacts. What’s that? Ought not to be that loose? Yeah, that’s right too, BUT—-! Ed.) and the light sources to the center terminals. Next connect the right hand terminal of one end to the left hand terminal of the other end, and the left hand terminal of one end to the right hand terminal of the other end, and that’s that, as accompanying sketch. These connecting wires must be properly insulated, covered with “loom,” and there ends with soldered laces.

With such a connection should the polarity change, it is only necessary to throw the switch over to correct matters.

Very good, brother Dobson—only don’t mount any D. T. switches that way (I know y’ really wouldn’t but it’s my chance to take a poke at you) or I’ll have to interview y’ out in the Hon. Woodshed.

Question No. 509—Explain, and show by diagram how to double throw, double pole switches (D. P. D. P.) may be used to instantaneously substitute one set of fuses for another set; also show us where YOU would locate such a switch.

This is all balled up. In the first place the number should, of course, be 509, and I guess the error probably was my own, but if so I don’t know how I ever made such a dumbbell, perfectly stupid error. I apologize to those who took the question in good faith, probably thinking it was in the nature of a “catch,” and to all others as well.

Brother Hanover and G. L. Doe made essentially the same identical answer. Several, including Fergodo, Bill Doe, O’Brien, Dudak and others questioned the wisdom of such a fool stunt, and Dobson ignored it and just used the right one-switch method without comment.

In substance Hanover and Doe say:—Of course it would be quite possible to use two D. P. D. T. switches to charge fuses, but why do so when one switch would serve much better. I think our Editor must surely have thought for one of us asked this question, or else he just wanted to see what we would do about it. I shall presume it to be the latter, and answer that it is quite simple to use ONE double pole double throw switch, preferably with fuse contacts mounted on its base at both ends, to change fuses.

This is done by connecting the circuit carrying the projector arcs, or other light sources, to the center contacts, and the supply lines to BOTH ENDS, as per accompanying drawing.

[Diagram of switch and wiring]

The cut is the drawing sent with brother Fergodo’s answer. It shows a clever connection of one D. P. D. T. switch for fuse changing, and one D. P. D. T. switch for polarity changing.

Well, I would install such a switch would depend upon the local conditions. I think this part of the question is unanswerable, except to say it should be installed in the most convenient location possible, remembering that all switches must be inclosed in a metal cabinet—or at least that is the official requirement.

How Old I Ann

J O H N C. T O M P S O N, Chillicothe, Mo., is curious as to the editorial age. He says: “I’ve been reading your writings for many years, and have often tried to imagine what you look like. Sent for one of your photos once, but was too late. They were all gone.” Will you tell me two things? How old are you and when was the very first motion picture projector made?

Well, Brother, if this particular editor doesn’t meet up with a telephone pole or something equally substantial while making about fifty per, or yet the paper lad or some other fatal ailment, when October XXV arrives this year, he will pass what somehow seems like a mile post of life, for he’ll be sixty.

Gosh! There, the deadly secret is out and
the chickens will chase me no more. Oh, well, I'll maybe be attractive to the hens, so that's that.

As to when the very first projector was made—well, I don't! There is a dispute about that. Presuming that you mean a projector which projected to a screen, the one made by Thomas Armat, and perfected by Thomas Edison, is the first of which there seems to be a perfectly clear record. C. Francis Jenkins claims priority, but he worked with Armat, and Armat disputes his claim, as also does Edison, so back of the first Armat-Edison projector things get cloudy. That projector was put out in 1896. Mr. Edison invented the motion picture camera in 1889. He used the camera to project pictures to a small screen, but there was insufficient light for life-sized projection. The Armat patent was No. 673,492, applied for Feb. 19, 1896. It was called the "Vitascope.">

You will find all this, and much other data, together with pictures of many models of early projectors, in the Society of Motion Picture Engineers Transactions, No. twenty-two—Schneckerty meeting, May, 1925.

Union Procedure

From the northwest comes this letter:

"Please advise me as to whether or not a local union has the power to refuse a man his card after he has passed their examination and complied with all their rules and regulations.

I was informed, after doing all this, by the President of the local, "that I would be given a card as soon as there was a regular position open."

I am using this in the department because it is a matter concerning which I have had to answer several inquiries in the past.

Under I. A. laws a local union has absolute power concerning the matter of admitting new members. It may even refuse to admit a man holding a transfer card from another local.

Whether the action you describe represents right and justice would depend largely upon why it was done. If, for example, the local has every position within its control filled with its own members, but had no "extra" man, then it might deem it best to accept an application, examine the man and have him comply with all requirements of the local for membership, so that in case a position suddenly became vacant the man could be immediately "obligated" and take the position as a full edged union man.

But, comes the inquiry, why not just as well have him wait his turn as a member, just as well as a potential one?

Well, perhaps, for several reasons. Maybe they don't think any position will be open for some time and would feel more embarrassed with a member of the local out of work all that time, than if the man be not yet a member. In that case no real injustice is done, because the man would have to wait anyhow, but at least he should be told, positively, that the first position open will be his.

It also is possible that the local feels that perhaps the man really only seeks to join in order to use the card in another locality, and without working under the granting local at all. That stunt has been pulled many times in the past, and it is "not so good" from the union's viewpoint.

I think we may reasonably assume that a union would not do a thing like that without some reason which seemed right and just to them. I also think that a union certainly ought to be sure that any such action really is based in right and justice, because it is bad to create hard feeling in the prospective member in any event, and doubly bad if the suspicion of being badly dealt with be well founded.

MORE Transverters

were sold last month than in any month in the eleven years in which they have been manufactured.

The Transverter will increase your patronage this Fall and Winter through Better Projection

It will increase your profits through Lowered Current Consumption and Easier Operation

If you show pictures you need the Transverter.

Thousands in daily use throughout the world.

Write for our new Literature on the Transverter — sent free

The Hertner Electric Company,
Cleveland, Ohio.

Gentlemen:

Send us your new bulletin on the Transverter.

Name

Address

Theatre

ELECTRIC COMPANY

1910 W. 114th St. Cleveland, Ohio
About That Buck for Accuracy—

WE'RE getting a good kick out of handing over a dollar for any major error that one of you folks writes us to point out. The letters are coming along often enough to show that you're taking real interest in helping us make this the most accurate Chart being published.

But, remember this, please!—Major errors, such as wrong feature footage. A parenthesis left off after a star name, or a role eliminated as a gag, do cut them out at top of list when we add new releases—those aren't major errors. They don't work any hardship on exhibitors.

And, as you know, prints differ SOME in different places—but—just wise us up when they're REAL ERRORS. For your trouble in writing us on major errors, we will mail you a dollar as soon as we can verify the facts.
MOVING PICTURE WORLD

August 28, 1926

Five Facts for Fast Working Theatre Men

FOX FILM CORP.

The Wrestler
Van Biber
Aug. 26

Sky Jumper
Van Biber
Aug. 26

The West Wind
Varieties
Aug. 26

Rustic Melody
Van Biber
Aug. 26

Big Game Hunter
Varieties
Aug. 26

Gangster
Van Biber
Aug. 26

On the Go (Sid Smith)
Timber Wolf (Buck Jones)
Western
Aug. 26

Fighting Heart (George O'Brien)
Pirates of the High Seas
Aug. 26

Love and Lion
Imperial comedy
Aug. 26

On the Go (Sid Smith)
Imperial comedy
Aug. 26

River Nile
Varieties
Aug. 26

Best Bad Man (Tom Mix)
Imperial comedy
Aug. 26

Old Virginia
Varieties
Aug. 26

Cupid a la Corte
O. Henry Series
Aug. 26

From the Cabby's Seat
Western
Aug. 26

Soap and Gold
Varieties
Aug. 26

Comedy
Aug. 26

The Pea
Van Biber series
Jan. 2

Gilded Butterfly (Rubens-Lyell)
Drama
Jan. 2

Heart's Desire
Imperial comedy
Jan. 2

The Grey Girl
Love Story
Jan. 2

Middle West (Montgomery)
Comedy
Jan. 2

First Year (K. Perry-M. Moore)
Matrimonial comedy
Feb. 6

Fighting Busharoo (Buck Jones)
Comedy
Feb. 6

Hello Lafayette (Billy Borden)
Imperial comedy
Feb. 6

All Aboard (Sidney Smith)
Comedy
Feb. 6

Two Men in the North
Ralph H. Hanley
Varieties
Feb. 6

A Solar Baron
Imperial comedy
Feb. 6

Bustling for Cupid (O'Brien)
Comedy melodrama
Feb. 6

Shamrock Handicap (J. F. Cooper)
Comedy
Feb. 6

Cripple Island (Edmund Thacher)
Varieties
Feb. 6

Wild America
Varieties
Feb. 6

A Man Four-Square (Buck Jones)
Comedy
Feb. 6

A Social Triangle
O. Henry series
Feb. 6

Eating Out (John Wayne)
Varieties
Feb. 6

Eight Cylinder Bull
Comedy
Feb. 6

A Trio to Chinatown (Foy)
Ralph Heidelberg
Comedy
Feb. 6

Swimming Instructor
Van Biber
Feb. 6

It's a Fine (George Harris)
Imperial comedy
Feb. 6

More Pay—Less Work (Mary Brian)
Comedy-drama
Feb. 6

Family Picnic
Comedy
Feb. 6

Fog Leaves (O'Brien-Borden)
Comedy drama
Feb. 6

Far Western
Varieties
Feb. 6

Family Upstairs (Vaill-MacDonald)
Comedy melodrama
Feb. 6

Midnight Kiss
Comedy
Feb. 6

Putting on Dog
Varieties
Feb. 6

Leather Jacks
Varieties
Feb. 6

Overland Limited (McGregor Lake)
Railroad drama
Feb. 6
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.....

August

MOVING PICTURE WORLD

1926

28,

Make This Chart More Useful

Users Help

Sportlight
Terry cartoon

Merry Blacksmith
Do Your Duty (Pollard)
Hooked at the Altar (Graves)
Bar-C Mystery (Dorothy Philip*)
Hearts and Showers
The Inside Dope
Madame Mystery (Theda Bara)

A

Hal Roach comedy

Mack
Terry

Scared Stiff (Cook)
Fight Night (star cast)
Mum's the Word (Chase)
Ghost of Folly (Alice Day)
Tayfoot Strawfoot (Bevan)
(star cast)

An

Alpine Flapper
It With Babies (Tryon)
Liquid Dynamite

Say

Our Gang comedy

Uncle Tom's Uncle
Bumper Crop
nanting Season
A Yankee Doodle Duke (Graves)
Muscle Bound Music (Bevan)
Puppy Lovetime (Alice Day)

R. p.

of

M

com
com

Mack

com

Sennett

Hal Roach comedy

Remember (Ox)k)

Song

Ontral Europe

series

Sportlight

Hal Roach comedy

Long Fliv the King (Chase)
Swat the Crook (H. Lloyd- Daniels)
Snowed In (Allene Ray-W. Miller)
Never too Old (Gillingwater)

Reissue

single

Sportlight

Hal Roach comedy
Our Gang

Glory or Dollars

Sportlight

Songs of Spain (Peggy Shaw)
Land Boom

Terry cartoon

Melody

Mack

Sea Dog's Tale (Bevan)
Plumber's Life
Keeping in Trim
Mighty Like a Moose ((3iase)
Pirates Bold
Jungle Sports
Chop Suey and Noodles

series

comedy

Sennett

A
A

Terry cartoon

Her Ben
Smith's Baby

Terry cartoon
Terry cartoon
Terry cartoon
Terry cartoon
Sennett comedy

Sportlight

Comedy

Song

Songs of Italy
Along Came Auntie (Tryon)
Merry Widower (E. Clayton)
Venus of Venice
Alice Be Good (Day)
When a Man's a Prince (Turpin)

series

Hal Roach comedy
Hal Roach comedy
Terry cartoon

Comedy
Comedy
Terry cartoon

Ha-Ha

Sennett comedy

Hubby's Quiet Little (Jame
Ball and Bat
Crazy Like a Fox (Chase)

Sportlight

Comedy
Our Gang Comedy

Shivering Spooks

Terry

Dough Boys

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(mystery)
Hal Roach comedy
Terry Cartoon
Serial

Big Retreat
Jacks-of-One-Trade
Cow's Kimono (Tryon)
Thundering Fleas

Last

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Comedy

(Parrott)

Forgot to

Songs

Terry cartoon
Sportlight
Mack Sennett
Mack Sennett

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May 29..
May 29..

Sporthght
Sennett comedy
Hal Roach comedy
Terry cartoon
Hal Roach comedy
Terry cartoon

Nervous Moments

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cartoon

Sportlight

Big-Hearted Fish
(Tryon)

Bug

April 17..

Serial

Hal Roach, "star"
Terry cartoon
Hal Roach comedy
Our Gang
Terry cartoon
Terry cartoon
Hal Roach comedy
Semiett comedy
Hal Roach comedy
Sennett comedy

Baby Oothes
Farm Hands
Rough and Ready Romeo

Golf

Sennelt comedy

Western

Ukelele Sheiks

Don Key

Reriew. Feet
Apr. 10.. 2,000
Apr. 10.. 1,000
Apr. 10.. 1,000
Apr. 10.. 1,000
Apr. 10.. 2,000

Kind of Picture
Hal Roach c^--edy

Dog Shy (Chase & all-star)
Happ7 Hunting Grounds

565

cartoon

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Aug. 21.. 2,000
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Aug. 21. 1,000

PREFERRED PICTURES
Kind
Parasite (Bellamy-Moore- Washburn)

Mansion

Aching Hearts

of

Straight (Star cast)
Faint Perfume (Seena Owen)
My Lady's Lips (Oara Bow)
Parisian Love (CHara Bow)

Go\A (Vidor)
Beyond the Border (Carey)

Girl

of

5,931

4,969
4,4«9
16.
6,288
June 13.. 4,775
June 20.. 4,841
June 27.. 5,161
July 4.. 5,794
July. 11.. 5,917
July 18. 4,720
Aug. 1.. 6,1S2

Western

Friedly Enemies (Weber 4 Fields)
Crimson Runner (Priscilla Dean)
Silent Sanderson (Carey)

May

Comedy drama
Stromberg melo
Cattle— gold

fields

...Light comedy
Stop Flirting (all star)
Beauty and the Bad Man (Mabel Bellin) Drama
Light comedy
Awful Truth (Agnes Ayres)
Typical western
Texas Trail (Carey)
Character drama
Private Affairs (Hulette)
Love drama
Hell's Highroad (Leatrice Joy)
Comedy feature
Seven Days (Lillian Rich)
Comedy-drama
Cimiing of Amos (Rod LaRoque)
Drama
Off the Highway (W. V. Mong)
((ySrien-Rich)
Omiedy-drama
Simon the Jester
Tense drama
Road to Yesterday (J. Schildkraut)

Wedding Song

(>jmedy -heart

Steel,

Steel

(Leatrice Joy)
Preferred (star cast)

Braveheart (LaRocque)
Rocking Moon (Tashman- Bowers)
Danger Girl (Priscilla Dean)
Million Dollar Handicap (all star)
Three Faces B^st (Jetta &>udal)
Fifth Avenue (De La Motte)
Wild Oats Lane (Viola Dana)

Indian

Love (Leatrice Joy)
Red Dice (Rod LaRocque)
Forbidden Waters (Priscilla Dean)
Whispering Smith (H. B. Warner)
Volga Boatman (W. Boyd-E. Fair)
Paris at Midnight (Jetta (joudal)

Drama

Made

Sept. 12.
Sept. 12.
Sept. 19..
Oct. 3..

int.-dr

industry dr

drama

Alaskan drama

(>medy-drama
Horse race melo
Suspense- spy-melo

Human

int.

drama

Melodrama

(or

Underworld melodrama

6,084
6,974
5,077
7,641
....Nov. 28.. 6,168
Dec. 12. 9,580
1926
Jan. 2.. 7,373
Jan. 9.. 6,717
Jan. 23.. 7,238
Jan. 30.. 6,013
Feb. 6.. 5,660
Feb. 13.. 6,095
Feb. 20., 7,419
Feb. 20.. 5,503
Apr. 10. 6,900

May

1.. "7,257

Comedy drama

May

Melodrama western
Melodrama
Melodrama
Comedy drama
Mystery drama

8.. 6,155

Apr. 24.. 10,660

May
May
May
May

in Mabel's Room (Marie Prevost)
Shipwrecked (S. Owen- J. Schildkraut)

Farce-comedy

15..
8..
22.
29..
June 5..
Jo-.e 12..
June 19..
June 26..
June 26.

Melodrama

July

Meet the Prince (Jos. Schildkraut)
Sea Wolf (Ralph Ince)
Sunny Side Up (Vera Reynolds)
Speeding Venus Priscilla Dean)

Comedy-Drama

Prince of Pilsen (Geo. Sidney)
Bachelor Brides (La Rocque)
Eve's Leaves (Leatrice Joy)
Silence (H. B. Warner)

Unknown
Dice

Flame

(Oas. Mack, etc.)
Dean)
the Yukon (Seena Owen)
Soldier

Woman
of

Romantic Ojmedy
Self-sacrifice
...

(Priscilla

Up

Clinging Vine (Leatrice Joy)

dr

War drama
Farce-melodrama

Melodrama

of

Yukon

Jack London story

Comedy drama
Melodrama
Comedy

,

Mar.

May

Borrowed
Morals for

Aug.

.

Pleasures of the Rich
Out of the Storm
Morganson's Finish
Lodge in the Wilderness
Lost At Sea (Gordon-Shemian-Novak)

6.757

7.. 5,300

Society
Society
Society
Society
Society
Society
Society

Men

6,147
6,107
,6228
6,009
6,324
5,979
6,48(
6.080

INC.

drama
drama
drama
drama
drama
drama
drama
Melodrama

Sables
Finery

for

14.

9..
27. .
July 25..
Aog. 15..
Aug. 22..
Oct. 10. .
Oct. 31 ..
July 10..

June

Aug.

21.

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7,500
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TRUART FILM CORPORATION
Where

the

Dollar

Down

Omedy drama

Worst Bgins

Society

Romance Road
Fighting Cub

3,800

drama

5,000

Drama

S,0(X)

Newspaper drama

5,800

NOVELTY SERIES
Three in Ejcile
The Wild Giri

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5,000

Pals

The

Silent

Witness

CINEMELODRAMA
Call

in

the

Night

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5,000

The Night Watch
The Hurricane
The Devil's Partner

UNITED ARTISTS
1925

Don Q, Sod

of

lam

(D. Fairbanki)

Sally of the Sawdust (Dempster)
Gold Rush (Chaplin)
Wild Justice (Peter the Great)

Annie Rooney (Pickford)
Eagle (Rudolph Valentino)
Little

Stella

Dallas

(star

Typical Fairbanks
D. W. Griffith prod

A

dramatic comedy

Dog melodrama
Typical "Mary"
Romantic drama
Mother-love

cast)

drama

June 27.-11,000
Aug. 15.. 9.500
Aug. 29.. 8,535
Aug. 29.. 5,886
Oct. «1.. 8,500

Nov.
Nor.

28. . 6,754
21.. 10,157

1926

Tumbleweeds (W. S. Hart)
Partners Again (Sidney-Alex Carr)

Land rush drama

Black Pirate (Douglas Fairbanks)
The Bat (all-»tar)
Son of the Sheik (Valentino)

Technicolor feature

Potash-Perlmutter

Mvstrrv drama
"Sheik" sequel

Jan.
Feb.

Mar.
Mar.
Aug.

2. . 7,254
27.. 5,600
20.. 8,388
27. 8.219
7.. 6,685
.

UNIVERSAL
192S

Her Market Value (Ayres)

Melodrama

Drama

TIFFANY PRODUCTIONS,
Souls

Feel

Jan. 31.. 5,140

Romance drama
Crook drama
Apache drama
Girl Who Wouldn't Work (De La Motte) Modern drama
Plastic Age (Bow-Keith)
College story
The Other Woman's Story (Calhoun)
Mystery drama
Lew Tyler's Wives (Frank Mayo)
Drama
Romance of a Million Dollars
Melodrama

PRODUCERS DISTRIBUTING CORP.
Drama
Drama

(tar)

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Go

Review.

of Picture

Drama

5300

6.345
5,865
5,908
6,763
5,994
5.560
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.July 3..
..July 10..
.July 17..
.July 24.,

July

6,995
6,600
6,612
5,750
7,518
7,979
5,614

1926

Tune Up (Puffy)
One Wild Time (Corbett- Holmes)
Yearning for Love (Wanda Wiley)
Perfect Lie (Neely Edwards)
Flying Wheels (Wanda Wiley)
Menace of the Alps
The Set Up (Art Acord)

Comedy

Flivver Vacation (E. (Gordon)

comedy
Bullseye comedy
Mustang western

Mortgaged Again (Lake)
Rustler's Secret

0>bb)
Fighting Peacemaker (Jack Hozie)
Ouple of Skates (Edwards)
Say It With Love (R Marian)
Mountain MolVO (J. Sedgwick)
Taking the Heir (Puffy)
College Yell (Edwards)'
So TTiis Is Paris (Edwards)
Flaming Frontier (Gibson)
Radio Detective (Jack Daugherty)
Buster's Skyrocket (Trimble)
Gun Shy (Fred Hume)
A Swell Affair (A. Lake)
The Escape (Morrison)
(E.

Help Wanted (Puffy)
Desperate

Dan

Cijmedy
Century

remedy
Bluebird comedy
Century comedy
Special

Western
Century
Western

Bluebird comedy

Ontary comedy
Short western

Comedy
Bluebird comedy
Bluebird comedy
Epic,
Serial

drama

Buster Brown com
Short western

Comedy
Western-action

Comedy
Mustang comedy
Buster Brown comedy
Drama
Comedy

Buster's Mix-up
My Old Dutch (MoAvoy-CMalley)
Too Many Babies
Midnight Sun (LaPIante-Dowling)

Russian melodrama

Looking
Where's

Bluebird

for

Trouble (Hoxie)

My Baby? (Edwards)
Fadeaway Foster
Outside the Law (CHianeylDean)
Excuse Maker (Chas. King)
Love's Hurdle ((Hias. King)
She's My Cousin (Clias. King)
What'll You Have? (Chas. King)
Rolling Home (Denny)
Painless Pain (Wiley)
The Optimist (Puffy)
Playing the Swell (Wiley)
Phantom Bullet (Hoot Gibson)
Honeymooning with Ma (King)

Emergency Man (Cx)bb)
Outlaw Love (Josie Sedgwick)
Rustler's Ranch (Acord)
Newlyweds and Their Baby
Snookums' Tooth (Snookums)

Western
com-dy
Mustang comedy
Crook melodrama

Comedy

series

Mar.
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Apr. 24..

May 1..
May 1..
May 2..
May 8..
May 8..
May 8..
May 15..
May 15

Excuse Makers comedy ...May
Excuse Makers comedy
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Excuse Makers comedy
May
Farce comedy
Century comedy

comedy
Century comedy
Bluebird

Western
Century comedy
Short western
Short western

Western

A

series

Newlyweds

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May
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As Accurate a Chart As We Can Make It

ASTOR DISTRIBUTING CORPORATION

BANNER PRODUCTIONS

C. C. BURN

CRANFIELD & CLARKE, INC.

LEE-BRADFORD CORP.

INDIPENDENT PICTURES CORP.

RED SEAL

SAVA FILMS, INC.

SHORT FILMS SYNDICATE

SIERRA PICTURES, INC.

STERLING PICTURES CORP.
Commercially since 1895

Greater Movie Season, which celebrates the thirtieth birthday of the motion picture, calls to mind the fact that Eastman Film fathered the industry by making motion pictures practical.

Commercially manufactured since 1895 Eastman has always been, and still is, unrivaled as the "film that carries quality through to the screen".

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK
Mack Sennett

presents Ben

Turpin in

"When a Man's a Prince"

Back again, cross eyes
and all, and funnier
than ever!

Pathécomedy